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ANCHOR POINTS, SPACE, GAMES, INDICATED DRILLS OF PROCESSES

A lecture given on 28 October 1953

[Based on the clearsound version only.]

This is the afternoon lecture of the 28th of October, continuing more or less on this morning's lecture.

And I want to know first, before we go further in this, what you have done with this process this morning.

Don't all speak at once, please.

What happened with you, Mr. Young?

Male voice: Well, a lot of chips blew.

Hm?

Male voice: I say, a lot of chips that I have been getting for the last few days, quite a lot of them blew.

Quite a lot of them.

Male voice: Quite a lot, yes.

Hm-hm. Anybody's perception turn up a bit on it?

Female voice: I ran it and I believe mine did, just running it.

Good. You mean running it on somebody else?

Female voice: Hm-hm.

Yeah. What happened to your pc?

Male voice: Well, I don't know. I think something - something happened to him; he speeded up a bit on his ability to...

Hm.

Male voice: ... shift. And I know I turned on something on me while I was running him. It just came - came and went.

Uh-huh. Did you try black anchor points?

Male voice: Yeah. I did.

Well, the next time you audit it or anybody audits him, put imaginary anchor points there.

Male voice: Hm-hm.

He can have his certainty that the anchor points that he's putting up are imaginary. Also, put up his body eight times. That's the way you drill into a case like that where you don't produce a fairly swift result instantly with this process.

You find out that there has been anchor point trouble. There has been real anchor point trouble.

Now, let me give you an example of what kind of anchor point trouble there can be. If we're operating on a level, Homo sapiens processing and so forth, we better know something about what kind of anchor point trouble he can get into. And one of them is the trouble of the unwanted child. And his anchor point trouble is the fact that he can't have any anchor points of his own because it is made pointedly clear to him that these anchor points belong to his father belong to his mother or belong to the orphanage or belong to the state or something of the sort. Well, you can really chew right in with this technique - pam - pam - on a factual level rather than let it happen as what it is, which is just an excellent drill on space, that the thetan, after exteriorization, simply starts picking it up as just a wonderful method of getting precise and locating things and getting perception and so forth.

In other words, he's pretty well already on the road to using it, exactly what it is. He has got to be able to make and unmake space with rapidity in order to get anything accomplished that he might want to accomplish, including having an interesting time of it. The making and unmaking of space is what he has to be able to do.

So, we find a thetan exteriorized - accepting it on that level. And we find somebody who is not yet well exteriorized accepting it on the level of the resolution of the reason for: *"What is the significance of?"*

Well now, to get the preclear into communication there has to be some of the Q and A factor involved between the preclear and the auditor. In other words, the preclear must be able to feel that the auditor appreciates the fact that the preclear is having reasonable difficulties. That's not making light of his difficulties; he just has to accept it on that basis.

So, with such a case, the case has to have a reason for and wants the effect of. Well, then let's be very precise about what we are doing. In such a case, we want an assessment - a good assessment; and we want to find out what kind of anchor points is it he had trouble with. Well, the kind of anchor points: Is it familial? Is it state? Institutional? Religious?

We'll find that anybody has a certainty on something somewhere on the inverted dynamics. No matter how inverted they are, he's got a certainty someplace or he wouldn't be in communication at all. And he can have a terrific certainty on one of these dynamics, even if it's only a certainty on a crucifix, even if it's only a certainty on some girl who has left him flat, or even on some guy that's left her flat. She's got a certainty, he's got a certainty somewhere on these dynamics. Use those for anchor points and you've immediately established the reason for.

He can get a certainty on an object in mock-up. He's actually using a duplication of the MEST universe - heavily. You see how that would be?

We take somebody who has been jilted at the altar; have her put up the bridegroom. She's sure certain of him - boy! She may not be certain of anything for the next eighty years unless you process her. But she's really going to be certain of this fellow; he jilted her. And that sure stuck her on the time track - pam! So, have her put up the bridegroom in a bracket of six. And then have her contact this universe on your next six number of brackets, and here we go. Simple as that.

The next thing, we find out that it was her mother that pushed her into the marriage; now she's certain of Mother What's she trying to do? She's trying to fix responsibility. Every time she tries to fix responsibility on something or has fixed responsibility on something, we use it for anchor points. And the total bracket on this is, if I remember rightly - let's see, that's one, two, three, four, five - it's eleven; it's a bracket of eleven really when you use the MEST universe confines, plus the other person's universe, plus one's own universe; there are eleven commands. You just run it right straight through.

