

# THE LOGICS (part 2) (continued)

A lecture given on 3 November 1953

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Transcript of lecture by L. Ron Hubbard AICL-52 continued, renumbered 52 for the "Exteriorization and the Phenomena of Space" cassette series.

[Based on the clearsound version only.]

Okay. Continuing with this afternoon lecture of November the 3rd.

You understand then, that consecutive shifts of anchor points make consecutive spaces. Do you understand that? Consecutive shifts of anchor points would make consecutive spaces.

Now, please don't boggle over that one. You just gave me the answer. You said if you move these eight anchor points to eight new locations you'd have another space. So therefore if you moved one anchor point, you would have a different space. It wouldn't be an entirely different space, but it would be slightly different, right? And then if you moved another anchor point you'd have a slightly different space. And if you moved another anchor point you'd have another slightly different space. And if you moved another one you'd have a slightly different space again, and so we get logic.

And all logic concerns itself with is a shift of anchor points in the creation of new spaces.

I don't say that profoundly or with a terrible snap or punch. It just happens to be true. One of the main reasons this material about space is true is because it has a workability. You can untangle riddles of existence, you can untangle logics and you can improve aesthetics by these drills.

Now, let's take a writer. We're going to make his stories better. He's been writing for the Saturday Evening Post and the American Mercury for a long time. And his stuff is getting paler and paler and paler. His word rate is more or less the same, so forth.

What's happening to this man? He's sitting at the same desk using the same type of paper, sending mail to the same addresses and receiving back about the same amount in checks. And he's doing this consistently and continually.

We have a minus randomness and that will show up in minus originality. It will, every time.

The fellow, if he's doing a comfortable business of it, has ruined himself. If you just add a few bill collectors, believe me, you'll pick up his originality. You've changed his space by giving him another type of anchor point that can't be determined by himself.

But he'll get – merely get hectic on it. Will he get better? No, he won't get better, that's right.

But if we were to suddenly ship him out to that famous town called Keokuk to the Bide-a-Wee Saloon, let him spend a few nights there as the bouncer, we could probably put him back in the same desk in the same publications and they wouldn't have the same kind of a story from there on out. What have we done? We've just given him some swiftly changing anchor points which, in their change, make a pattern. And the Bide-a-Wee Saloon, believe it or not, can be to a writer an aesthetic.

All right. Now let's take a vaudeville actor that's been doing two a day. And he's been doing two a day and two a day and two a day and two a day. Now one day we walk up and ask him to do another act. Actually, he'll want to practice this new act for some months before he puts it on, you see.

But we walk up to a fellow who goes on on TV. It's all different. It's got to be different, got to be different, got to be different. The second we walk in on this fellow and we give him a new act, this is routine. Why? It's just the fact that newness is routine. He expects his anchor points to shift.

It isn't that one of these people is more happy than the other person. But vaudeville, by God, they had to shift these boys around from theater to theater. And they had them on tour all over the country and they had one act on tour all over the country. Why? Because the audience wasn't going to sit there and look at this one act going on.

Now, people that are very calm and are very good in the effort band will actually sit with a great deal of entertainment and watch the same act happen over and over and over again without, really, enough change in the act to bother with. They will. They'll watch this same act. That is – all due respect to them, God bless them – the English and a joke. They are a very calm people, really, and they'll listen to this joke from the stage and it has a sort of a nostalgia to them. And you can tell this joke over and over and over. In other words, they're not so anxious about changing space. The perimeter of England is relatively fixed. And it's – the classes are relatively fixed.

Now, when you get strata which are occupiable strata and a fellow has a freedom within a strata, it is a superior condition to having a freedom amongst a certain fixed set of anchor points to having a completely random set of anchor points none of which you can determine.

So we get the determination of anchor points coming about as becoming accustomed to anchor points. One will substitute becoming accustomed to anchor points for being able to self-determine the existence of the anchor points. You see?

Now, this is a child being born in a town. It's a new town, brand-new town. But there's the town hall and the graveyard and the church, and as he goes along he merely becomes accustomed to these anchor points. And he becomes accustomed to them because they keep on staying there. And as long as he changes and they change only as the seasons and corrosion and erosion and new graves and a new steeple and so forth occur, why, it's all right. Perfectly calm, peaceful.

But now, if you get erratic changes; if he gets up one morning and the damn church is on the other side of town. Oh! Or it's gone! Well, the gloom settles over everything. Here's an accustomed anchor point.

People will use a consistency amongst a great deal of randomness to peg down and pin down a piece of space which is unalterable. And they go around and look for an unalterable, apparently unalterable, piece of space in order to judge the motion of other pieces of space. So an actual anchor point in its most absolute sense would be an unalterable point against which you could join all or figure out all other pieces of space.

Remember the first part of anybody's life, he normally has such an anchor point – his home town or something of the sort.

But where you moved a kid around an awful lot in his early years, he loses his fixed anchor point. And he starts to get "all anchor points is random," And you've got to give him something to pin and judge other anchor points by: Well, he's noticed the mobility of his own body and so he accepts mobility of everything, but the mobility of a body as less so.

