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Also see the additional note (2_16of20_add_note.doc)

ASSESSMENT, MEMORIES, RIDGES: DEMO: ACCEPTANCE LEVEL PROCESSING

A lecture and demonstration given on 27 October 1953

[Based on the clearsound version only.]

Okay. And this is the afternoon lecture of October the 27th.

This afternoon we're going to take up something on the order of Acceptance Level Processing. I said I would take some of this up earlier and actually, one way or another, have been taking it up because it all comes down to *"have"* and *"not-have"* when we finish up with the integration.

If you have anchor points, you have space; but you're not likely to have much space unless you have some anchor points; but it is a scarcity of space; but it still comes into a havingness as far as space is concerned. And you get this entire problem interwound within itself.

Actually, the instantaneous fact - if you can imagine an instantaneous fact - the instantaneous fact is space, anchor points, nothingness and somethingness combined. And that instantaneous fact, added to it the ingredient called theta, and you've got life and its performance.

The ingredient called theta is seldom visible to the common public. The main reason it's not visible to the common public is they don't look. Now, it may or may not be true that theta is nothing and MEST is something. This was the theory which brought us into the techniques which we are now using. A theory is as good as it will take you, and the theta-MEST theory is still taking us places.

That theory is simply that - that theta is a static in terms of this universe, which means that it has no wavelength, no dimension, so forth.

Oddly enough, after I'd defined this, I suddenly recalled the definitions for zero. And what do you know, mathematics had never defined zero and we had mathematicians dealing with a wild variable continually. Was it a past, present or future zero? Was it a zero of geographical location? Was it a zero - a zero of something? So if we had a zero of something we were postulating continually a mathematical absolute, and it was just about as usable as it has turned out to be true. In other words, the mathematical zero is not true. Therefore, you can expect theta, as a theoretical zero, to suddenly develop at any time - a somethingness.

And the more you start unveiling a case, and the more you start picking up the lines and getting him back to look where he all of a sudden says quite happily, *"Well, there's nothing there,"* if it's close to the end of a session, you just leave it at that. But if there's really nothing there, you'd keep mocking up *"nothing there"* and fooling with this thing and going around and walking around and looking at it and forgetting about it and coming back to it again and so forth.

Because any time anybody traced a communication line which wound up in nothing, he has hit something which hasn't enough body for him to perceive at the moment you're processing him. You've simply exceeded his ability to shift wavelength, and that is all. And when you have exceeded his ability to shift wavelength, you have simply and plainly and flatly come up against a *"No, I won't look."* That's about all there is to processing is find the nothingnesses and get something there, take the something-nesses and get nothing there and everything reduces back and next thing you know, why, you have things pretty well straightened out.

So you have an instantaneous fact in operation all through cases. And cases are prone to shift and change on you from session to session.

A great many sessions of very short duration is superior to a few sessions of very long duration. A pc has a tendency after a half an hour or an hour to fog up a little bit, one way or the other, in the hands of most auditors. Let's qualify it. If the auditor is on the ball, the pc never gets a chance to. The auditor conceives that there are nothingnesses around which ought to have somethingnesses in them and immediately begins to build back the missing items in the case. So we're up against the problem of restoration of havingness, aren't we?

You might think that processing consists mainly of reducing everything to nothing. A V is doing that. But this is not true. Actually, processing consists of restoring havingness. We run somebody up to the other end, we say, *"Take a look at your body now. Do you see a communication line? All right. Where does it go? Well, just run up on the line and see where it is. What do you got there? Well, that's very interesting. That's fine. Duplicate it, duplicate it, duplicate it, duplicate it, blow it up. All right. Now, duplicate it a couple more times and blow it up. Yank the line and throw it away. Okay. Got another line? All right, trace that up."* Follow-follow-follow-follow...

"Well, what do you know, there's nothing here! Uh-oh! Oh-oh!" You get the handling of lines? *"Nothing there."*

"All right, put nothing there. Put nothing there."

There's a lot of ways to handle this, by the way, just tons of ways. The more surprising ways you think of to handle it, the faster your preclear will work, too, because he gets (quote) onto your tricks after a while (unquote) and realizes that you are (quote) forcing him to look (unquote). And he'll play along with you. And you may be processing somebody for several minutes before you suddenly realize that, gee, he's doing a royal dodge on you. He just isn't looking. And he's bouncing all around and skittering all around something and trying to find something that is sufficiently consequential to attract the auditor's attention - sufficiently consequential to attract the auditor's attention - and not sufficiently consequential to suddenly blow him into the middle of next week. See, it becomes a contest, then, of the auditor persuading the preclear to look and the preclear's contest persuading the auditor not to let him look. And this, down-scale, is why cases have a rough time of it sometimes - the restoration of havingness. Therefore, Acceptance Level Processing should be something that you understand very, very well.

A lot of your people out in the field, now, they've heard of Acceptance Level Processing. They're going to get, pretty soon, three PABs - I think PAB 13, 14 and 15 are Acceptance Level Processing. PAB 12 is explosions. It doesn't give them all the dope on explosions but it'll make them happy for a while. It gives them all anybody would care to handle at the moment. But 13, 14 and 15 are devoted to the character and so forth of man and Acceptance Level Processing.

Now, you understand that Acceptance Level Processing is a tool to develop understanding, primarily, and secondarily, a tool for auditing. You get that? That's SOP 8-L. Acceptance Level Processing shifts in and Expanded GTTA goes out. SOP 8-L: What is the acceptance level of the pc? We determine this by the fact that he has vacuums sitting all around that will soak up one kind of item - there's a hunger. What you can say about the pc is that he's hungry. What you can say about any pc is that he's hungry. But you as an auditor have to find out *"for what."* He's hungry for the damnedest things.

People come in, they look gaunt, they look starved, like that fellow you processed yesterday - real gaunt, see? Now, if you'd suddenly started to - now, that's why I say *"secondarily processing,"* you understand - because if you'd started to satiate his hungers, yeow! You'd have just been at it and at it and at it. Furthermore you would've jarred his bank up to such an extent that he wouldn't have exteriorized easily. See?

