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SPACATION, ANCHOR POINTS AND ATTENTION

A lecture given on 29 October 1953

[Based on the clearsound version. We were able to check the last third against the old reel for AICL-43a.]

Morning lecture, 29th of October, in the year of whatever it was that started this double set of millennia, 1953.

This morning - had a happy little thought this morning. You know Alley Oop in the comic strips, how he dashes around in time travel to various civilizations and so forth? Well, a very, very pleasant little game to play is to just consider yourself from that viewpoint, you see, and start looking at this society. It's very amusing.

Picked up a dime this morning with the head of somebody on it, and it was obviously a king. The date on it was 1935 so obviously this country had a king in 1935, so obviously there's been a revolution, you see, and so on. And so I think I'd better ask a few people about the revolution in this country. Obviously, there was a king in 1935 - he had his head on a coin. And we don't have one now. It's a *"general"* somebody or other.

Well, generals ordinarily succeed rules, and so forth, so it must have been a palace revolution. Probably the captain of the guard or something of the sort. And if you ever feel terribly bored with the terrific seriousness of this society just pick up some bric-a-brac on it and just start to extrapolate and try to figure out what the society is

all about. And what do you know, you come up with much better history and much better purposes than are presented to you.

Well, this morning, now that you know all there is to know on the subject of Spacation, there's hardly anything I have to offer at all. Of course, it does happen that the last few weeks we seem to have been going over an awful lot of other stuff that probably should fit in someplace, but naturally this Spacation in a rote process - we obviously don't need it, so we will go into the rest of Spacation this morning.

And I have to kind of keep tabs on what we're doing here a little bit and once in a while I write it down on a piece of paper. Sometimes I even put the piece of paper down here on the desk and sometimes even read it.

Let's look immediately at a couple of facts with - regarding anchor points. And let's correlate anchor points and attention for a change. And we will find immediately that attention falls into two categories which is "*too much*" and "*not enough*." The norm has not been discovered in this universe yet; that is to say, the ideal (pardon me) has not been discovered in this universe yet but one of these days somebody will discover the ideal amount of attention past, present and future and will - of course, the universe will stop moving then. Because the only way you really get any randomness, I mean, randomness immediately into attention, is to have plus attention or minus attention. You either have too much attention or too little attention on something or not on something.

So we find out that our thetan - he is brought up and exteriorized, and he just goes along beautifully up to the point where he discovers once again he has too little attention.

This morning somebody was telling me about what is the significance of this. A car appeared where no car was. The next thing the pc knew he was standing there with his hand on the fender of the can. It stopped but it took a long time. He had to jump up somebody's control centers or do something of this sort in order to get the car to stop. But anyway, it came to him as a shock. He didn't know quite what was on the time track immediately back of this.

Well, I'll tell you what was on the time track immediately in back of this - of course, I wouldn't evaluate for him, so he'd better put his fingers over his ears for a moment. But it was - it was just minus attention, too little attention.

Now, it doesn't matter whether the car appeared by supernatural means, he still - he still should have been able to have enough attention to detect the super-naturally appearing car before it appeared. You see how obvious this is. So, nearly anybody running in this society today is running on minus attention.

Now, you start to ask somebody to get attention and what do we run into? We run into the fact that it's awareness, and that is debarred to him by pain and the pain of the situation is intolerable, so his answer to that is to be unconscious.

What is "*unconscious*?" Unconscious is minus attention, minus randomness. It's also the end product of no-responsibility.

Now, no-responsibility and unconsciousness and too little attention are, of course, all lumped up into the subject of too few anchor points or not enough attention to anchor points.

So, all this starts to look a little more intelligible, I hope, because anchor points are completely unnecessary unless you're going to put some attention around because you wouldn't care whether there was any space there or not unless you wanted to do something with attention.

But you try to turn on some preclear's attention and turn up his attention units a little bit higher and this is going to turn up his awareness, which is going to turn up immediately his consciousness, which is going to bring him into expanding lines and as they expand - because you're going to get him into more space, you see? So his anchor points are going to start going out from him; he's going to have more space. And the next thing we know we are into a situation whereby he hurts. So he immediately turns down the volume control on attention which brings him back to a comfortable amount of space. He has to have a comfortable amount of space because he doesn't have enough attention. See?

What is a comfortable state of mind? Well, it would be: have just enough space to be taken care of by the amount of attention which you were able to put out.