But what do we - what do we do with the bridegroom when we run into the MEST universe? We simply have the bridegroom hold on to four corners of the room, and have people hold on to the four corners of the room for the bridegroom. See, this is - this is how we run the play called "*Jilted at the Altar.*"

Now, without - without being facetious to the preclear and thus upsetting his - his concept of how serious it all is with him - you remember that you can actually push him back. The one thing he's deathly afraid of; if he has gotten into this situation, is ridicule, which is why he won't put out his anchor points, see?

That - he can't put out his anchor points is expressed to him as a fear of ridicule; he can't get them back in, is what this really is. So he's trying to pull all anchor points in. This - he's playing the game "*The reason why*" - fear of ridicule, fear of betrayal, so on - the reason why. He's trying to fix or she's trying to fix responsibility. "*Why was she jilted at the altar?*" Well, we don't know why she was jilted at the altar. There isn't any reason

why she was jilted at the altar. The fact is she was jilted at the altar but she wants the reason why.

Well, so she'll try to fix it on the bridegroom, then try to fix it on maybe the bridegroom's mother or her mother or the bridegroom's family or there'll be some specific character; she'll finally get down to a desperation. If she were not being processed in the process, she would be very desperate, if after she'd sorted this through she had found out that she had to fix it on the fact that the dog which she had owned as a little girl had not had any puppies. And this psychoanalysis simply marches forward very boldly and lets her remove responsibility completely out of the sphere of action and anchor points that she can have anything to do with and pushes it madly back into some symbol of the symbol of the symbol of the symbol, and this is quite acceptable. What is this? This is an inability to accept responsibility.

Responsibility would merely mean the ability to accept various patterns of anchor points and various ownerships of anchor points. Flexibility to accept responsibility, ability to own an anchor point is - about the lowest understandable MEST language that you can put it. Of course, there isn't any up above that. I mean, responsibility? This is real silly!

"Fix responsibility? Well, I'm responsible, of course. How silly!" I mean, it's just that sort of a reaction. What are we talking about this for?

Low on the scale we have to fix responsibility. The fixation of responsibility each time is, again, the reason why. And so we use Acceptance Level Processing for such a person; he's very satisfied. It's these damned screens; it's these doggone objects; it's denial; it's restriction; it's... See, again we're into the reason why.

But when you're picking a case up the line, we can cross, we can cross with great ease *"The reason why"* and Anchor Point Processing by merely making the anchor points into forms of which the person is very sure of.

Now, the way we get him *"very sure of"* is because anything they have tried to fix responsibility on as the reason why is, of course, to them the cause. So, although they put up the anchor points, they *"know"* they're not putting up the anchor points because they're not cause - no sir! Under no circumstances - they're an effect.

So, the only way that you could get them to put up anchor points is to put up something which they have assigned to be cause. So we would have the girl who is jilted, she didn't - she didn't jilt herself - no sir! She knows that; any fool knows that! And so naturally, to get her to put up any anchor points - she has been betrayed. This means all of her anchor points have got to fold up on her, slam back into her. That's the way you demonstrate that you have been betrayed. You see, she says this, and this is obviously true.

So, you just sneak it in kind of sideways on her. And you say, *"All right. Now, put up - put up the fellow who jilted you eight times,"* and keep putting him up in brackets; that's all. She's cause so he's kind of putting up the anchor points too and somewhere along the line she'll realize that she is really putting up the bridegroom as anchor points. Although she will do it quite willingly, she's not going to admit that she's doing it.

And you get the idea, the difference between admitting that she is putting up the anchor points and putting up the anchor points, that is accepting the ownership of the anchor points.

She'll - very often they look like thieves or something while they're being processed. Like some - some girl, something like that, who is terrifically occluded, they look - they - ahhhrnm. They'll put up these anchor points - they're somebody else's but they'll put them up. Good joke on the auditor. Real good joke on the auditor. They aren't her anchor points! She'll put them up. She stole them; she knows that. She's borrowing them for the moment of the session. She'll return them afterwards. See, this is the kind of an attitude. They aren't real; they aren't hers. This is the - what you accept as a no-responsibility level. Well, it's true.