But if he hadn't exteriorized right when he did, after you did what you did - a few explosions, you exteriorized him, and you went on and worked him; the case got a lot better That's the right way to go about it. But if he hadn't exteriorized and he hadn't exteriorized and he hadn't ex- he's hungry for something. He's so hungry for something that he just can't let go of what he's got, it's so scarce, it's so rare, it's so unhaveable. In other words, something has escaped his ability to have. And the second it's escaped his ability to have, he'd hold on to any shadow of it. And a mock-up on an

inverted dynamic is a shadow of something he can't have. And a missing mock-up is something that just doesn't exist, it's so rare. See?

So, when we find the blank and the nothingness when we're tracing lines - we have nothing - it's something that's so scarce that he can't have it. Whatever computation went with it, who cares. It's some form, some aesthetic, some something, which is a nothing as far as the preclear is concerned.

All right. What does this have to do with a case who is interiorized? It's a case of havingness. You ask this pc to take a look at his body. Does he take a look at his body? Nnnn. He can't see his body. Now, just tie this up with running up the end of a communication line and finding no terminal. And then you work with a terminal and you work with a terminal and you work with a terminal; all of a sudden he develops a terminal. Isn't this strange?

Well, how do you do this? You put up nothing, nothing, nothing, nothing, nothing, nothing, nothing, nothing. Now blow up some nothings. If you really wanted to work hard at this, it gets very silly. You say, *"Blow up some nothings."* Okay, he blows up some nothings happily because he knows *"nothing"* can't blow up.

And then you get nothing, nothing, nothing, nothing, nothing, duplicate, duplicate, duplicate, dupli- . *"Now blow those up."* *"Hah! All right, there's nothing there."* Duplicate, duplicate, duplicate, duplicate, nothing, nothing, nothing, nothing. *"Now, now blow that up."* *"Wait a minute. There's the most curious thing here."* It suddenly strikes him, now he's going to be curious about it. And he'll fight and fend around and talk about it and argue and so on. Well, you just keep him at work on duplicating whatever he's got there and blowing it up until eventually he realizes he's destroying something at the same time he's creating it. You ask him to duplicate it, so he can create it. *"Well, blow up the duplicate."* Well, he can destroy it. If he can create and destroy it, it can't be senior to him and it can't be dangerous to him, so therefore, *"Well, let's take a look at the damn thing!"* See, if we just go in on a gradient scale this way.

Well, what's this got to do with a fellow who's in his body and can't get out? Here's a question of havingness. What's this got to do with Acceptance Level Processing? A great deal. Because if you were to sit down and just shoot Acceptance Level Processing at a preclear, just hour after hour after hour, you'd practically shatter him. You'd practically finish him. It's lots of fun but he would get so bogged that you'd probably have a hard time bailing him out because he starts to go to pieces physically if he's nailed down in a body and you start running Acceptance Level Processing.

But sometimes, sometimes on one of these cases you start running Acceptance Level Processing and he will have a scarcity of something that is so apparent, right there, that it'll blow. And you can see how this is. He's nothing on the other end of a communication line. There's him to the body, see? There he is, there the body is with a collapsed terminal in between.

Now, the body essentially is a something with a nothing on the other end of a collapsed terminal - a thetan. And basically, he can't look at himself. That's where the nothing is.

All right. Let's just try this, just as a little stunt.

LRH: All right, John, put nothing behind your head. Nothing there again.

Well, let's duplicate it. Let's duplicate it again. Let's duplicate it again. Duplicate it again.Duplicate...

PC: What do you want me to do with the duplicates?

LRH: All right, just get a lot of duplicates there. Duplicates of nothing back of your head. Now, blow them all up. What do you get?

PC: What do you think?

LRH: Well, what do you - what do...

PC: Nothing!

LRH: Okay. Now, is that real good, having nothing there, or bad?

PC: I don't know.

LRH: All right, let's put nothing back of your head again. Now, let's duplicate it.

PC: Mm-hm.

LRH: Duplicate it again. Again. Again. Again. Can you duplicate it easily?

PC: No, it takes a little longer than that.

LRH: Oh, it's-it's...

PC: It takes long enough to think it.

LRH: ... is it slowing down?

PC: No. It takes long enough to think of it.

LRH: Oh, you have to have time to think. That's right.

PC: Evidently.

LRH: Okay. Get some duplicates there of nothing.

PC: I've got about ten.

LRH: Blow them all up!

PC: Mm-hm.

LRH: What happens as you do this?

PC: Oh, I feel a little shift.

LRH: Mm-hm. All right. Let's put nothing back of your head. Nothing. Nothing. Nothing. Nothing. Now blow that up.

PC: Mm-hm.

LRH: Now what do you got?

PC: Nothing.

LRH: Nothing. Good. Let's take that nothing and duplicate it. Duplicate it. Duplicate it. Duplicate it. Now what do you got?

PC: A lot of duplicates of nothing.

LRH: Blow them up.

PC: Mm-hm.

LRH: Okay. Let's put - what do you got there now?

PC: Nothing. LRR: All right. Let's duplicate it.

PC: Mm-hm.

LRH: Duplicate it.

PC: I'm just keeping right on duplicating.

LRH: All right. Smash all those duplicates together with a terrific bang.

PC: Mm-hm.

LRH: What happened?

PC: I feel like I've come up to the front of my face.

LRH: Well, let's put nothing there again.

PC: Mm-hm.

LRH: And again. Now duplicate those two nothings.

PC: Mm-hm.

LRH: More duplicates.

PC: Mm-hm.

LRH: More duplicates.

PC: Mm-hm.

LRH: More duplicates. More duplicates. Now smash all those together violently.

PC: Mm-hm.

LRH: Now, what do you get with that?

PC: Nothing

LRH: Nothing again. Good. Let's put some nothing in back of your head. Got it?

PC: Yeah, got lots of them.

LRH: Got a lot of them. Smash them together again. Now what do you got?

PC: I haven't quite got them smashed yet.

LRH: Well, it's easy to smash, they're all nothing.