Now, we wonder why these cases get very upset and very fidgety, and so forth, when we try to change their perception level. Because perception, of course, and the subject of anchor points is the subject of attention, is the subject of unconsciousness and consciousness and sensation and effort and all the rest of it, and we wind it all up there together rather neatly. And we see that we try to push this fellow's attention units out any distance - nuhah! His anchor points expanding is something he can't tolerate.

So, that you find a case that's being very comfortable on one cubic micro-millimeter of space - the average person - you find him being comfortable with that and all of a sudden you start pulling his attention units out - his - pardon me, by pulling his anchor point units. And you start to pull these out and he doesn't like that. Well, that's ridicule is the way he expresses it emotionally and you start pulling somebody's anchor points out, very fast, see, and that's loss. And you pull them out slowly and hold them, that's ridicule.

If you - really, ridicule is to pull them out slowly, hold them there and let the next few pile up before he notices it. Then that's ridicule.

I mean, you can take any case that has too little attention and start to extend his anchor points and he'll become very restless unless you use just Anchor Point Processing. He gets nervous, upset; he gets the feeling like he's being ridiculed.

And if you were to suddenly let go of the anchor points - *"Yeah, all right,"* he says, *"yap-yap-yap, I don't want to be processed"* and so forth. *"I'm from tone 5 to 8 on the Tone Scale and I don't need to be processed,"* and so forth.

Well, just the threat that you're an auditor and are - possibly might give him a Straightwire question is sometimes enough for one of these people. And if you want to know what a sudden antagonistic reaction to you or Scientology amounts to, it's just that: You might ask him a question; you might do something; you're dangerous. So he goes into an immediate barrage of protection. He's trying to use you as an anchor point and then hold you off That's quite a trick. And so in trying to shove you away his antagonism, of course, is just shotgunning all over the place.

Now, you come up and you say, *"There's a subject, Scientology, and it's been doing things for people and we can probably do something about your wife's obsession with tiddlywinks,"* something like that.

And you immediately are taken aback by the fact that the fellow says, *"Oh! One of them quack things, huh?"* Well, where did that reaction come from? He suddenly realized that somebody might do something to expand his anchor points.

And then - and then you say, *"Well, all right. If we don't want to talk about it - well, that's perfectly all right with me if you don't want to talk about it."*

Then he really gets kind of sore. Why? You betrayed him. How did you betray him? Well, you - this is his level of ridicule and betrayal, you see. You might have pulled something out of him and now you have shoved back in the possibility that you might have pulled something out. See how completely nebulous it is? And so, he's betrayed. *"Yes, I knew one of those auditors once. He didn't do me any good at all. I talked to him for over thirty seconds."* That's about the way it works, you see? I mean, just the threat of something coming out or coming in.

Well, people go forward into the future to anticipate the behavior of anchor points because they know very well that they cannot regulate the behavior of anchor points because they can't control anchor points. This they're convinced of.

Well, how do we tie attention, then, in with this and what does it do for a case?

You'll always find that a case has his attention on an anchor point or a class of anchor points. And this is what we know as the play I was talking about yesterday; everyone of them's playing a play. Well, what play is it? It's *"What I'm doing with my anchor points at the moment,"* is the name - the real name of the play. But he has some sort of a pattern which he's trying to maintain. He has his attention too fixed or too dispersed.

And in any one case you could make the grand statement that covers the whole case, *"He's a case of too fixed attention units"* - take a nuclear physicist. And you could make the grand statement about another case (completely embracive statements, you see), *"Well, his attention units are much too dispersed"* - some clerk in a cosmetics counter. And you look at her and her attention's just all over the place and it's just - nothing settles on anything, you see? And you say, *"Well, her attention is too dispersed."*

Well then, don't be surprised as an auditor, having made this postulate and hung your preclear and you with it, that the next thing you discover is a condition with the too fixed case of too much dispersal; and with the too dispersed case, too much fixation on something. Because it goes in successive waves and these successive waves go to

make up the descending spiral, the Tone Scale, DEI, cycles of action - all of these things fit in right into the same bracket.

Now, ridges are points where attention is too fixed. There are too many anchor points per unit of space if the ridge is a painful or unwanted ridge. So, what do you do? You just got too many anchor points in the same unit of space...

Now, let's take where we have no attention; I mean, it's just all over the place. You really have a condition there of unable to fix on any anchor point. And you'll find that there's a near vacuum around this person. There's just - there's just no attention units in it at all, no anchor points in it.