And you'll get many preclears who are tremendously cooperative and completely irresponsible. Now, just mark that down as the - what you're looking at when you look at some of these preclears who say, "*No. That didn't do me any good.*" They've just got something there. There's something somewhere in the bank they can put up that is direct effect upon them - direct - has a direct effect upon them.

Now, remember I said we mustn't forget that Dianetics says that they get stuck on the time track. Well, they can be stuck on the time track or they can be STUCK on the time track. See? Gradient scale. Well, when they are really stuck, oh boy, you better find something close to the specie of what's sticking them in order to free them.

What is getting stuck on the time track? It's an old space being gone from a facsimile. And the facsimile now is trying - tries to expand and when it expands it takes the space out of the adjacent material because the preclear probably was putting no space back into it.

When you ran a facsimile all you did was put space back into it - present time space. He went over the incident several times and, of course, he kept putting space in it. He'd eventually put enough space into it so that it would disappear. In other words, we kind of wore it thin. Here was a process by which you could iron out or scrape or claw at or erode a deposit of energy. You'd let space into it gradually and it would gradually expand.

Well, if you could find the place where the person was stuck on the time track - that was the game we were playing - find out where he's stuck and then let some space into it. When he lets some space into it, it would no longer stick to him and because he was not then being the effect of it, he did not think he was in 1892 or something. See, this facsimile occurred in 1936, let us say, and - it occurred in 1936 and it affected him greatly. In other words, it took all the space out of some moments.

Now, if you've ever noticed, you run a preclear, his reality fades out when somebody departs from him suddenly. He can actually feel the reality in the environment go. You ever had it happen to you? Somebody gave you some terrifically bad news - oh much too fast or too quick, and you just watch the environment just fade right on out - just out.

Now, when you strike an incident on the time track in Dianetics, at the beginning of it you could actually have watched your preclear's reality just fade as you hit it and then start -increase as he put space into it. The only way he could possibly put space back into it again, you were there helping him.

When people tried to self-audit themselves on this, all these things he just reversed the process and he started taking the space out of them; he's tried to make them explode.

Now get the analogy but, of course, it evaluated the time for him. This thing that had no space in it was 1936-1936, June the 4th or something like that - didn't have any space in it. So, we let some space into it and, of course, he was no longer being the effect of it. But by being the effect of it he also picked up its time tag; so it was 1936! He was the effect of it. Every time he tried to cause anything to happen to it, it simply grabbed some more space off of him because it was a space starvation deposit.

All right. Let's look at this, now, with this preclear and we find out that he's having trouble with this process. (He is not going to have trouble very long with this process, by the way. You just can take it straight and beat it through one way or the other.) But he goes out of communication with his auditor if it is beaten too hard. The way he goes out of communication with the auditor is by putting in space, space, space; he is unable to put in enough space fast enough that he is sure of in order to get the thing to unfold.

So, what does he do? It's very simple what he does. He - you take the object which he considers cause and put it up as the anchor points. It apparently, then, is shedding space and he is waiting for Aunt Bertha or somebody to put the space back into that engram. He's been waiting, apparently, all these years for somebody to come along and put the space back.

You'll find a preclear saying this sometimes, if you - if you really look closely - they'll - they seldom will tell you, *"Well, only Mother could remedy this situation."* Well now, you hear that much less seldom because it's on an earlier dynamic than, *"Only Christ could remedy this situation."* And you hear that quite often. Why? It's that distance out on the inverted dynamics. *"Only Christ could forgive me."* You hear that continually. What do you mean *"forgive you"*? Let some space in, of course. See, he could intercede with God, and God owns all space, so we could get some space back into the facsimile or the ridge. This is elementary.

So, what do we do with a case that after a few minutes of this processing is apparently... Well, he has gone through Step I, Step II, Step III; what do we do with him? We process him; we're just going to be bound and determined we're going to let some space in rather than some light in - letting light in is sort of a poor technique, really.

We are going to process him on this technique. Well, let's E-Meter him and let's find out what kind of cause he is certain of. See, what's - what cause is he certain of? What caused his present dilemma? Or who caused his present dilemma? Or what area caused his present dilemma?

He finally tells you that it was Keokuk - that time he spent in Keokuk. There are a lot of ways to handle Keokuk; Change Processing - bing! bing! bing! - is the best process that you could possibly use on it if you're just simply trying to free up geographical areas. But you're not trying to free up geographical areas with this character. Step III is working poorly on him. You notice that right away; it's working poorly on him. So what do you do?