Space opera is terribly aberrative. Nobody knows where the hell he is. There is no fixed anchor point. He goes charging around one end of the galaxy or the other end of the galaxy and so forth. He might get some sentimental attachment to a star. But the darn thing would go out on him the second he gets up toward the speed of light. They change color, they go out, they disappear. He's out of that system. He's into another system. He's around and about. Very, very aberrative. Space Opera you'll find hung up on anybody who pings on an E-Meter about space opera. He's hung up; he's in suspension.

I tell you that the nose of a ship and the tail of a ship, which ship is relatively destructible and often is, are darn poor anchor points. And guys who go ashore on a planet, or go into a planet and so forth, very often come back to the ship in a remarkably altered condition if they return at all.

So you've got constantly shifting friends – which are other anchor points, if mobile – constantly shifting this and constantly shifting that.. When we get friends down to a point, we find that friends are mobile and we find out that somebody can have a concept of having friends as long as he can have a concept of being able to have an anchor point which is not movable.

Soon as all of his anchor points become mobile, undependable, he's moved around and shifted around... It – this is just visio we're talking about. It isn't entering a bunch of symbols into his head or anything, you see. I mean, we're just looking at an anchor point.

He's got an anchor point. This anchor point's a small mountain to the south of town. Once in a while when he wants to feel real calm, he's liable to find himself taking a walk

down there and sitting down on it. That's right. When he wants to feel real calm about life or wants to go for a walk or think something over, he'll go to the other – sit down on that small mountain.

Now, because anchor points get so mobile and because he loses anchor points so suddenly and inexplicably – if Papa dies, bang, there goes an anchor point, believe me. He's even lost an anchor point which was a mobile anchor point. Well, that's real bad. Why, everything sort of starts caving in on him from that point on. And so an uncertainty about anything is an uncertainty of an anchor point.

Well, if you tie – as we go back to the early part of this lecture – if you tie – if you see knowledge and workability in a certain set of anchor points, let's say a book – Dianetics: Modern Science of Mental Health – and you say, "There is something – there at least is an anchor point." You say, "This has got a lot of – lot of rationalization about anchor points and what happens and I can see some truth in this thing. In other words, I can get some certainty out of this." And you say "There is that anchor point, even though it floats around and keeps appearing, and so forth, this is an interesting anchor point," see? If other people keep hammering and pounding on you hard enough about that anchor point not being an anchor point and it being uncertain and "Well, they don't know," and so forth, of course that anchor point goes by the boards.

One of the meanest tricks that thetans do to thetans is take away the stability of the anchor point. Do you see any difference between invalidating a subject and stealing an anchor point? Or moving an anchor point around and painting it a different color?

Now, you know there was a terrible howl went up in a small town I know about. There was a beautiful copper dome they had on the state capitol. And the state capitol sat up above the plain. And it was a very beautiful copper dome. Well, it had been there for many years and had gotten rather green, but that was quite the way it should be, patina. And one day they hired a new janitor for the state capitol. And this guy breaks out a pot of aluminum paint and goes up there on the scaffolding and aluminum-paints the state capitol dome. Honest to Pete, if he'd taken the town's leading citizen and shot him down in his tracks, he probably would have – would have had a little notoriety out of it, anyway. They would have put him in jail. They probably under that guise, because this town is out West, they might have even have given him a medal or been interested or thought the good old days had come back or – there'd been – have been opinion on him – diversified opinion. People would have said, "Well, that number one citizen was a dog in a lot of respects anyway," and they would have argued about it. But boy, as one person, that town said, "He must go."

There were volunteer crews going up there to the to the capitol immediately with brushes and all sorts of ideas as to how you removed aluminum paint.

Well, that man probably hasn't been in that state since. He probably just kept going. Now, there's – thetans will pull this trick. They will often destroy an anchor point so that they can set up as an anchor point. And you will see the evolution of subjects, the evolution of governments and so forth, much more plainly if you see it in that light.

Hitler comes along and bombs some of the main areas in Europe. And then he sets himself – in the form of symbols of soldiers – up as a different anchor point. It's almost workable. But the trouble is, he never set up anchor points bigger than the anchor points he destroyed.

You know, all he would have had to have done, actually – this really isn't much of a trick – if he blew down a cathedral, why, he should have been in there with a bigger cathedral. And although people would have hated the guts out of that new cathedral, he should have made it good enough and big enough so that nobody could have knocked it over easily.

And they would have tried to have knocked it over or bombed it over or done something to that big cathedral but they wouldn't have been able to do it. And at the moment they weren't able to do that, they would have – accepted German rule throughout Europe – if that had happened here and there throughout Europe. German rule would have been accepted.

But he never put back anything but somebody walking around in a pair of tight pants and a tunic. People didn't appreciate these fellows. They shot them wholesale. See? He took out anchor points.

If I were going to do anything to a country, to take over a country, or if I were actually terribly serious about overthrowing a regime, even in the field of psychotherapy, believe me, I would never putter around the edges and merely try to teach people the truth of the matter. I'd just simply use this very formula. I'd put in the biggest goddamn sanitarium you ever saw sitting in the middle of everything, see? Oh, big, huge anchor point sitting down and then I would claim that that anchor point was all of psychotherapy and had been put up by psychotherapy, see?