So, these two conditions are the two conditions of a case. But both of the conditions change as the spiral is unwound backwards or as it proceeds down through life.

You find this girl who is scattering her attention here and there will eventually get into a situation where her - oh, something happens - life and some young fellow marries her or something and leaves her or something happens like that. All of a sudden her attention goes bong and fixes. This is how you hypnotize somebody. You lead him into dispersing his anchor points all around, see, and then making him suddenly fix on one anchor point.

This is very curious. I had this happen a few times. One notable time I noticed this was - I was just a kid and it was a situation which had a little bit of - a lot more drama than is permissible on this planet.

Down along the docks and this - I had a ship, the old Doris Hamlin, and a sailor who was wobbling around and pretty, pretty darned drunk took out a knife and started in my general direction and I planted a shot exactly to part his hair, just exactly and that's exactly what happened. That's very dramatic. This doesn't happen very often on this planet. You don't get this opportunity unless you're young and don't care what the police say.

The guy went into a complete hypnotic trance. His attention unit was completely dispersed all over the place, you see, and then all of a sudden this slug and a sudden noise takes a few of the hairs out of the top of his crown of his head and it was no impact there or anything like that; it knocked his hat off He went into a complete hypnotic trance. He just stood there and his eyes dilated from the relatively small point they were in, completely out! They just went zzrooomm. There he was!

Anyway, I said to him, seeing something had happened to him with regard to this - I says, "*You will now be a model sailor and will be very obedient to your captain.*" And he was.

For years, though, I wondered why he got sick after he left that ship. He got real sick. He used to write me once in a while, what he could write, Real mean, I keyed in space opera.

And space opera, they used to just walk aboard the ship automatically, you see, usually drunk, something of the sort or under dope. And they'd no more than pass through the airport of the - of the spaceship as it was parked in port like out here at the airport or something of the sort, and that recruit would no more than walk through, then

there'd be a zzzzzzz on both sides of the airport and he was indoctrinated. High speed - *"You will be obedient to the commands of the officers. You will not mutiny, you will not leave the confines of the ship. You are dedicated to the job of being a tubeman third class."* See? Just zoom!

And he was all set then. These sailors would walk around, completely controllable except, of course, when they mutinied and killed their officers and stole the ship. Anyway. The other method of indoctrination was to put somebody in a - he'd go aboard and he'd lie down and go to sleep in the bunk that had been assigned to him and a little box over the top of the bunk would go bzzzz and he would be completely indoctrinated.

What did those little boxes do? They simply completely fixed his attention - pam! Sometimes cruder old tramps - they'd have a doctor or something of the sort and he'd just give them a shot and give them narcosynthesis and tell them - sort of a thing. Didn't have any modern conveniences on those ships.

Now, you would think that the officers were pretty bad beasts who did that. What do you know, they were indoctrinated, too. A line or owners or something like that or the state would pick up these officers and bzzzz, *"You're an officer You will not"* - and this is interesting with the crew. You will find people doing this in this society, still dramatizing old space opera because this society does it like mad, too - *"Crew member, you will not go forward into officers' quarters. You must not cross the line of class on officers. In other words, you mustn't ever answer up or talk up to officers."*

And the officer was indoctrinated never to feel himself even vaguely associated with a crew member. And the idea of the crew was put straight into his head and his own responsibility with regard to the crew and so forth, but the - he was never given to believe that they were human beings that breathed and everything, and so you had very nice, very nice, smoothly operating lines.

Why was this necessary? You had so much space that an officer going off a little bit or a crewman going off a little bit would mean the immediate loss of a ship because if you stop and think of what you could do with a spaceship of almost unlimited range - you could just go over to another galaxy and set up a kingdom.

There's hardly been a single man in space opera who hasn't played God or king or government simply on the process of stealing a ship and going and setting things up elsewhere. So, you see these indoctrinations were real rough. They make a psychiatric electric shock these days look like the pat-a-cake that it is.

Now, the odd part of it is, these ships were very often surrounded by points of light which were the demarcation points of furthest departure on the part of the crew and on the part of the junior officers. It's real interesting. In other words, they gave them anchor points and they didn't dare leave those anchor points.

Now, you wonder why the devil and how in the name of common sense somebody is stuck on the time track in space opera - just look at that operation.