What area caused it? What person caused it? What thing caused it? Just E-Meter him until you can find something that he actually will attribute his demise, decline and so forth to. Well, see if he can't get some certainty on it.

The funny part of it is, is he very often will get a clear and beautiful picture of it - quite often! Put it up as eight anchor points. Well, you're doing at once Duplication, Spacation and "*The reason why.*" Now, have somebody else put it up - eight anchor points. Boy, he can do that like a shot because he knows everybody else put it up; he never did. And so we work this thing out and we find another thing that caused all this. And we can play this game with him for some time. But we won't play it too long because he'll start slipping. "*Who's cause?*" That's the game of "*The reason why.*"

Now, you could assign a play title to every preclear - a play title. I've just given you the - "*The Jilted Bride.*" What is this girl playing? This girl is now seventy-two and so forth; what play is she playing? She is playing the play called "*A Jilted Bride.*" It isn't a fact that there is a finite set of these any more than there's a finite set of stories but everyone of them is playing a story. What story are they playing? That's what they're assigning cause to. At seventy-two, playing "*The Jilted Bride,*" you'd think is rather strange.

There's a story of that - the old gal who kept running over her marriage that almost came about and didn't come about, and she lived in the old house all by herself, so forth. Well, the technique indicated for this character would simply have been just let's eight-terminal a bridegroom. You would have found a lot of resistance to this as an auditor but she would have done it. The second she did it she would have stopped playing that play. As long as she goes on playing this play, which is a dramatization, it's pretty rough.

Now, a lot of them sink down to sordid levels of plays. A lot of them play "*The Stabbed Fetus.*" You find a lot of people playing this play. You'll find other people playing almost anything you can think of. There's as many games as they can play in this wise as there are titles that you can think of. But look at it that way - a dramatization.

Somebody, I've forgotten just who it was, and of course, you wouldn't recognize it at all, said, "*All the world's a stage.*" Well now, we're not trying to give you the feeling of a reality like it's all just tinsel and brass and there really isn't any suffering anyplace. Yeah, there's suffering. A lot of people play the game called "*suffering*" and a lot of them play it very easily and very well. A lot of them play it very convincingly.

If you've ever seen an automobile wreck, you look in there at those mockups - boy, they're really playing the game "*suffering*" but beautifully. Funny part of it is, is they will start to play this game and then decide all of a sudden they don't want to play it. And they start to play it and then they don't want to play it and then they keep on playing

the game of *"Well, I started to play but now I don't want to play."* And now we're getting into a more central game. Because that game could characterize the game which the preclear's playing. That is the senior play; that one you might say is the basic plot.

"Look! I started to play this once and then I didn't want to play it." Remember, they all started to play it once as a game and then they didn't want to play.

Well, that's true of an accident. A fellow runs into another car head-on and he - at just a moment there, he - he's going - he's going at the rate of sixty, eighty miles an hour, down the highway, driving madly and if you saw that sparkle in his eye, you'd say here was an accident coming. He wants to play that game called *"accident."* And then, the next thing you know, he just doesn't want to play it. He stops wanting to play it about a sixteenth of an inch before his skull crashes in on the windshield. If you run it and get the fellow to really evaluate it for you, you'll find out that it was a lot of fun right up to that instant.

Or sometimes, it's the instant of recognition that the game is - that he wanted to play is now going to be played. And he's something on the order of a stage-frightened child who has come out to sing a Christmas carol and all of a sudden doesn't remember any of the words of the Christmas carol but somehow or other just goes right on and sings the Christmas carol, anyhow - this big strain.

The - an actor is always, of course, sort of daring the audience to jump over the footlights and eat him all up. Once in a while an audience does. You'll find that the moment when the first foot went over the footlights, he has decided he didn't want to play that game. You see, there you get your departure and arrival of an anchor point between points A and B.

Now, *"they have to go"* is another game that people play and that's a very standard game; *"they have to leave."* But of course, they can't leave because they can't arrive. You'll see some pcs starting to play this game, *"have to leave."*

"Have to leave." Well, don't take the place they have to leave from. Take the place they think they have to leave to and use it for anchor points. If you can just get them to give you the place they have to go to, well, you can use that for anchor points and they'll put it up very happily. Then you'll inevitably find some horrendous big engram suddenly unfolding as it sucks up this space, but madly.