People way off in the far distance could have been saying, "But-but-but-but-oooh-uh, there's nobody there!" (This is a psychiatrist.) We're the psychiatrists, out here – I mean, and we have this sanitarium and that sanitarium and we have a big association." Nobody would have believed them. And if you actually had gone in to – for a kill on the subject of that, you really would have – preferably something with tall towers, you know, so it's got altitude and something that looked awfully solid. Tall towers that nothing could have disturbed. You could have run into them with an atom bomb and they still would have been there. See?

I've forgotten who it was, I think it was Praxiteles, no less, that offered – but I may be wrong about this but I read it in a book one time which was not of very good repute. But I've since heard an echo of it in – read an echo in other hooks on history – but somebody offered for some fantastic. sum like 10,000 talents, to cut a statue of Alexander the Great out of a mountain in Macedonia. Ten thousand talents, and a talent is about a million dollars or something on that order. I don't know what a talent was, it was somewhere in there. And this huge memorial, tremendous memorial. And everybody thought that was too conceited and Alexander shouldn't do that and he didn't. And as a matter of fact, for almost a thousand, fifteen hundred years it was firmly considered in Europe that Alexander was only a myth. Yet the man left a town called Alexandria. Why that town wasn't big enough – Caesar burned down his library and the anchor points. But, you know, the Pharo – the Pharos, in the harbor there – the big lighthouse – well, believe me, in most languages in the world a lighthouse is one of those things. People really know that anchor point.

You get – most books concern themselves with the Seven Wonders of the World. These were anchor points. If you understand them as anchor points, you can see the thirst for an anchor point. And this is the thirst for solidity. And the second a fellow gets himself confused with being an anchor point, he gets himself confused with having to be solid and tries, immediately, to start throwing out all space in order to achieve enough solidity so that he will be an anchor point for a lot of viewpoints.

Well, how does this come about? How does he go into this starting to be an anchor point? Very easily. All anchor points become unstable for him. He loses his stable anchor points so that he only has one anchor point left – his body.

Then he'll try to make that body solid because he hasn't got any anchor points. Savvy? You can see people doing this.

Well, he can't look at that body because he's setting it up to be looked at. And so we get the thirst for people in yanking in facsimiles for solidity, for all of this. It's an actual thirst; it's a craving to be solid. And you come along as an auditor and start to run space on this fellow. What's he trying to do? He's trying to be solid. Why? He hasn't got any anchor points. Where's his certainty? Gone. Where is he? How the hell does he know? He can't see his body and he has no fixed anchor points.

Now, if you were to go into a local area, a small town – a small town of Bimburg – and you were to find some of the older citizens of Bimburg, you would find out that they would step out of their heads – bang! Why? Well, there's a mountain on the north side of town and there's a couple of silos on the south side of town that have been there since hell froze over. And it's all real ancient. Nobody has done anything to the graveyard there. In other words, it's literally sprinkled with old, solid anchor points.

Now, it doesn't matter how many new anchor points got put in the area as long as they don't completely overawe the old anchor points. That is, are they – they must be bigger or more solid. So in Bimburg they theta clear easily.

But let's take the plains town – just take the plains town of Wichita. Very changing, industrialism hit it recently, boosts on this fact is – it's the biggest growing town. Ha-ha. There isn't an anchor point anywhere around there.

The river that goes through there customarily and continually flops out of its banks – it won't even stay put as an anchor point. It's mobile. Everything's mobile. Bridges, they're mobile – poom. They go out in floods. The buildings that are there; there are some old buildings in town but they've been completely dwarfed by new buildings.

No old settler can go around and put his finger on anything in Wichita to amount to anything. Why? It's on a flat plain and the only thing there that's remarkable is that river And it, as I say, is not a stable point.

Well, you're not going to do much – do much easy clearing in Wichita. They're stuck. Everybody is trying to get as solid as possible and the town is trying to pull in as many inhabitants as possible and get as solid as possible, and everything is trying to get as solid as possible from all directions. Sure, they'll acquire anything new so they can be more solid.

Now, you're going to theta clear somebody or you're going to do something easily in Wichita – that doesn't have any anchor points? Oh no, you're not.

You want to really clear somebody, you go on out to -oh, I'll tell you where they clear pretty easily is Phoenix. The people around Phoenix clear pretty easily. They've got the Camelback. Boy, that's a big anchor point. But there's one thing wrong with Phoenix. It's all new settlers. See, I mean, people come in there who've already lost their anchor points and now they're trying to put down new anchor points. But it's a good place to because there are several big bumps on the plain around there and there are several things that are apparently unalterable.

I learned this, by the way – an actual test in Europe, on the plains of France where anchor points have just been knocked to glory, and so on. You have a confused condition. People are confused.

And up in the mountains of Spain, although they're kind of hostile and kind of suspicious and awful damned independent, nobody's moved those mountains around and nobody's moved the population around for the longest time. And you say, "Be three feet in back of your head." The fellow says, "Okay." He's eighty years old, he says, "Okay."

"Why don't you fix up the body?"

"Why?"

"Well, don't you have any aches and pains from it?"

"Yeah, once in a while."

"Well, fix them up."

"Why?"