Nearly anybody who gets into the armed services, particularly the Navy today, will get space opera keyed in. Most spaceships are gray, so on.

Well, all right. I'm just giving you this, not as pleasant history, but as something very important. You give him the feeling that he must not exceed a certain limit of space. Now, how did you do that? How would you go about doing that?

You'd get his attention - his own anchor points which are actually in defensive patterns - and you'd get them dispersed so that he wasn't looking anyplace, and then you would suddenly come through with a crusher which was not in words but which merely fixed him in a space.

If you notice, I said space opera - the indoctrination was done as he stepped through the airlock. It would give him that much space and that's all the space he had. In other words, it fixed all of his attention on that space simply by making that space intolerable and then creating a vacuum of it. See, a sudden shock and that's intolerable, but it overflows any remaining anchor point pattern which he has erected and that, of course, comes in and as it comes in it leaves a vacuum. That vacuum is appetite, want-iness, whatever you want, so he "*wants*" to stay in the spaceship.

Now, you'll get preclears who can't leave their own homes. Well, this is partially because home at first was so intolerable to them - their original homes and so forth were so intolerable they couldn't tolerate the idea of even staying in them for a moment, and then somebody forced them to stay in them and the next thing you know, why, they wanted to stay in this - in a closed space. They don't know why, you see, but they just do, and they do stay in closed spaces. It just keys in all electronics and everything else on the track.

Other-determinism would be considered - could be considered to be the process of disarranging and then rearranging one's anchor points, or arranging carefully and then disarranging one's anchor points. That's other-determinism at work. What is it that other people do? They try to get you to arrange anchor points quietly and orderly and nicely so that they can disperse them with great suddenness or they disperse your anchor points one way or the - they give you a lot of bad news and all that sort of thing - so they can suddenly drive through with the big king-sized impact which, of course, fixes your attention.

What's happened to your preclear? It's just this pattern has been going on and on and on and on and on. His anchor points have been unfixed and scattered and then suddenly fixed in a pattern, or fixed in a pattern and then scattered. And we've just got this continuous cycle of unfixing all these anchor points and then giving him pam!

Now that, in essence, is the operation of the between-lives area at this time. See? His anchor points are nicely fixed. He's in a body and all of a sudden the body kicks off. Now, that's a shock which disarranges his anchor points - the death shock. There's an actual electronic shock at death. You could put a rabbit on it and kill the rabbit and you could read the meter on him. You'd find out it was quite a large electrical shock.

And then with that dispersal of anchor points he has (quote) "*nothing left to do but fall back on a prearranged set of anchor points,*" which is to say between-lives area - pam. He's in that area now, see? And now, the second he's there, they fix his anchor points on

that area and then fix them again on something like a maternity ward - pam, pam! See? And it's done real fast.

People are very amazed. They put people on an E-Meter and they say, *"Well, how long was it between two lives?"* And they normally find that it was ten or fifteen minutes. Real quick. And every once in a while somebody will come to you and say, *"You know, I wasn't in a body there for a long time"* or *"I don't know what I did. I left the body and then I don't know what I did."*

Well, anybody that's counting on the body to be the anchor point in the absence of a body and in the absence of the other bodies that he was surrounded with, of course, doesn't have any patterns, So therefore, (quote) he doesn't have any memory (unquote), Of course, he has a perfectly good memory of it, but if he was counting on other kinds of anchor points which suddenly weren't his, then, if this was his memory arrangement and that's gone, then he knows he can't remember

It's not true that he can't remember, See, he doesn't depend on anchor points to remember. Knowledge is not dependent on n anchor points. Never was and never will be. So, that's the first operation on the track.

Well, let's look at the PC. You're going to run him then - he's running up toward Operating Thetan, he's doing all right, and the next thing you know he has this to worry about. His anchor points don't fix well. It's a heck of a note but they just - they're getting dispersed, and that's not good - and scattery.

Well, he misses the - you know, every once in a while they'll take somebody out of prison, send him home and then the fellow is miserable unless he can live in a closet. Well, this is what happens to him: He just - his anchor points are now too dispersed and he's unhappy about it and so forth. And he will come along, actually, and fix up some kind of a pattern, and then finally say this is it. And you're going to process him after that. No, he's decided this is the pattern, so on. You know, you're not going to process him anymore - until this afternoon when he suddenly realizes that this pattern is a fixed pattern and that it had to be altered about five times in the last five hours, and he'd certainly better improve his methods of handling patterns.