PC: I know that.

LRH: Well, duplicate what you haven't got smashed now.

PC: Mm-hm.

LRH: Duplicate it again.

PC: Mm-hm.

LRH: And again.

PC: Mm-hm.

LRH: And again.

PC: Mm-hm.

LRH: And again. And again. Now slap all those together real hard.

PC: Mm-hm.

LRH: Got that?

PC: Yeah.

LRH: Did they go together more easily that time? Good. Now, let's mock up nothing right where you are.

PC: Mm-hm.

LRH: Nothing again.

PC: Mm-hm.

LRH: Nothing again - just in the space coincident with your thinkingness.

PC: Oh, not duplicating it.

LRH: All right. Space coincident with your thinkingness.

PC: Mm-hm.

LRH: All right. Duplicate what you've got there.

PC: Mm-hm.

LRH: Duplicate it again.

PC: Mm-hm.

LRH: Duplicate it again.

PC: Mm-hm.

LRH: Again. Smash all those in.

PC: Mm-hm.

LRH: What happens?

PC: Well, it just seems like a little tiny black point.

LRH: Oh? Curious. Let's duplicate it. Let's duplicate it again.

PC: Yeah.

LRH: Let's duplicate it.

PC: Yeah.

LRH: Duplicate it.

PC: This could go on for about two hours and I'd have enough to fill up a cubic centimeter.

LRH: Oh, I see. They're this tiny, huh?

PC: Yeah.

LRH: All right. Say you've gone for two hours now and have a cubic centimeter of it.

PC: Mm-hm, pepper.

LRH: Got it?

PC: Yeah.

LRH: All right. Come down on it real hard from all sides and smash it in on itself.

PC: It won't smash.

LRH: It doesn't smash? Well, make a duplicate of what didn't smash.

PC: Mm-hm.

LRH: And a duplicate of that.

PC: Yeah.

LRH: And a duplicate of that.

PC: Mm-hm.

LRH: A duplicate of that.

PC: Mm-hm.

LRH: Take the last duplicate and smash it.

PC: Mm-hm.

LRH: Did it smash easily?

PC: Mm-hm.

LRH: All right. Smash all the other duplicates and the original together.

PC: Mm-hm.

LRH: What happened as you did that?

PC: Well, it seemed like a peace pipe.

LRH: A peace pipe, huh?

PC: Just before I smashed it.

LRH: Hm?

PC: Yeah.

LRH: Just before you smashed it. What have you got left after your smash?

PC: Nothing.

LRH: You got that nothing?

PC: That's right.

LRH: Well, good! Let's just mock that nothing up as a duplicate.

PC: Mm-hm.

LRH: Another duplicate.

PC: Mm-hm.

LRH: And another duplicate of that.

PC: Mm-hm.

LRH: And a duplicate of that.

PC: Yeah.

LRH: And a duplicate of that.

PC: Yeah.

LRH: And a duplicate of that. Now knock all those duplicates together suddenly.

PC: Yep.

LRH: Okay. What did you get when you did that?

PC: Intersection - the lines intersection.

LRH: Have you got a line intersection there now?

PC: Mm-hm.

LRH: Good. Let's duplicate the line. Duplicate it again. And again. Again. Again. Again. Now take the two ends of this line and join them both together - the original line.

PC: The original, which one's that?

LRH: Oh, you can't tell them apart now. Good. Just take all those lines and join all their ends together.

PC: Okay.

LRH: Got that real good?

PC: Mm-hm.

LRH: Got a sort of a big loop or circle or something?

PC: Well, I've got a lot of loops.

LRH: You've got a lot of them, huh? Come down on them with a big smash.

PC: Mm-hm.

LRH: What happens?

PC: Mm, like a piece of string with a knot in it.

LRH: Made it real small. Duplicate that.

PC: Mm-hm.

LRH: And again.

PC: Mm-hm.

LRH: Again.

PC: Mm-hm.

LRH: Again. And again.

PC: Mm-hm.

LRH: Again. Now, roll all those duplicates together and then arrange them as a cube of space.

PC: Mm-hm.

LRH: Got that cube of space? Now, put yourself in the middle of it.

PC: I guess.

LRR: Got it?

PC: I guess!

LRII: All right. Yank all those down on you suddenly.

PC: Mm-hm.

LRH: Do you like that? What do you have left as you do that?

PC: Nothing. LRH: Hm?

PC: Nothing.

LILH: They all disappeared again?

PC: Well, l made them into a cube of space - I kind of disappeared them. You see how that - I'm - what I mean, I just made a chunk of space out of them.

LRH: Oh, I see. Well, why don't you get them back again and put them around as eight...

PC: All right.

LRH: ...anchor points.

PC: Oh, all right.

LRH: How did you have this cube of space, by the way?

PC: Just a little cube of space.

LRH: Yeah.

PC: ... about an inch in diameter.

LRH: A little cube of space?

PC: Yeah.

LRH: Which direction is it from you right now?

PC: Well, I tried to have it where I was.

LRH: Okay. Let's put these eight anchor points - these eight cubes - get eight cubes just exactly like you made before - and put those around you.

88 PC: All right.

LRH: You got those? Yank those in on yourself suddenly.

PC: Mm-hm.

LRH: Come in easily?

PC: Mm-hm.

LRH: No resistance to them at all?

PC: No,. there wasn't at all.

LRH: Hm? Good. Good. What do you got left?

PC: I've got this string waiting around here.

LRH: All right. Duplicate the string.

PC: Yeah.

LRH: Duplicate it again.

PC: Yeah.

LRH: And again.

PC: Yeah.

LRH: And again.

PC: Yeah.

LRH: And again.

PC: Mm.

LRH: And again.

PC: Mm-hm.

LRH: Give it a yank so it gets longer.

PC: Okay.

LRH: Did it get longer?

PC: Yeah.

LRH: You didn't believe it did.

PC: Well, I believe it as well as I believe any of the rest of this stuff.

LRH: Yeah?

PC: Sure.

LRH: Oh, you mean this stuff's giving you a little trouble, huh?

PC: Well, I don't see any of it.