"Well, go ahead. Fix them up."

"Well, all right. Yeah, I can see better." Completely unconcerned.

But if you were to walk in there with a big bulldozer and say you were going to take down one of those mountains, "Ahhh, no, no, no you won't. Uh-uh."

Those MEST anchor points are much more important to these people than they are as bodies important.

Mountain people have a tendency to be lanky, thin. Plains people have a tendency to be fat. It's a difference between pulling in the anchor point. It's how many anchor points has this fellow had and how much have they been disturbed.

Now, so you'd better clear up the situation about anchor points with the preclear so that you can find where he is. You'll find out that most of the preclears you ask won't know where they're not, much less where they are.

All right. The gradient scale of certainty is any place You can find him certain of anything, of course. Survive, the dynamics, thought, emotion, effort. And you can start in on some of the most idiotic certainties in order to get a high-grade certainty.

You can say, "Move that desk." Fellow does. You say, "Did you apply any effort to move it?"

"I sure did."

He's certain he has effort.

"All right, now, let's feel the end of your nose with your hand. Feel that?"

These are funny things. Nobody ever asked him to do this sort of thing before.

"Now," you say, "now look at something."

Well, of course, if he's looking through the body at something, his level of certainty on it is the same as the body's level of certainty on it. Maybe a little less so. But if you just say, "Look out of your head, now, and see if you can locate any parts of the room," very often the fellow will do so without any business or monkey business about being back of his head or anything else. You just say, "Take a – close your eyes and take a look at the room." A lot of guys just will. There isn't any reason why he couldn't see his room,

All right. So we – we've got then another band that you've been neglecting to some degree. He can be certain of what he feels when he can't see. Well, let's make a test of that.

From inside your head, look at the end of your nose. Can you see it? Well, let's feel it. Can you feel it? There you are.

Give you any idea of certainty that it's there?

Male voice: I already knew.

Huh?

Male voice: I already knew it was there.

Yeah, sure, you already knew it was there. Well, let's just find out something else. What don't you know in your body is there?

Male voice: Mm...

Well, let's assess your body.

Male voice: Some internal gland maybe.

What internal gland don't you think is there?

Male voice: Well, I expect it is but I can't say with certainty.

And which is it?

Male voice: Oh, I'd say the liver.

The liver.

Male voice: Yeah.

You can't be sure the liver is there? Let's feel the liver. Where is it?

Male voice: Supposed to be right around in here somewhere.



Well, it's supposed to be. Where isn't it?

Male voice: Well, it isn't where it isn't.

All right. Where isn't it?

Male voice: Well, it's not in the chest.

All right. Where else isn't it?

Male voice: Stomach.

Where else?

Male voice: Head, shoulders, feet, hands.

You know that?

Male voice: Can eliminate all that.

All right. Let's eliminate it. All right, where else isn't it?

Male voice: About all there is left is where it's supposed to be.

No kidding? Well let's be above it. Let's feel around above it.

Male voice: I haven't got any facsimiles to compare it with.

Huh?

Male voice: I said I haven't got any facsimiles to compare it.

Compare it with the ashtray out there and from inside your head reach out and feel the ashtray.

Now feel where your liver's supposed to be.

Now feel the ashtray.

Now feel where your nose is.

Now feel the ashtray.

Feel where your nose is.

Feel the ashtray.

Feel where your nose is.

Feel your knee.

Feel where your nose is.

Feel your knee.

Feel your nose.

Feel your knee.

Feel the ashtray.

Feel your nose.

Feel the seat of your pants.

Feel your knee.

Feel the ashtray.

Feel your nose.

Feel the two back corners of the room.

I didn't say look at them, now. I said feel them.

Male voice: I heard you.

Feel your nose. Feel the two back corners of the room. Feel your nose. Feel your nose?

Male voice: Sure.

Tell me when you do.

Feel the two back corners of the room. You...

Male voice: Feel at them.

Feel at them. Okay. Feel your nose.

Male voice: Yeah.

Feel the rim, back rim of your chair where it isn't touching your body.

Feel your nose.

Feel the back rim of the chair just back of your body.

Feel your nose.

Feel the ashtray.

Feel the back rim of the chair.

The two back corners of the room.

Feel your nose.

Feel your kneecap. What are you getting?

Male voice: Feel the nose and the kneecap, that's easy.

Let's feel that ashtray.

Let's feel the back of the chair.

Feel the two back corners of the room.

Feel the ashtray.

Feel the two back corners of the room.

Feel the ashtray.

Feel the two back corners of the room

Feel the ashtray.

Anybody around here that isn't – that can exteriorize, well exteriorize and do this exercise.

Feel the two back corners of the room.

Feel this microphone up here.

Feel the two back corners of the room.

Feel the microphone.

Feel the two back corners of the room.

Feel your kneecap.

Feel the two back corners of the room.

Feel your kneecap.

Feel the ashtray.

Feel your kneecap.

Feel the ashtray.

Feel your kneecap.

Feel the ashtray.

Feel your kneecap.

Feel the two back corners of the room.

Feel the end of your nose.

Feel your ears.

Feel the two back corners of the room.

Feel your ears.

Two back corners of the room.

Feel your ears.