You know, they have to go to Keokuk. That was the childhood home, the whole thing. You start mocking up Keokuk eight times - well they're practically there. But that Keokuk can't touch them, so it'll stay out there very easily. You see the mechanism: they can't arrive at Keokuk, so if you use Keokuk for anchor points then they won't collapse on them so easily.

You can rationalize on this any way you want to but the point is, use something of which the preclear is certain if the case isn't moving well.

Made a clear point there? Make more sense?

Audience: Yeah.

Yeah.

You'll find someplace in the lifetime of the preclear, he will tell you, his emotions shut off; and if you want to E-Meter him to that moment and use that for an anchor point, it's a very fast road - very, very fast. That's an express highway. All right. And he'll fold up and start talking about it, though. You don't bother with that, just put him - have him put up that as anchor points for a while.

Now, let's go into the second stage of this process. You must realize that doing this process on an agile thetan would be something like asking the boy on the flying trapeze to sit on a car seat as a stunt; and it just isn't any stunt. And as he does this drill, these eleven points, he becomes better and better and better and better and he finally can contact the universe quite easily - his own, other people's quite easily. And you'll notice what's happening is the precision with which he is placing his anchor points is the keynote.

Now, the precision of placing of anchor points is in itself competence and is in itself responsibility - that's certainty of arrival and certainty of departure.

Now, if you were to ask him to put up eight anchor points and then put place A and place B inside that space and ask him to start a particle at A and have it go to B and then go back to A again, why, he - he's very interested. If he were to test this from time to time, he would be able to accurately, more and more and more precisely spot these two points - A and B. And then very precisely make a new particle coincide with A and so travel to B and then go back to A again. That, in essence, is communication. That's all it is. But the greater the precision...

Now, you wouldn't think this is any fun doing this. Well, actually it isn't too much fun doing a drill. It's something on the order of practicing swordsmanship just so you can be a good duelist. There's no fun in practicing swordsmanship to amount to anything, but a thousand years or so ago - less than that, six, seven hundred years ago - there was still quite a bit of sport in killing a man in a duel. Well, the great precision with which an individual could place the extended point of a rapier was a delight; it delighted him greatly. You would be surprised at the amount of emotion there is in this kind of competence.

Now, I've talked about killing a man. In this society - the same thing - being able to reach up and catch the football at the exact instant and do exactly with it what one desires and to put oneself and the football at an exact place in the field. One estimates and then places - pam! pam! And there's a terrific exhilaration in this degree of competence. Now you're lifting his degree of competence up. Competence, responsibility - same thing. A man cannot be - cannot be responsible if he cannot geographically place.

The only reason the Navy Department orders officers around from one point or to another, it's trying to convince them that it's responsible when they know it's not. By ordering them around geographically enough, why, the officers become very obedient after a while - by ordering ships around and so forth.

You've never seen anything quite as convinced of his own deity as an admiral who has, in his hands, the independent selection and ordering of positions of officers and men and ships. He is very cocky. Now, he knows they'll arrive there; he knows they'll arrive. He'll have somebody shot or court-martialed if they don't, you see. And as he goes along, everything is going fine till one day, some ship has the cast-iron nerve or bronze-coated nerve of busting its propeller and not arriving on schedule. Now, if you've ever seen a little child go into a tantrum and get down on the floor and scream, you have some idea of the seething state of mind of that admiral of the anchor point not arriving at the right place at the right time. "*Outrageous!*" And then, of course, he starts going down Tone Scale because he finds out that it was all justified and completely reasonable. You see? So, he starts into the cycle which is the declining cycle.

One is outraged at the anchor point not arriving and then one is baffled by discovering there was a reason why. One is always baffled by the reason why, for the excellent reason that there's no reason why. If this admiral were so darned good, what was he doing making those ships go around with their propellers going? Well, just answer that. Unless, of course, he wanted to limit himself in a game. If he wanted to limit himself in a game, all right; then he also has to take the reason why the ships never arrive.

So, the limitation of the game and the reason why are the same thing. The reason why is the boundary on the tennis court. We have agreed that if you put a ball outside that - new service. Actually, it's just a white, lime line; it's nothing. You could move it, you could make it bigger, you could make it smaller, sometimes they do, and that line is the reason why. Why do you have to have a new service? It's because the ball did not fall within that line. That is the "*because*." What is "*because*"? "*Because*" is the necessity to have a limitation in order to have a game.