LRH: You don't see any of it.

PC: I get an idea.

LRH: Oh, you get an idea. Duplicate that idea of it.

PC: Yeah.

LRH: Duplicate it again.

PC: Mm-hm.

LRH: Duplicate it again.

PC: Mm-hm.

LRH: Duplicate it again.

PC: Mm-hm.

LRH: Duplicate it again.

PC: Yeah.

LRH: All right. Now smash all these duplicates together.

PC: Mm-hm.

LRH: What happened?

PC: Oh, got a little mass, seems like, to it.

LRH: You got a little mass there?

PC: Mm-hm.

LRH: Well, duplicate it.

PC: Mm-hm.

LURH And again.

PC: Mm-hm.

LRH: And again.

PC: Mm-hm.

LRH: And again. Now, we get you playing *"Ring-Around-the-Rosy,"* around it.

PC: Yeah.

LRH: Can you do that? Doesn't seem to interest you.

PC: Well, I don't know...

LRH: You got it real good there?

PC: Yeah, I got it stacked like a stack of soda crackers.

LRH: You have, huh?

PC: Yeah.

LRH: All right. Now grab it suddenly and keep it from exploding. What happened?

PC: Well, I just got an idea of *"hanging on for dear life."* If it was about to explode, I don't see why I was hanging on.

LRH: Now, what have you got there?

PC: Well...

LRH: This string developed any?

PC: Well, it's not a string anymore.

LRH: What is it?

PC: Well, let's see. First it was some ideas and then I smashed those down; it got like a little wafer and then I made a bunch of duplicates like a stack of crackers. : LRH: Now what is it?

PC: The same.

LRH: Just a stack of duplicates?

PC: That's right.

LRH: Well, grab it quick again and keep it from exploding.

PC: Mm-hm.

LRH: Make a quick lunge at it again.

PC: Mm-hm.

LRR: Another quick lunge at it.

PC: Mm-hm.

LRH: Another one.

PC: It's only about this thick now.

LRH: Make another lunge at it.

PC: Mm-hm.

LRH: Is it disappearing? Huh?

PC: It's just about gone.

LRH: Just about gone, that's too bad.

PC: Yeah.

LRH: Well, blow it up.

PC: Okay.

LRH: Did it blow up nicely?

PC: It's gone.

LRH: It's gone. Okay. This gives you no - does this give you any idea there might be a communication line around there anyplace? PC: No, it didn't.

LRH: It didn't, huh?

PC: To me - to me there isn't any.

LRH: Okay.

PC: But...

LRH: All I was trying to do was develop a line...

PC: What it does do...

LRH: ... to tell you what I was doing. Trying to develop a line so we could find nothing at the end of it. What was it doing?

PC: Well, what it does do is it - I kind of get an idea of more substance to these things than there is to my mock-ups.

LRH: Oh. That's real interesting. Good.

PC: There's not much substance.

LRH: No, nobody's finding you with any substance.

PC: There's more.

All right. This one carried on and on and on and on and on and on, far longer than I'm willing to carry it on, will - at this time - will eventually develop with the preclear a piece of communication line. Now, he starts developing and stops developing, and so forth, and he'll eventually get an expanded line of some sort or another. He'll be at the other end of it - the first thing that he associates with him. But he won't associate himself with it. He'll be *"no responsibility."* And this is the case of *"all lines"* and so forth. And when we're searching for a total responsibility, we're searching, at the end of every line, an identification with the terminal.

Now, you see the analogy between nothing at the end of a communication line and a person not getting out of his body. Do you see an analogy there? Well, do you see an analogy with no communication lines of any kind, and a possible development of a communication line? It's the same, same gradient scale, see? Nothing and then - a nothingness of communication lines and then the semblances and so forth of communication lines and then gradually, little by little, more and more of the preclear.

PC: You get wisps. The first time that I imploded just a nothing behind my head, well, it just seemed like wisps of smoke back there.

LRH: Okay. This is just no effort, really, to get somebody to look, but this is giving him as much at a time as he will look at, that's all.

PC: That's right.

So you just might as well settle down for a long haul on that kind of processing. Perfectly good processing, by the way. And if a case is - doesn't exteriorize, sometimes you run that processing for a very short time and the guy will suddenly exteriorize. That's all there is to that.

Now, let's add this up about acceptance level and havingness. Now, we know that anything a person has been thoroughly denied becomes scarce with him or nonexistent. Well, that's somebody else putting up a screen for him to protect him from something. And the screen will have in it something on the order of *"no soda crackers."* (He's mentioned soda crackers, all right.) He's got - obviously had no soda crackers and then he could have a soda cracker. All right. So we're just busting through screens, screens, screens, screens, screens and it develops on to Acceptance Level Processing.

Once in a while somebody will say, *"Licorice. What am I expected to do with all this licorice?"* or *"What am I expected to do with this or that?"* He's just come into the possession of licorice. And if he were to think about it for a moment, he'd feel kind of pleased (if you called it to his attention). You don't have to call it to his attention though, it just passes away.

Now, here's your acceptance level building up. What I'm trying to show you is it's the bottom rung of automaticity. This is automaticity in operation. It's automatic automaticity, if you want to call it that. Well, the process which simply unveils automaticity, minute after minute and yard after yard, and so forth, will eventually wind up with

less automatic operation of the body and more self-determined preclear. That's obvious, isn't it?

Well now, let's just take the horns by the bull and stab the preclear straight to the heart. What can't he have? He builds up a screen against soda crackers. You throw a soda cracker in front of him; you find soda crackers on the E-Meter - pang - charge on soda crackers. All right, you just have him mock up soda crackers, soda crackers, soda crackers, soda crackers. All of a sudden they seem to be going into some section of blackness - pong, pong, pong. And the next thing you know, an old force screen or something will appear which was set up there to resist soda crackers. Of course, soda crackers is not something that people just put up force screens to resist usually, but it's much worse that they are resisting.