Two back corners of the room.

Feel your ears.

What's happening? You getting a better or worse impression of the two back corners of the room?

Male voice: A little better. No worse.

All right.

Male voice: I don't trust myself anyway.

That's correct. All right. Now, where aren't you in the world?

Male voice: Lots of places.

Where?

Male voice: I'm not in Salt Lake City.

You're not in Salt Lake City?

Male voice: Or in Mexico City.

Well, good. Where aren't you in the past?

Male voice: Where am I not?

Yes, remember this question, class. Where is he not in the past.

Male voice: Well, let's see. I'm not in the islands.

What islands?

Male voice: Mariana.

Which one?

Male voice: Guam.

What part of Guam?

Male voice: Agana harbor northwest Piti. Neither place.

Agana?

Male voice: Mm-hm.

Piti?

Male voice: Mm?

Are you in a warehouse in Piti?

Male voice: Mm-mm.

Agana?

Male voice: Mm-mm.

Government house?

Male voice: Mm-mm.

Sumay?

Male voice: No.

Umatac?

Male voice: No. I'm not in Talofofu either.

Talofofu. You're not any of those places in the past?

Male voice: No. Isn't that I was there once in the past.

Well, are you there in the past now?

Male voice: You're saying...

Are you there in the past now?

Male voice: No.

No. Are you in the past anywhere?

Male voice: Beats me.

Beats you. Are you here in the past?

Male voice: Yeah, a little bit.

Oh, I see. You're here in the past a little bit. All right. Are you in the city hall in Camden in the past?

Male voice: No. No.

Are you in Philadelphia in the past?

Male voice: No. Right here.

Are you here in the past? Where?

Male voice: Right here in this chair!

This chair.

Male voice: Right.

All right. Philadelphia? In the past?

Male voice: No.

Are you here in this chair in the past?

Male voice: Yeah.

Philadelphia in the past?

Male voice: No.

No? How about your home town in the past? Are you there?

Male voice: No.

You're certain of that?

Male voice: Yeah.

Are you certain you're here in the past?

Male voice: Yeah.

You're certain you're here in the past?

Male voice: Yeah.

Well, we've got a new certainty.

All right, are you in your head?

Male voice: Mm-hm.

Are you back of your head?

Male voice: No.

Are you in front of your face?

Male voice: No.

To your right of your body?

Male voice: No.

To the left of your body?

Male voice: No.

Are you below your body?

Male voice: No.

Are you under your chair?

Male voice: No.

Are you in front of your legs?

Male voice: No.

Are you in your shoes? Are you in your Shoes?

Male voice: No

Are you in the past in your body?

Male voice: A little.

Are you in your head in the past?

Male voice: Suppose so.

Well, come on. Are you or aren't you?

Male voice: I don't know!

Are you in the street in the past?

Male voice: No.

Are you in the – this room in the past?

Male voice: Yes.

Are you in your head in the past?

Male voice: I don't know.

Where's the past?

Male voice: The last look I had.

The last look. Where was – where'd you take this last look?

Male voice: At Monaco.

Where are you?

Male voice: Where am I?

You're in the last look you had.

Male voice: That's right. Part of the scene.

Okay. You're in the last look you had. Okay. Now let's take the last look you have and tailor it up as two much fancier anchor points than you have there. Get it much fancier.

Male voice: Two fancier ones.

Well, duplicate it.

Male voice: The room?

Duplicate the last look you had.

Male voice: All right.

Duplicate it again.

Male voice: All right.

Duplicate it again.

Male voice: All right.

Duplicate it again.

Male voice: All right.

Blow up the last duplicate.

Male voice: Yeah.

Blow up the next to the last duplicate.

Male voice: Yeah.

Duplicate it again.

Male voice: Yeah.

Duplicate it again.

Male voice: Mm-hm.

Duplicate it again.

Male voice: Mm-hm.

Duplicate it again.

Male voice: Yeah.

Blow up the last duplicate.

Male voice: Yeah.

Blow up the rest of the duplicates.

Male voice: Yeah.

Blow up the look.

Male voice: Yeah.

Let's get your nose and your kneecaps as a couple of anchor points.

Male voice: Yeah, they're later.

Huh?

Male voice: They're later.

They're later, huh? Okay. Now, you in the past here?

Male voice: No.

Are you or aren't you?

Male voice: No!

You're not in the past here. Well, that's real interesting.

Male voice: I could get into present time like this.

Huh?

Male voice: I could get into present time by feeling my nose any instant.

Oh, you can do that. Do you have to feel it with your finger?

Male voice: No.

All right. Feel it with your finger. Now feel it from inside your head.

Male voice: Sure.

Feel it with your finger. Feel it from inside your head.

Male voice: Mm-hm.

Feel it with your finger. Now feel it from inside your head.

Male voice: Mm-hm.

Now have your nose feel your finger.

Male voice: Yeah.

Now have the nose feel you from inside your head.

Male voice: No.

Well, we found where the limiter is.

Male voice: I can tell you what the limiter is.

What it is?



Male voice: Well, if I feel my toe or any part of my body, well, it – it will receive sensation from here. I can receive sensation from it, but I can't receive it in from those corners without looking at them or reaching out with my hand and touching them.