If you've noticed little kids playing - it's a wonderful place to study this - if you've looked at little kids playing, you'll have found out that the extent of their reasoning on games, where you have several of them involved and there's a little brute force being applied by some of them, is "*Why has so-and-so lost?*" And the others will just simply stand around and say, "*Because. Because.*" Superior force, that's all. That's all they're trying to say. "*Because we've lost, that's all.*"

"*You have too lost!*" You get - this is - this is reasoning. That doesn't exist; there isn't any reason why he lost because in the first place it's all built speciously on the idea that he was dead when he was shot; and he wasn't dead and he explains he wasn't dead and so he couldn't have lost; and they say he is lost because he's dead; and you've already entered more illogic than you need to play the game "*MEST universe*."

"*I - I've lost because I'm dead*" or "*I've won because I'm dead,*" is an equally good reason. See, the chaps, for instance, who got killed in the original attack on Quebec - they went up and got their heads blown off. And Montgomery, and so on, and the rest of them under, what was his name - oh, the famous general that won the Revolutionary War for America - who is that fellow? Famous general who won the Revolutionary War. I'm not very good on names here today - Benedict Arnold!

Anyway, Benedict Arnold laid around there with the rest of these poor guys that just hadn't won in the fight on Quebec (see, Quebec held out) and the fellows that got killed won. Well, how did they win? Because the rest of them laid around outside of Quebec with the smallpox the rest of winter trying to inoculate each other and having one hell of a time - starving and cold and really rough. And then they had to go back and tell the people back home they had lost the war as far as Quebec was concerned. So, who - who won?

Male voice: The smallpox.

That's another "*because*" The smallpox won. That's right.

So, what do we have here in the - in reasons underlying this? We have the positioning of anchor points. What is the end - all of responsibility? Being able to position the anchor point.

What do we mean by "*force necessary to*"? We mean force necessary to position an anchor point, maintain it or withdraw it. What do we mean "*opposing force*"? We mean that force which is opposing the withdrawal or advancement or positioning of an anchor point.

The only error anybody could ever make if he started to use force, is not to use - is to use not enough force; that's the only error he could make if he had any responsibility or competence of any character Because he would try to position this anchor point at position A and he wouldn't be able to shove it hard enough against the forces at position A to position it at position A.

You see, taking responsibility for the forces at position A would probably be to warp them in such a line that they would position the anchor point itself. You'd cause a vacuum at position A, and you'd pull in the anchor point. So, you get a terrific variety of games coming out of this. See, that's half responsibility. And how about just taking responsibility and commanding the forces at position A, too? If you did that, there's nothing easier than to simply spread apart the particles at position A and let the particle you're positioning through, exactly, to point A. There's nothing to that.

You'd be surprised that as elementary as this is, man misses it all the time. He thinks the way to get his point in position A, of course, is just apply enough brute force to shove it into position A. Never occurs to him to take over position A and open it up so the particle would get through and be positioned. If he meets resistance at position A, his (quote) "*education*" on the track, and so forth, is such that he'll merely keep pushing or he'll not push at all. He hardly ever bothers to withdraw!

After some workman has become completely discouraged about the positioning of his materiel, you'll find his tools on the ground around the point; they leave their tools there; they abandon their points. Now, abandonment of the anchor point is just symptomatic [symptomatic] of the baggage, the armor, left on a - the dead left on a losing field.

This become quite obvious to you why - how we're handling responsibility and what competence is?

Well now, a thetan upscale using this as a game, just as a drill, getting more accurate, getting better perception, so forth, he's just content to do this - just to do that, that's all. Not as a game itself but just as practice. He's content to handle this and he gets faster and faster and he sees that with some satisfaction.

But your person who is not yet running it as a drill has to have a reason, first, to run the drill. And then later on, of course, doesn't consider it a drill at all but is treating this like it's death itself - really grim; it's a real grim business.

If you've ever seen the face of a - of a V or a VI undergoing processing, you can know how grim life can be - very serious. Well, this is nothing. Laughter requires an explosion; humor requires the ability to explode. Put out anchor points suddenly or retract anchor points suddenly and you can get laughter. It's what laughter is.

All right, let's - let's take a look at what we do with this thetan, though, who's just considering it a drill and after a while gets kind of bored as a drill. Well, it's because the process, as I've laid it out, doesn't happen to be complete enough or involved enough to drill all the capabilities of an Operating Thetan. You notice it's a static process as I've laid it out. And, if you notice, all of these processes are laid out first as a static process and then as a motion process.