So that afternoon he's perfectly willing to be processed and the process then would merely consist of scattering the pattern which he set up and letting him set up another pattern, if you were doing it by implants. Or if you're actually becoming an Operating Thetan, you just make it easier for him to fix and unfix patterns, and that would just be exercises with anchor points.

The ability to fix and unfix anchor points, to have and not have space is the only thing you really work with because you're working with somebody in this universe and this universe has given him the habit of having anchor points and so forth. He'll eventually get to a point where it is terrifically certain to him that he doesn't need anchor points, but that only comes about when he is so expert with them, he finds he can neglect them. See, up to that time, why, he has to count on them for everything.

Now, the use of anchor points is to some slight degree an agreement with this universe, but in view of the fact that thetans made this universe, it's also in agreement

with thetans, and in view of the fact that the preclear himself wants to go on doing this, it's in agreement with him, too. So, merely exercises, precision, competence in handling anchor points is your keynote.

Well, now let's take this fellow way downscale. He's still in a body, he can't get out of a body - ohhh. He's in one of two conditions. Don't ever make the mistake, by the way, of thinking that he is in one condition if he's occluded. Occlusion can be two conditions: It can be too dispersed or too fixed. See, it's one or the other

And the first thing we would examine with regard to him - did you ever look at a - watch a play in which somebody was searching through the drawers? The - somebody or other was searching through the drawers of the bureau on the stage and so forth quickly while - before Albert comes in? Hm? You've watched somebody searching madly through something and trying to get a job done on a - and just before he's discovered - you know what that feeling is? You have Mata Hari or something like that. Last night's TV - the guy doing this - they had half of the TV program; he was simply trying to photostat something or other. I bet the audience was ready to fall to pieces waiting for the CPs to drive up to the door and demand the packet which he had in charge but he had to photostat it for the FBI.

FBI - I heard about this FBI last night. I was very, very curious; I didn't know we had an international police here, and I am trying to figure out now... I don't think it's a galactic police but I've got to look into it a little bit further. Might be a system police, so on. I noticed the weapons though, the clothes that the FBI man wore in it and no ray gun, so I don't think they're system police. He didn't seem to have a weapon. It's pretty hard to figure out this society. Well, that's - they're probably galactic police. We'll go in for that. Anyway.

Have you ever seen - have you ever seen anybody do that and get a reaction yourself? Get this reaction? That's what's known as suspense. Now, you're not supposed to be caught is what it - the postulate sort of goes into it; you're not supposed to be caught doing that.

But what do you know, it's just a problem in anchor points. One or two categories: "*not supposed to be*" or "*supposed to be elsewhere*." An anchor point is not supposed to be there or it is supposed to be elsewhere or both. And if you just run this as a drill on a pc in a full bracket, you will get that same emotion turning on in the pc and it's what's holding him on the time track. He's not supposed to be there; we've added consideration to the position of an anchor point.

And that's what a fellow who is very occluded is doing. He's either supposed to be there or he's not supposed to be there in a body!

Now, what do you know, these poor people, do you know, have in restimulation most of the time, without realizing how intense it is, the idea that they're not supposed to be there or they're supposed to be elsewhere. They're always feeling like this, you know.

It's all right to be home but it would probably be much better if they were elsewhere; you see, they're really supposed to be elsewhere. Well, when people don't know where

they're supposed to be, but they know they're supposed to be elsewhere, that means they've *"got to go."* And you've got the *"got to go"* case, and they've got to go in all ways, shapes and forms; they must depart. They don't know why and they don't have any destination to depart to, but they must depart. They're supposed to be elsewhere.

And then there's the case who won't move. And this case, of course, is quite the reverse of it - not *"must depart"* but *"he mustn't arrive."* In other words, the anchor point must not be at the point B in this little diagram I keep giving you of the one, two, three, four, five, six, seven, eight corners of a cube of space, and then the little diagonal in it of travel from point A in it to point B in it. You see, he's not quite at A but he knows he must never be at B, and then he doesn't know where B is anyplace in - someplace in this cube of space, but he mustn't be there wherever it is, see? He mustn't arrive.