Oh, I see. Well, put some sensation in them and get some sensation back.

Male voice: That's pretty thin.

Thin though, huh?

Male voice: You ain't kidding it's thin!

All right. Put some more sensation in it and get some sensation back.

Put some sensation now in your nose and get the sensation back.

Male voice: Mm-hm.

Now have your nose be angry at you and get the sensation of your nose being angry at you.

Male voice: Yeah.

Now just simply feel your nose.

Male voice: Yeah.

Get some sensation in the back corners of the room and feel it back again. Got it?

Male voice: Well, I don't get anything back trying to do various sensations.

Okay. Well, let's out-create it a little bit. But look-a-here. Let – let's get this now. Get the – close your eyes. Now feel the end of your nose.

Male voice: Yeah.

Back of your chair

Male voice: Well, where I'm leaning on it, yeah.

Well, feel it where you're not leaning on it.

Male voice: Well, I just know it's there.

Well, how do you know it's there?

Male voice: Well, it was there the last time I looked and nobody's taken it away.

Oh, you think this is it?

Male voice: It's still there.

All right. Now let's think at the back of the chair.

Male voice: Mm-hm.

All right. Think where you are.

Male voice: Mm-hm.

Think at the back of the chair.

Male voice: Yeah.

Is it there?

Male voice: Sure.

Get the back of the chair thinking at you.

Male voice: About what?

Where aren't you thinking at something in the universe?

Male voice: Well, Christ. There must be a million places.

Well, where particularly?

Male voice: Well, as fast as I think of someplace then I'm thinking of it.

Oh? Where aren't you thinking of in the universe? Where aren't you thinking in the universe? I said that now: Where aren't you thinking in the universe?

Male voice: Hell. I'm not thinking anywhere in the universe.

Oh, you're not?

Male voice: Not as far as thinking in something's concerned. I mean, it could be my head.

Yeah. Well, name one place where you aren't thinking.

Male voice: All right. I'm not thinking out on the sidewalks.

Whereabouts on the sidewalk?

Male voice: Any part of it. I'm thinking of it.

Your thinking of it is different than thinking there?

Male voice: Yeah.

All right. Now how about thinking on the sidewalk?

Male voice: I can get an idea of it.

How about thinking here?

Male voice: Yeah.

All right. Let's think at the sidewalk.

Male voice: Think at it?

Mm-hm.

Male voice: Mm-hm.

Now let's think at the chair.

Male voice: Mm-hm.

How do you know the chair is there?

Male voice: This body's sitting in it. I can feel the body.

You can feel the body and the body can feel the chair. Is that right?

Male voice: That's right.

All right, why don't you just directly feel the chair. Now feel the end of your nose.

Male voice: Mm-hm.

Now feel the tip of your chin.

Male voice: Mm-hm..

Now feel your forehead.

Male voice: Mm-hm.

Feel the top of your head.

Male voice: Mm-hm.

Feel underneath your chin.

Male voice: Mm-hm.

Feel the back of your head.

Male voice: Mm-hm.

Feel the front of your head.

Male voice: Mm-hm.

Back of your head.

Male voice: Mm-hm.

Back of your shoulders.

Top of your head.

Back of your shoulders.

Feel the back of your head in front of you.

Feel the front of your face in front of you.

Back of your head in front of you.

Front of your face in front of you.

Back of your head in front of you.

All right. Now let's think in the body.

Now let's think from in back of the head.

Think from in the body.

Think in the back of the head.

Think inside the body.

Think from back of the head.

Think from inside the body.

Think from back of the head.

Think inside the body.

Think in back of the head.

Think inside the body.

Think in back of the head.

Think inside the body.

What are you doing?

Male voice: I'm trying to think in back of the head and I am thinking inside of it.

Mm-hm. You're certain of that, huh?

Male voice: Mm-hm.

Now, let's feel the back of the head in front of you.

Male voice: Now I'd say yes but I don't.

All right. Feel the two upper corners of the room – forward. Feel the two forward corners of the room.

Male voice: I feel that.

Feel your nose.

Male voice: Mm-hm.

Two forward corners

Male voice: I feel that one,

Feel your nose,

Male voice: Mm-hm,

Feel the two forward corners.

Male voice: Same story.

Feel your nose.

Feel the two forward corners.

Feel your nose.

Feel the outside sleeve of your jacket.

Feel your nose.

Feel the outside of your jacket sleeve.

Feel your nose.

The outside of your jacket sleeve.

Feel your nose.

The outside of your jacket sleeve.

Feel your nose.

Outside of your jacket sleeve.

Feel your nose.

Do that?

Male voice: Nope. I know what it feels like.

Get any impression on it?

Male voice: No.

Hm?

Male voice: No. I know what it feels like.

Mm-hm.

[To audience:] Well, it's just this kind of process now we're trying...

[To pc:] That's all.

[To audience:] It's just this kind of processing that we're doing. What are we doing? We're doing extroversion-introversion on thinking, extroversion-introversion on effort, extroversion-introversion on feeling, extroversion-introversion on looking.

And cases, as you pick them up, are somewhere in that band. One way or the other we're getting feeling here pretty good. Now you just keep going on feeling. What's he certain he can feel? That's all.