For instance, sex. People are walking around all the time, they wonder why they have a sexual anesthesia - some of these cases that do have one - they don't get any fun out of sex anymore. Well, if you just start having them mock up everything connected with sex, in shape and form and size, they'll all of a sudden find these mock-ups - well, they - the mock-ups at first won't exist - no existence, no existence, no existence, none, none, none, none.

You say, *"Well, just keep putting them there. Keep putting them there. Put some more there. Put some more there. More. More."* All of a sudden they say, *"Well, now it's getting - it's very funny, it stays there for a moment."*

Now, if you keep this up, in a moment or two - I mean, in a few minutes you ask them, *"All right. Now what are the mock-ups doing?"* They say, *"Well, you know, there just seems to be a vacuum cleaner sitting around here someplace."*

You get that? It sets up a force screen. That which a person resists he eventually gets a starvation for. This is a starvation screen. You want to know what I mean by hunger? He resists something, that makes it scarce, and then he'll get hungry for it.

This is a heck of a note. This is why electric shock is so effective on insane people. You hit them with a hard shock, you see, and they set up a resistance of being shocked while they're dragged in there, you see? And then the shock hits them and then they get a hunger for electric shocks. And you know, they'll come back for their electric shocks just as regular as clockwork. They can let them go anyplace and say, *"You be back Thesday for your electric shock,"* and they report right back for their electric shocks, see? Because the screens that they're setting up every time are so quick - they sell themselves they can't have a shock and it creates an instantaneous hunger for a shock. You get the force involved with it. The force is so great.

The worst thing in the world you could do for anybody in that condition is to give him a heavy jolt of MEST - easily the worst thing, see? You just have to turn every reason that anybody ever thought of inside out to figure out an electric shock. But the patient gets a hunger for electric shock machines. And that's all there are to it.

He doesn't want them, the force screen is caved in on him, and the caving is so violent that it creates a vacuum, and the vacuum is created - an electronic vacuum - and

this is created by an electric shock so that the only thing that fills the vacuum is electric shock.

Now, what's that got to do with electronics? Every once in a while you get a preclear who has - seems to get an absolute thirst for electronics. They're - every time you turn around, they're in a new electronic.

"Oh, boy!" you say, *"For God's sakes!"* so on. Well, the way to do it is just have them rig up electronics that same way. *"Mock up an electronic. Mock up an electronic. Mock up another electronic facsimile. Now mock up big machines, and all this sort of thing,"* - electronics, see? And you'll see them going into the bank, slurp, slurp, slurp. And the next thing you know there'll be heavy jolts and that sort of thing, and the fellow has fulfilled some of his acceptance level of living. It isn't just a - his acceptance level: What's his acceptance level? Shocks.

Now, this business of having to waste things before he can have them is an assurance that they exist. See, it's an indirect method of observing them, that's all. And it answers up on the subject of waste. Well, there's a lot deeper reason and significance to it than that. The best significance to it is that it works.

Now, let's take, then, what this preclear really can't have. He compulsively comes back and grabs bodies, but he can't have one, they don't exist. He has physical anesthesia. He can't have a body.

Now, in Acceptance Level Processing, unlike Expanded GITA - Expanded GITA is a bit different. You waste things before you can have them. But Acceptance Level Processing is just an effort to determine what grade of the object - when you're hitting at a real object, see, real direct - you vary the grade, that is you vary the quality of the object until he can accept it, rather than waste it first, you see? You vary the quality of the object. Now, that is the significant difference. It's done in brackets of five just like everything else is.

But what is the quality of the object? Now, if you can find the quality of the object that he will accept - like an egg. The person can't have an egg. You've found out that he has an allergy to eggs. All right. You'll find out that he can accept some kind of egg. You know he's going to be able to accept some kind of egg. But you just start downstairs on eggs. Of course you go immediately into rotten eggs, and maybe he can accept rotten eggs. That's good. And you just let him accept rotten eggs till he can accept good eggs. Simple.

But usually if there's an allergy to it, it's a little worse than that. So it'd be a rotten egg where the chicken was about to be hatched and died and is now lying in there all decayed. And he can't quite accept this but if you put mold over the outside of the - you see, you're caving in a lot of screens at once - if you put mold over the eggshell and then if you were to paint it with some unmentionable subject, and so forth, he's going to be able to accept some portion of this.

Of course, you can be fully prepared, after he's all through, to get the dead chicken, whatever the unmentionable stuff was the egg was painted with, and the mold -

they're all gone - and there sits, very purely, an eggshell. He can't accept it. I mean, here we go. I mean, you could be prepared for that sort of thing to happen.

But what the preclear can't have, of course, on an inverted dynamic... If he's in a body, you're just trying to exteriorize him; and when we get this specialized, why, what he can't have, of course, is a body. This is terribly elementary. He's in a body and you're asking him to get out of the body and he can't get out of a body because he hasn't got a body.

That's what no responsibility is. He is on the basis of *"I am not and I do not have a body and I am sitting in nothing, but I am alive and going through life."*

How does he account for this? Well, he goes through and accounts for it on the basis that he is a stimulus-response mechanism which is being guided by the social world around him and he is under the influence and effect of the world around him, and this accounts for every and any impulse of thinkingness or anything else that he has.

What is the level of psychology and psychologists on the subject of bodies? Right there. They don't exist and they can't have one and there are no communication lines, therefore, from themselves to the body; and the body is thereby and therefore solely monitored on stimulus-response mechanisms coming in from the environment. And in addition to that, it's all monitored by some mysterious entity known as God, or something, who started it all out. And you have adjustment to the environment by psychology. This is about as degraded as you could get, but they've managed it.

Now, their acceptance level is fantastic. They're even *"can't survive"* on a body they can't have. They have to go out, in psychoanalysis, into the second dynamic, which is the future. They not only can't have a body, but the body they can't have can't survive as itself so they have to concentrate on the second dynamic. But everybody knows the second dynamic is no good because that's all anesthesed too, so we have to go off into cravings which stem from an extended second dynamic - which doesn't exist - and, of course, the cravings are forbidden by the society, so you get a dead end. So that is how they say apathy is produced.