Step V, as written up in SOP 8, is written up as a relatively static process. Now, you began to examine this and use it as change of geographical location - ping-ping-ping-ping-ping-ping. You found out it was a high-motion process. Well, similarly, the laying out of anchor points become a high-motion process in an Operating Thetan level.

What you want to do is make them start doing evolutions and change the evolutions: anchor points in motion - starting, stopping, changing the motion of the anchor points; varying and making complex the patterns of space; interweaving the anchor points; having enough viewpoints to run several series of evolving anchor points; making anchor points run anchor points.

Now, automaticity actually concerns itself with starting an anchor point in motion and keeping the anchor point running - circle or a figure eight or something. Now it, after that, is going to keep on traveling that way, you say. And then you - people want to know why do you want to keep on - travel that way. Well, you have to limit the restriction, then you have to say, "*Well, there's something down there which needs to have a beacon*" or you have to have some kind of a limitation why that anchor point should go on this way. Actually, there's no reason why it should go on that way at all, except that it's fun to watch the anchor point doing this. It's motion.

TBD So, the next thing we must do with - on an Operating Thetan level is to get complexity of pattern and motion. A thetan should be able to make these anchor points go out with great rapidity, come in with great rapidity. Two sets of space - one coming in and one going out and interchanging with great rapidity. All of this and to be able to operate with a number of viewpoints watching a number of things operating in a number of different ways. And you've started to get up someplace toward the ability of the thetan to be complex. But this is what you exercise him at.

Now, one of the things you want him to do, if you're exercising somebody, is outside of the elementary things of making spaces expand and contract while doing this whole bracket of eleven - you'd start this, by the way, on the MEST universe itself. If your thetan is very good, you'd start hearing things creak if he starts running anchor points in the room expanding and contracting.

You're going to get, as a result of this, quite a test on your own ability, as a thetan, to be sufficiently complex to actually drill this other being on up. You see? See how we - we'd have to get pretty complex. Or we simply consult him as to what should we do next, what kind of a series or evolution should we go into; and then you do the opposite. He says, *"Well, I think we ought to practice up with all of these brackets going simultaneously and contracting"*

And you say, *"That's fine. Let's do that. And now let's have all these brackets going simultaneously with the brackets outside of these brackets going simultaneously, but that second set expanding at the same time."*

Always make it more complex, not less, as far as he's concerned. You'll actually realize, then, why two thetans fooling around and so forth, start a universe or start some kind of an operation which grows successively complex. In order to stay interested it has to become increasingly complex.

The simple things of life are so neglected, at last, and so forgotten that after a couple have been drilled this way and then they have gone through and done a lot of worthwhile things this way, and they've caved in and had a lot of things explode on them this way, it probably wouldn't occur to either of them, unless it was on a billboard or on - written on Rush Memorial or something of this sort, what the basic drill was: viewpoint of dimension, of course.

How many viewpoints of dimension can he get? Is it enough to just run the anchor points? No, it sure isn't. Let's run viewpoints within the spaces as more important than complexity of spaces. Let's get lots of viewpoints. This will immediately start baffling your preclear.

How does he get enough viewpoints inside there? Just keep asking for them. Because he gets a jumbled view after a while; these things start mixing. Well, you'd better drill him up by a gradient scale; make him use two viewpoints, each one equally well, simultaneously, with two different patterns of automaticity going on simultaneously. And you've taught him how to make life units which is, in essence, a life unit.

Now, all sorts of weird and strange and complex things will show up as he does this, and all sorts of ridges will blow. There's no reason to pay much attention to them.

The one thing you will pay attention to is the sudden nothingnesses that begin to show up around him. Every once in a while you will have him up to a certain point, *"Oh, he's doing fine; everybody knows he's doing fine. He's so happy he's doing fine"* And then he finds out he has 185 lines attached to him, personally. These just never seemed to get into view before. And there's various things you can do with them, such as throw them away, and so forth. Various things you can do.

All kinds of nothingnesses will suddenly, just suddenly, show up as having something in them. Why? It's just because you're adding space adding space, adding space, adding space.

Do you follow this? The complexity of drill, the complexity of drill should hit... It's easy for you and you will think of - start thinking immediately in terms of more anchor points for this preclear when you're running an Operating Thetan. Nuh-uh! More viewpoints for these anchor points is the way you should be thinking. You get what a difference this would make in processing?