The cycle of action is dramatized in this particular society by *"he mustn't die."* In other societies, earlier ones, it was dramatized by *"he mustn't go insane."*

Probably - this society uses - doesn't use insanity very much; it's minor, but it has this other mechanism, the better solution called death. It thinks its death is a better solution than going crazy,

But earlier on the track there wasn't any way to die except, you see, say, *"I'm no longer responsible; I'm crazy. Now, you have driven me crazy, so I'm no longer responsible for my actions, so therefore cannot be punished anymore."*

Death is only a mechanism to stop things from punishing you. And insanity was the early track mechanism of stopping things from punishing you. Same deal, same thing.

Now in this society they go on punishing the insane. And when they dramatize that - that's relatively ancient but it's quite late on the track overt though it's ancient to us. You see, then, it's a no-solution. You go insane so they stop punishing you. That 's not a good solution. Even today they're dramatizing the final overcoming of that mechanism; they electric shock the insane or give them prefrontal lobotomies. In other words, if they go insane they punish them more, In other words, the situation caved in and reversed itself so it's not a solution.

Now, death is under attack as the solution. Get this, it's quite important. Death is a good solution for life, real good solution. He didn't stop dying. Of course, he has to make it convincing. That's why people don't have immediate memory on past lives, not because anybody's tampered with their anchor points, because they tried to be convincing and death is something you don't remember anything after; that's part of its definition. And therefore, if you really want to stop being punished, why, you have to have a complete blank on ever having lived before. See, that's the complete wipe-out. This is the wipeout mechanism of past lives. All right.

Death right now is under attack. These doctors come around with penicillin and the guy, oh, he's having a hell of a time trying to get himself knocked off! He's been punished and punished and punished and punished and he's just sick of it!

There are more people around who are having a good time and lots of randomness by using him as the whipping boy, the whipping post, the cutting carcass, anything, see, and there's the family and everybody and argue, argue, argue and he's all ready to quit.

They start quitting, by the way, inversely on the dynamics. That is to say they quit at 8 and so on and slide on up to 1 again; there's an inverse of the inverted dynamic. You see, after all the dynamics have inverted, then they'll invert the other way.

For instance, a marsupial - I don't know what's wrong with modern science, they call a - they call mammals and marsupials - this is - so then, those two words are not of the same class. This always puzzles me every time I run up against it, because a mammal has mammary glands and so does a marsupial, but a marsupial is that which carries the young internally for a short time and then they come out and they put them in a pouch and attach them to a mammary gland, exteriorly, instead of an umbilical cord.

Well, the marsupial consistently fails in its contest against a placental - what you should call - a proper name for it would be placental mammals, who simply carry their young all the way forward up to a time when the young are quite well developed and advanced. The marsupial just carries them for a short time.

What's this a symptom of? The marsupial, you see, is - he's simply quitting on the second dynamic on the evolutionary chain, and now he's quit almost entirely on the evolutionary chain. See, he wouldn't even carry his young very long before he got rid of them.

And what do you know, you chase a kangaroo (a marsupial) and most of the marsupials... There used to be marsupials all over South America. They have this pouch. There are marsupial bison and marsupial foxes. There's a marsupial anything, marsupial wolf - still a marsupial wolf in Tasmania.

Well, in Australia they have marsupials instead of mammals. They throw a mammal in there and immediately the mammal starts winning. Why? He's just younger on the evolutionary track, that's all. Marsupial was - has been fading out on his evolutionary line for a long time.

You chase a kangaroo mother who has a couple of young kangaroos in a pouch and she'll take them out and throw them away, just like that. It's a mechanism of existence, I mean, that's part of her death. She's willing to die on the future track at the moment. See?

And you'll even find human beings doing this. They try to throw their kids away before they kill themselves. And death is a good solution see? And it's - death is a gradient scale and it goes inversely up the dynamics.

And you just start unconvincing a person, dynamic by dynamic, and they will die eventually, whether you shot them or not. Totally mechanical method of killing somebody is just be - just invert them selectively on each dynamic.

If you don't think this is done, just listen to some of the people around in the streets. They're just slaving like mad to invert various dynamics up the line and kill everybody

around them. They're doing a good job of it, too. It's not arrestable but it's murder All right.

Not off on the subject of marsupials - I'm just showing you that a line fades out on death. It ceases. Well, what is this? It's a cessation of a pattern of anchor points. It isn't a cessation of the living being. The potential manipulator, arranger of anchor points does not die. What dies is the pattern. And people believe that they should look at the pattern. So, that's all there is to look at, they say, so they look at the pattern. And the pattern of the mammal is younger and the mammal is in pretty good shape - the placental mammal. The marsupial has faded out practically all the way around the world.