This is how - how far can you get from not having? But that's all you're leaving is - you're leaving from the point of being able to have, and then as the person goes down the line on deterioration, why, you get this sort of thing. They go down the line on the dynamics: one, two, three, four, five, six, seven, eight. They can't have a body but they can have God. Now, that's all the way out the line. But intervening, they can't have themselves, they can't have a communication line in themselves because they don't exist. Now we get to the first dynamic as represented by a body. Now we're already inverted, so we can't have a body, and this body we can't have, can't survive either - it's very frail and not dangerous to the environment - so we have to go into the second dynamic. And we find out that there is - one can't have babies, that's just unthinkable - have babies. So we've barred on can't - on a *"can't survive"* there, as a *"can't survive"* on babies, so we have to go into sex itself and account for it as a sensation. And then, of course, there isn't any sensation in it unless it itself is a bit twist- . But there's no sensation that way because the society bars that out. So we have to look for it in a group.

Now, we get a basis of we can't survive in a group because politics and so forth are all balderdash, and we can't get anywhere like that, so we can't survive in groups, so we can't have a group.

So we look over here and we find we can't have man. The reason we can't have man is man is stupid and he's here for a very short time and he can't survive and he is prone to be destroyed in a very short time anyway by atomic warfare, so we can't have man.

Now, that's all very interesting, but if - see what we can have here. Let's get the level of acceptance. We go out from can't have man - fourth dynamic - to animals. And of course, it was very cute to have puppies and cats and that sort of thing when one was a very, very little child, but, of course, *"one isn't a child anymore, and they're too much trouble, and one always loses one's pets anyway,"* so he can't have any pets, so that's a can't survive on the fifth dynamic.

Now, the MEST universe is all very well but it's all illusion. Well, one doesn't want an illusion, so he can't have an illusion. And when he was very young, why, Christ was all right, he was very friendly, as a matter of fact, and so on. But that's mostly - people, you know, they have to believe in that sort of thing. And they did once, but it requires nothing but faith and, of course, they can't have any faith anymore and they did have hopes on that once in a while, but actually religion doesn't lead anybody anyplace in the final analysis because you never get your wish anyway so, of course, one can't survive on the basis of spirits and religion, and so forth.

So that leaves just, of course, God. *"And, of course, God naturally exists because there is all this space around here and this space is obviously surviving so, of course, it's obviously surviving. Of course, the space itself is liable to collapse. But the prime mover unmoved is not liable to collapse because he created all this, and maybe he can't either."* And nobody yet has come up with as flat a *"can't survive"* as *"God will never again be able to create another MEST universe."* But if we mentioned it, brother, it'd be out in the streets.

"It is highly unlikely that God, having created this universe, will be able to create another one. After all, look at the lesson he's learned from looking at man down through the ages." If you were to start beating the pulpit on that you would really see some apathy, because when they go all the way out on the inverted dynamics, they get out to that one, and God, he survives.

And you go down to the sanitarium, the boys who are completely inverted on all eight, so on, they can turn to just one, one location. You can't even take Christ in a sanitarium. There's nobody going to do anything about Christ, particularly. If you find anybody there *"he is Christ,"* he's already completely inverted on it, see?

Okay. What's this a problem of then? It's a problem of havingness on the inverted dynamics. If you just wanted to turn all these things around and run Acceptance Level in brackets on any preclear who simply couldn't get out of his head, you're going to be able to turn all these things around and just wind up back up the track again.

Fortunately, the people with whom you have to deal and the techniques with which you are dealing - present moment - are sufficiently strong so that you could start in, in full stride. You don't have to go through too much of this. But let me assure you that

that I have just given you as the reductio ad absurdum of the case - remember it, because it's the inverted dynamics, in brackets, on Acceptance Level Processing.

Some day, in dumb desperation or other, you may all of a sudden find somebody who doesn't respond anyplace but the seventh or eighth so completely that it's only the seventh or eighth in a completely debased form that he can accept. Now, remember that. You'll even have to get the seventh and eighth.

You're trying to get this fellow to have a body so he can get out of it. This is the same thing I've been talking to you about for days. It's just another method of attack on the same problem.

All right. Acceptance level. Pc dropped in - processed some little time ago, the other day - and I ran her for about ten, fifteen minutes. This auditor had run Expanded GITA on her, just ad nauseam, and it had turned on considerable nausea. She was in bad shape. So on the basis of the fact that the *"hair of the dog that bit him"* is the best cure, why, I fed her some more Expanded GITA and snapped her out of it. Odd part of it was that her eyes, and so forth, had hung into the color and she'd stayed stable through this. She was just sick physically. So I hit it right where it was and got her to accept healthy bodies. It was an immediate result. This case exteriorizes, by the way.

"All right. Healthy body. Get another healthy body, put it in the chair there. Another healthy body. Another one. Another one. Another one. Another one." This case is getting sick by this time, see? *"Another healthy body."* Oh, boy. Oh, boy. Getting real sick. Getting much sicker. And suddenly the gastric juices were in contest with one another and she was getting into a rather desperate look on her face as she picked up gaily another healthy body and another healthy body, and she was putting them on, you see, sitting there in the chair, one after the other. And this was getting horrible. She was getting into terrible condition, you see?

So, naturally, I was just trying to build this thing up to jar into her what her goal was. And then I gave her an old, moldy, decayed, dead body that had died of psoriasis. And boy, she put that on and that was much better. And she put on more and more and more of these and gradually she was up to a point where she was taking bodies that were merely dead. And then she was merely taking old bodies that were about to die. And all this with great rapidity, you understand. I mean, there wasn't any slowness about this, she was getting - communication line picking up - she was feeling better and better and better and better. In other words, by forcing her - pardon me - by giving her healthy bodies she was being forced at the wrong level of the scale. And by feeding her a gradient scale of bodies she could accept, she recovered from this illness. That's something for you to remember.