Now, there's another little trick I should tell you about in straightening up the body because you don't want to run space processing too much around the body. You won't kill it off or anything of the sort but you start running much of it, it gets kind of gooey. A lot of things happen. You let too much space into the wrong spaces and so forth, so that - that's not too good. So we have line handling by the thetan as a very favored technique or energy-deposit handling.

Now, as you start to handle these things he'll start to get gaps that he has to fill in and that is to say, actual physical geographical locations. As you throw away lines off the body, remember that you are interfering with the havingness of a thetan.

As you get rid of ridges you are upsetting the havingness balance of the thetan. He now has less energy than before - torn all these lines off and all these ridges off and everything - he now has less energy than before, unless, as you're drilling him, you'd throw it to him occasionally that he should restore the energy amount. You don't want this same kind of energy that you had before. Let's get a better energy - a bit smoother energy; you've aligned it. So, you want to put fresh new energy in there and pack it down real good and make a good ridge where you took out a ridge. You've taken out an aberrative ridge and you've simply put in an energy ridge. Well, remember that this is - this is very easy.

Now, there's a basic process on doing this which might escape your eye unless you were quite alert as a thetan. Any thetan I think would run into this sooner or later. Have him look for black spots or unseen spots or something around his body. This is very basic, very elementary. It's so elementary that I forgot to mention it. I actually have just forgotten to mention it until it suddenly came up here in the last twenty-four hours under another more complex guise. And there's no sense in it being very complex.

But you can send an energy patch to almost anybody. That is to say, you can hang them onto almost anybody. It's ruinous if you really want to start in doing this. But a lot of preclears go around, they have a tremendous impulse to pick up the energy and ridges of other people; they - they're hungry. They'll steal people's ridges. This is the basis of vampirism and so on. They actually will steal a ridge.

All right. Any energy deposit of a body that is black has all the same a sign on it which says "*not mine.*" It also says "*effect.*" It also says "*I'm not cause. Also says 'no responsibility for this area; somebody else's.'*" Now, you see how nicely this ties in with Anchor Point Processing. At the same time what do you do with those things?

You just ask the preclear to get back and take a good look at his body and see if he finds any black patches. "*Who does it belong to?*" you say.

"Well," he says, "*it belongs to Papa,*" or "*it belongs to the teacher,*" or "*it belongs to somebody or other,*" and sometimes he can't quite tell and he'll look at it very closely and he'll finally get to the idea that it belongs to so-and-so. You just tell him to send it back. And they'll really go wham!

And very often your thetan becomes concerned and simply asks you in so many words - pardon me, your preclear becomes so concerned he asks you "*Please duck,*" or "*It would go right through you if I let it go,*" and he will restrain it - something like that. It's about the only trouble he ever has. But this material really leaves on a lot of preclears. It really leaves! It is a tearing fury! It gets gone quick. Something for you to remember It just says, "*Not mine. Not my space.*"

Now, what about a preclear that is occluded? As a thetan he's not his - simple, isn't it? His whole beingness belongs to somebody else.

Now, I'll give you a method of artificially occluding a preclear: Ask him to put up eight very, very heavy anchor points and pull them in on himself suddenly; put eight anchor points around him and pull them in on himself suddenly. He'll blow; he'll occlude. His visio at the moment you do this will be practically identical with any black visio you've ever seen. How do you ask him to remedy this? You have him put up eight black anchor points very, very heavy and yank them in on him; ask him to do it several times, that's all. His visio will suddenly clear and clean up again. Basic mechanism of occlusion: black anchor points which is somebody else's; but that's just by definition.

There's no reason in the world why you can't have a black deposit of energy which belongs to you and which you say is causing something. We don't have to limit this game. See? I mean, there's no reason why you can't do that. It just happens that the game has been played in the past that way. So, therefore, these processes work

Blackness had always meant somebody else's or what's the significance and so forth. Well, that's just the definition of blackness. Blackness could just as well and does mean knowledge, in other words, ink. Ink is knowledge in this society. If you just drink enough ink, why, you're tops in this society - as a thetan, of course.

All right, we have some indicated drills and processes here, now, as an expansion and enlargement of exactly what we've been talking about. And I want the - the auditors who have been doing the auditing, now to get some auditing themselves for the remainder of the afternoon.

That concludes this lecture but not the assignments.

[end of tape.]