Well, if he can't be certain he's feeling anything let's get certain he's not feeling something.

[To pc:] Now, what don't you feel right from where you are?

Male voice: Well, there's anesthased area on my body that I don't feel.

Where's that?

Male voice: On my legs.

Where else aren't you feeling?

Male voice: Oh, the rest of this place.

Rest of what?

Male voice: The universe.

Well, let's not get so general. Let's take out some space in it.

Male voice: All right. The lamp!

You're not feeling the lamp?

Male voice: No.

Good. What is feeling? What is feeling?

Male voice: What is feeling?

Mm-hm.

Male voice: Well, the way I'm taking it right now is to touch something and you get the sensation of touching.

Mm-hm. All right. What's thinkingness?

Male voice: Oh, that's just grinding stuff up.

Thinkingness is grinding stuff up, huh?

Male voice: Yeah, more or less; that's about all the definition I need of it.

Well, are you where you are – think you are?

Male voice: Yeah.

And where do you think you are?

Male voice: Right here.

Uh-huh. Where's the lamp?

Male voice: Right over there.

Think you're in the lamp.

Male voice: But I'm not.

Okay. Well, think you are. Can't you get the thought? I mean...

Male voice: Yeah, I can think I'm in the lamp.

Well, all right. Let's think you're in the lamp.

Male voice: All right.

We're not asking you to see the lamp.

Male voice: Oh, no, I know!

Yeah, well, you don't know.

Male voice: Yes.

We don't want you to think you feel the lamp, we don't want to get any feeling on the lamp, we don't want you to get any emotion on the lamp, we don't – you – want you to get any effort on it, we just want you to think you're in the lamp. Got thinking you're in the lamp?

Male voice: Yes.

All right. Now think you're in the lamp.

Male voice: Yeah.

Think you're in your head.

Male voice: I am.

Okay. Think you're in the lamp.

Male voice: Yeah.

Think you're out on the sidewalk.

Male voice: Yeah.

Think you're in your head.

Male voice: I am.

Think you're over the sidewalk.

Male voice: Mm-hm.

Think you're in your head.

Male voice: I am.

Think you're over your head – sidewalk. What's happening?

Male voice: Hoo-hoo, I almost slipped! I almost said, "I am.."

Uh-huh. Well, let's let it go at the moment – because this tape's almost gone.

All right. Here we have your – your feeling is condensed looking, effort is condensed feeling and thinking is condensed effort. And if you've got somebody who is so scared of effort smiting him, if he lets go, the first thing you can do is disabuse him of being somewhere else in the universe than where he is and just get him absolutely sure that he is someplace. And then having gotten him sure that he isn't someplace else and at least has a good idea of where he is – he's got certainty on this, you see – you just turn around then, and start up the band.

Now, this'll invert several times. See, because you don't quite know where the preclear is on the Tone Scale. But somewhere he can look.

Now, let me make a couple of brief remarks about a case that should be dead, it's – only I've been processing in the morning for a short time every morning here for two or three mornings, and I'll mention another case, too, before I'm through.

This case was terribly antagonistic. Probably will remain so; probably will have no good word to say for anybody in Scientology. But the point is that I gave her a drill which went like this: "Where aren't you?"

"Stuck!"

"All right, where aren't you in the past?"

"Home!"

"Certain of that. Now where else aren't you in the past?" – two or three other places. Certainty, see?

"All right, where else aren't you?" And she finally narrowed it down and found out she wasn't in the corners of the room. And then she found out – but first she thought she was sure she was in Europe and here, too, and in South America and here, too; she was all over. Just – this was fifty years worth of mysticism had managed to butter her all over the universe. She wasn't sure at all if she was – wasn't all of these places.

So as we went along the line, we got sure she wasn't in all these places; and then she was sure she wasn't in more and more local places; and then, by golly, all of a sudden triumphantly, she says, "You know, I'm not under my chair!"

And after I'd done that for a short time I gave her a drill. And the drill just had to do with feeling the front two arms of the chair and then feeling the back two sides of the chair, and the front two arms and the back two sides, with her hands, see, just feeling that, and then feeling her eyeballs with her fingers and then feeling them from inside of her head; and then the front two arms of the chair and the back two arms – or the back two sides – two sides of the back of the chair with her hands; and then feeling the two back corners of the room, the two back lower corners of the room, the two front corners of the room; feeling these, see, and the two front lower corners of the room. And we just went around and around on this drill. And she was three feet back of her head the next time I asked her to be.

I got her there by merely asking her to feel the back of her head in front of her. She did immediately. She had finally stabilized – finally gotten her certain that she was in her head. Being certain she was in her head, she could then be back of her head.

Now, from in back of her head she was asked to perform this same exercise of making the hands feel the two front arms of the chair, the back two points of the chair and then the four corners above and the four corners below on the room.

She got terrific impressions of plaster. She didn't see a thing; she got all this impression, impression, impression. She was cheered up, she was getting more and more certain, so forth. Because remember, thinkingness and feelingness are still two points of certainty. But we were adding effort in there by getting her to press her hands against the chair – by asking her to feel it with her hands and we were squeezing effort in without noticing it.