To give her something she could accept - it was right on the button was a certainty. What was it a certainty of? You see why it was the wrong end of the scale? She knew she couldn't accept, but she was being forced to accept a healthy body, so therefore, the mock-up, everything else, was insecure, uncertain. But to give her a body that was at her level of acceptance - this was great certainty. And so we merely had her certainly accepting bodies, which was what our goal was. Our goal was not to feed her decayed bodies, our goal was merely to get her to accept something she could accept

and knew she could accept it, and therefore, on a gradient scale of certainty, bring her right back on up to the point where she could accept a healthy body.

A little bit of this processing is fantastic. This woman was ill and she left not ill on this process which I tell auditors, *"Don't use this broadly on cases,"* mainly because it's not necessary to, but mostly because they just don't have the instruction, the indoctrination on the thing.

There comes a time, and there are some cases, where you run Acceptance Level Processing - they're bad enough off on acceptance - where they run Acceptance Level Processing and Expanded GITA simultaneously. Now, how do you do this?

You find the worst body you can possibly think of; in the worst condition, in the worst location, and they still can't accept it. Well now, you can run all the way on out the dynamics and run it by the dynamics or you can simply start in and shortcut it by running *"wasting the last body you thought of."* And if you had exhausted it down that far, they will probably be able to waste, in brackets, that body.

Such cases, fortunately, are not particularly numerous. They're - it's kind of rare. But the point is that any time you run Acceptance Level Processing and you just can't get bad enough on this case to get him to accept some kind of an item which he has to be able to accept - the only one you're really interested in is a body, right at this stage - is you run it all the way down scale as far as the condition of the item is concerned and then waste it. And that last one - wasting it in a bracket and then bringing it back up and accepting it - very, very well may turn the trick.

But the quickest shot in is Acceptance Level Processing. The longer process is Expanded GITA. You follow this? See, in other words, to do a fast job we do Acceptance Level Processing. And we just take a good shot at what this person has, and we guess - we guess this will do it, and we give them that, and then we run it down scale a little bit and generally they can accept it right along. But if they don't accept it with a little feeling of relief, if you don't really get that relief reaction from them as they accept it, you haven't gotten far enough down scale for - they're just being obedient. It takes your judgment as an auditor to know whether or not they're accepting this thing with certainty. That's the judgment.

What kind of a body will somebody accept who doesn't get out of his body easily? Well, that's for you to find out as an auditor. And you run it on Acceptance Level Processing.

All right. Let's take a pc that is in pretty good shape rather than someone who's in bad shape - there aren't any here really in bad shape.

LRH: All right. Now, let's put on a beautiful girl. Mock up a beautiful girl and put it on.

PC: Mm-hm.

LRH: Another beautiful girl and put it on.

PC: Mm-hm.

LRH: Another beautiful girl and put it on.

PC: Mm-hm. Each different or the same?

LRH: I don't care.

PC: Okay.

LRH: Oh, each was different.

PC: No, they tend to be the same.

LRH: Yeah. Well, do you find it very easy to accept this?

PC: Mm-hm.

LRH: Very easy?

PC: Mm-hm.

LRH: Good! See. All right. Another beautiful girl.

PC; Mm-hm.

LRH: A really gorgeous girl, now.

PC: Mm-hm.

LRH: Oh, fabuious, with lots of training and manners and oh, stuff, you know? You know? Now one with terrific choreography ability.

PC: All right.

LRH: One with a beautiful singing voice.

PC: Mm-hm.

LRH: One who is rich.

PC: Mm-hm.

LRH: You notice all those talents? Put on this beautiful babe.

PC: Yes.

LRH: Is that better?

PC: Mm-hm.

LRH.~ Put on this real good looking babe. Huh?

PC: Yes.

LRH: A nice-a nice babe, now.

PC: Mm-hm.

LRH: A very polite girl.

PC: No.

LRH: See? I was just doing that for - just to razzle-dazzle on the PC. There's an example of what acceptance is.

All right. Now get this completely uninhibited, utterly defensible woman.

PC: Mm-hm.

LRH: Now get one who is very beautiful on top of all this.

PC: Mm-hm.

LRH: Now get one who is very vicious.

PC: Mm.

LRH: A very beautiful, vicious woman.

PC: Mm.

LRH: A very beautiful girl who could get exactly what she wants.

PC: Mm-hm.

LRH: We hit it. How do you know we hit it?

All right. Let's take this beautiful girl who can get exactly what she wants, again.

PC: Yep.

LRH: Again.

PC: Mm-mm.

LRH: Again.

PC: Mm-hm.

LRH: Again.

PC: Yes.

LRH: Let's mock up a lot of boxes of her; boxes full of her

PC: Mm-hm.

LIW: All right. Now keep taking them out of the box and putting them on.

PC: Mm.

LRH: What's the matter?

PC: By the dozens.

LRH: Dozens.

PC: Mm.

LRH: Good. Let's rig in some more boxes, have a whole bunch of freight trucks pull up outside and get people carrying those boxes of them upstairs - putting them on

with fair rapidity. Let's have a warehouse of them down on the Delaware River, all of them beautifully animate. And get them, now, that are perfectly controlled by you.

PC: Yeah.

LRH: That better?

PC: Mm.hm. Mm.hm.

LRH: Get them now that can perfectly control others, too, but not you.

PC: Mm-hm.

LRH: Don't like that so well?

PC: Mm, too tiresome.

LRH: Tiresome. Well, now get them that just love to be crushed.

PC: Mm.

LRH: That better? Whose emotions and impulses go out of control very easily.

PC: Mm.

LRH: Have to be watched very carefully. Hit it. Now let's get those, lots of them. Now get them with very beautiful eyes, particularly lovely eyes. All-seeing eyes, now, that can look straight through people, but are very beautiful.

PC: Mm. No.

LRH: Eyes that people are afraid of.

PC: Mm.

LRH: Eyes that pull people in.

PC: Mm.

LRH: Eyes that are very daring.

PC: Mm.

LRH: Just simply beautiful eyes. All right. Get a girl now who has eyes and really can use them.

PC: Mm.

LRH: And has no inhibition whatsoever about doing so.

PC: Mm.

LRH: What have we hit? Go on. Another beautiful girl.

PC: Yeah.

LRH: Another one.

PC: Yeah.