All right. We went round and round on this and all of a sudden her vision picked up and she came out of a blur with her MEST eyes – came out of the blur; then it flicked off again, then it flicked on again, then it flicked off and flicked on. Time she was leave – when she left she was still flicking on and off.

By the way, another girl who was about to get a prefrontal lobotomy and showed up here a few days ago – I meant to tell you about this. Husband was insisting she get a prefrontal lobotomy and everybody was insisting she get at least electric shocks, and so forth, because she was very confused inside of her head. She was a Step I, exteriorized her – she operated just beautifully outside of her head – a relatively short session – just gorgeously, and then I ran confusion drills just like I gave you as a demonstration earlier in the class. Having people disappear and then having explosions appear, and distract her attention, and so forth. And her attention was getting better and better.



But when I was running these subjective techniques her tone, which had picked up while I was just drilling her in Change of Space Processing and certainty on being there – her tone dropped; and she dropped back into a bit of confusion. So I had to give her more drills to stabilize her externally.

When she was about to go she came back into her head again and an overwhelming confusion hit her. I asked her to be back of her head and adjust her balance mechanisms in the skull. They were all out of gear. She'd been struck several times recently with fists. And then knocked her balance mechanisms out of – on the ears. She adjusted the energy which controlled them and ran them, and so forth, and this dizziness passed.

This person was more sane than an awful lot of people I've seen lately and yet the psychiatrist had bullied and screamed at her to a point where he had her completely convinced, her husband had her completely convinced, she ought to immediately go have a prefrontal lobotomy. She was a Step I – total session, half an hour or something like that. Fantastic, huh?

That shows you that they don't even care whether they're sane or not, or whether they're crazy or not. You know, we got to get a hole in that skull; that's the motto today. We can't burn one in with electricity, we can drill one in with a brace and bit.

I meant to tell you about that case; it was quite notable. The girl came here; she was calm – external look of her was calm. But the second she began to communicate, her voice was about that loud and she was disassociated kind of badly. She knew enough to come down here, that's about all she knew. And she stumbled around, and so forth, but in processing snapped right out. The second she was outside, the balance mechanisms were then not influencing her areas of beingness, you know, so she could drill all over the place and then she got very good tone. Then we adjusted those balance mechanisms – she felt a lot better. Told her to call me the next day if she didn't feel well, and I haven't heard from her. But if anybody gave her an electric shock or prefrontal lobotomy, it would be under the heading of assault. I mean, because there's no – absolutely nothing there in this case to indicate insanity. She wasn't insane, not even vaguely.

Makes you wonder once in a while – isn't it? I wonder what the name of the girlfriend was hubby wanted. Hubby had merely kept after her, week after week, telling her she was crazy and ought to have something done to her, that was all that was wrong with her. Somebody had been telling her she was crazy and he got her to go to a psychiatrist, and he roared and screamed across the desk and I suppose he had a couple of hundred bucks in his pocket, too.

I wouldn't say the thing smelled or was crooked. I wouldn't say it was a put-up job. I wouldn't say that out loud, merely because it's not polite, not because it's not true.

But here is exteriorization. If we'd treated her on running engrams and inside the body, and so on, it would have been a long, hard slug because she was already convinced that she was crazy. But immediately on exteriorization orienting her where she could find herself; straighten herself out, get anchor points, add up what the score was; immediately she knew, too, she wasn't crazy. Complete certainty. See?

Okay. There any questions on this process? You can have a fellow – fellow can think he's someplace, if he's the one determining the thinking. But if he thinks he's someplace when somebody else is determining the thinking, he's liable to be all over the whole flam-damn universe. So you have to get him over somebody else getting him to think he's someplace.

Now, delusion is simply seeing some other place, that's all. Seeing a mock-up of space or something like that – that's delusion. So you get him over thinking that he's looking at something else than what he's looking at, just by asking him where he isn't.

And you whittle this down to a point where he knows he's in the body. Well, you've already knocked into thinkingness and knowingness, into that level. Now let's get him on thinkingness and drill himself around, and on feelingness to get acquainted – you see, after we've got him in the body – then with feelingness let's orient him somewhat in the body. You'll find out this will turn on better and better and better.

And then we'll get him by thinkingness to be a few places; just think he's someplace. Boy, he sure gets sure after a while that he thinks he's someplace else, see?

And then we go on up into feeling and we go on up into looking. And with such a case we minimize this business about looking.

Male voice: How about a bracket on thinking where one is: having other people thinking you're somewhere, and you thinking other people...

No, I'm sure that would be quite workable. You ought to experiment with it a little bit. Actually, it isn't that complex a problem; you'll find that's not that complicated a problem. It's a very simple problem of – he – you get him to where doesn't he think he is." Well, he's liable to think he's everyplace. But you'll be surprised in two or three questions how he doesn't think he's anyplace but where he is.

Now, in this process you're going to invert and invert and invert. In other words, he'll get sure, and then you'll find out how much surer he can get than sure. And he'll get as sure as he can put out a lightning bolt in his own manufactured space that will blow down somebody else's anchor point. A good test on this would be the Pentagon building.

Okay. That's all set.

[End of tape.]