LRH: Another one. Another one. A very relaxed, feline girl now; very nice, beautifully dressed.

PC: Mm-hm.

LRH: Daringly dressed.

PC: Mm-hm.

LRH: Nakedly dressed.

PC: Mm-hm.

LRH: More of them.

PC: Mm-hm.

LRH: Get lots of them.

PC: Mm.

LRH: One that can't be embarrassed.

PC: Mm.

LRH: More of them. More of them. Why don't you just cram all these down in a space where you are.

PC: Yeah.

LRH: Cram them down real good.

PC: Mm-hm.

LRH: Real tight. Okay. Now get a flock of them for the future. Enormous number of them for the future.

PC: Mm.

LRH: Now get babies that will grow into them in the future.

PC: Mm.

LRH: Enormous numbers of these.

PC: Yeah.

LRH: Get those all racked up properly so they're available at any moment.

PC: They're almost so available they might begin to get boring sometime.

LRH: They're so terrifically available?

PC: They're beginning to get a little bit that way.

LRH: Is that right?

PC: Mm.

LRH: Well, let's get...

PC: Not quite.

LRH: ... about twice as many.

PC: All right.

LRH: Now let's have them perfectly preserved. Now let's have an entire - a tremendous system of completely reliable preservation for these bodies, so there's just no slightest chance that you would ever miss getting one of them anytime you wanted one.

PC: Mm. Yeah.

LRH: Got it?

PC: Mm-hm.

LRH: Real good system. Now just hide that whole setup so it's only you know where it is.

PC: Yeah.

LRH: All right. Now let's mock up a bunch of babies that will grow into such beautiful women in the future.

PC: Mm-hm.

LRH: Got that?

PC: Acres of them.

LRH: Acres of them?

PC: Mm-hm.

LRH: And now have them - have beautiful women, too, so you wouldn't have to even go through the trials of being a baby to become one.

PC: Mm-hm.

LRH: Got that?

PC: Yeah.

LRH: Got that? Well, put some protection around these.

PC: Mm-hm.

LRH: Now on each one make sure that you paint the sign - of your own sign, insignia - as your property.

PC: Yeah. Yeah.

LRH: Got that?

PC: Yes.

LRH: All right. Put a big sign over the gate about *"sole proprietor."*

PC: Yeah.

LRII: Okay. Well, let's be about ten feet back of your head.

PC: Mm.

LRH: Better ease on it?

PC: I like *"Over"* better than *"in back."*

LRH: All right. Be a thousand feet up, then.

PC: Oh no. Don't rush to extremes!

LRH: Okay.

PC: Yes.

LRH: Be above.

PC: Mm-hm.

LRH: Now exteriorizing a little more easily?

PC: Mm.

LRH: Mm? Now, what would you lack to exteriorize much better?

PC: Mm.

LRH: What do you think you might have?

PC: Perception.

LRH: You might have some perception. What kind of perception do you want?

PC: Visual mostly.

LRH: Mm?

PC: Visual is what I lack the most.

LRH: Visual, huh?

PC: The Seeing Eye dog is a little nearsighted.

LRH: Good. Well, let's take this visual idea now and let's find out what kind of looking you can have.

PC: Well, fuzzy, to begin with.

LRH: Well, let's take very fuzzy looking.

PC: Mm-hm.

LRH: Good. Fuzzy and blurry.

PC: Yes.

LRH: And a limited number of objects.

PC: Yeah.

LRH: Fuzzy, blurred. Now mock that up, mock up that kind of looking.

PC: Mm-hm.

LRH: And get yourself accepting it.

PC: Yeah.

LRH: And let's get - accepting some more of it.

PC: Mm-hm.

LRH: Let's get it foggy, fuzzy and blurred. Got that?

PC: Yes.

LRH: Let's get some more of them.

PC: Yes.

LRH: Now let's get a very limited number of objects that you can discern.

PC: Yes. LRH: Let's mock up accepting it some more. Let's get lots of it.

PC: Mm-hm.

LRH: Okay. Let's take a look around now. Is that a little better or a little worse?

PC: Mm.

LRH: A little worse?

PC: A little better.

LRH: A little better?

PC: Mm-hm.

LRH: All right. Let's get the kind of looking you would get through cataracts - through eye cataracts. Mm?

PC: That's kind of blotchy and gloomy.

LRH: You don't like that so good. You could have that.

All right. Now, let's kind of get the kind of looking you'd get through great thick spectacles.

PC: That's too clear.

LRH: That's too clear? Well, get thick spectacles that have been stained almost black.

PC: No.

LRH: Well, how about mud splashed on them?

PC: No.

LRH: No. What kind of looking would you say it was?

PC: Just a little vague and distorted.

LRH: All right. Let's get distorted - distorted-vision lenses in these so they distort the vision. You know, blur the vision?

PC: Yeah.

LRH: All right. Now let's accept a lot of those.

PC: Mm.

LRH: Easy to do?

PC: I'm not enthusiastic about it...

LRH: Let's get other people accepting them, too. Just start throwing those things out into space and find out who they are acceptable to.

PC: I see quite a lot of people that are very curious to look through them.

LRH: Oh, is this what's wrong with them? Yeah.

PC: They're like looking at a crazy house mirror or something.

LRH: Oh, I see. Well, get gauze to look through.

PC: Gauze?

LRH: Mm-hm, gauze.

PC: Mm.

LRH: Lots more gauze to look through.

PC: No.

LRH: You don't like that? What do you like, then?

PC: Just sort of musty vision, you know, sort of a - through a rain or a little foggy or...

LRH: Good. Good.

PC: ... something like that.

LRH: Let's get it through a hard rain.

PC: Yeah.

LRH: Get lots of vision through a hard rain now.

PC: Mm-hm.

LRH: More vision.

PC: Mm-hm.

LRH: More vision now. More vision now. Now let the rain let up somewhat.

PC: Yeah.

LRH: Now let it let up somewhat again.

PC: Mm-mm.

LRH: Okay. Now get what would happen to you, where you are there, if you suddenly did take a look.

[End of tape. This session continues in the next lecture.]