There are marsupials, by the way, just on that, in South America - marsupial cattle. And when the land bridge formed down across the Isthmus of Panama, North American cattle (mammal, placental mammal cattle), came in and, boy, the marsupial cattle just disappeared. Well, it wasn't anything to do with the marsupial and the mammal and the survival of the fittest and that sort of thing. Actually, it's just the wearing away and the arranging of anchor points and their decay. I mean, the marsupial would have faded out whether anybody came in from North America or not. See, he was just getting down... They'd inverted on the second dynamic, even. All marsupials would do that, by the way.

You get this point? I'm making this point very strongly because you're looking at somebody who is trying to die, ordinarily, as a solution. He has been punished too much.

Now, you have to resolve this idea with him: that if he goes on living he won't be punished more.

He's going to use processing immediately to kick himself off - suicide. He wants you to assist him in a suicide, suicide being illegal. You can be arrested for suicide in this society.

Everybody's rushing around trying to keep people from dying and saying that this is mercy. Has nothing to do with it. It's a - it's a downright cruelty.

You take a battlefield, something like that. The idea of guys going across a battlefield and carefully salvaging what they call wounded. You know, some fellow has got his head blown off, he's still alive, he'll go on living for years; another guy has no limbs left and he's in horrible shape.

I think up to a few years ago they still had veterans from World War I sitting - who had been mustard gassed - sitting in tubs of olive oil in veterans' hospitals. How long after the war? It's just an incredible line. They had veterans around who couldn't speak, who couldn't communicate, who had no limbs and who could manipulate nothing.

But how gruesome do they want to get? This - they wouldn't dare let any kind of a weapon that this person could manipulate get anywhere in his vicinity because he'd

simply kill himself, quick. He thinks he has to kill himself before he can exteriorize and shove off. See.

Now, you're coming along with a terrific solution for somebody who is on that computation, you see? And you think he wants to live and be happy. Well, that's your mistake, that isn't his because if you pried into it very closely you'd find out that this fellow had just been punished within an inch of never. All the way down the line, he's just been beaten around and operated on and put into pain and upset and jailed and hammered and socked until he just - he's just not willing to carry this mock-up on anymore, that's all. It doesn't say that he isn't willing to pick up and carry on another mockup, but this one has an identity. And there are lots of people around that could do this, still, so he'd better get rid of them - he'd better get rid of this identity, rid of this mock-up, put up another mock-up. He'll even get rid of it to the point of completely sacrificing his personal life.

If you were to ask a young boy, a fifteen, sixteen-year-old kid, *"Well, how would you like to give up all of your personal memory and not know that you had ever - even lived before?"*

"Are you crazy?" he'd say. *"That's incredible. No, no, no"* - most of the kids out here. A year or two later when he found out he was going into the army you'd probably get a softened answer on it. The government put a bar across the time track as a punishment for his being alive. Got to be something that has no adventure, no colour, no pay.

And up the line, you ask him when he's really been knocked around by existence, boy, he's just been knocked from one end of existence to the other. And he has enough overt acts sitting around in the community here and there so that he knows sooner or later one of these may catch up with him. Only they are undefined and actually aren't covered well in law, and nobody will ever catch up with him - he just feels this to a point where - now you come along and you ask him, *"Now, how would you like to die and not have any personal memory anymore?"* And he'd say, *"Gee! Well, of course, personal memory would be a little bit rough. I'd like to know I've been alive, maybe."* And if he's really, really, really bad off; he'll even sacrifice personal memory.

Now, compare that to the kangaroo throwing away the children - throwing away her babies. See? Inverted dynamics. Memory is something you can throw away. You say, *"I'm dead. Look, I'm dead and death is terrible and that's what you've done to me!"*

The most direct line of accusation that can be pointed at anyone is, *"You killed me."* And the way to really make it stick is to lie there dead with no memory of having been alive, you see?

Well, what's this pc trying to do that it's hard to exteriorize? Get this rule. I've told this to you over and over and over and over and over, and I'll tell it to you over and over again. It's just this one; If you can help him do what he's trying to do he will recover from the condition he's in. Help him do what he's trying to do.

You know, every once in a while, somebody is hanging out of the twenty-seventh story window of a hotel or something about to jump and a big crowd collects down and everybody yells at him, *"Don't jump! Don't jump!"* And people come around in back

of him trying to grab him and pull him back in the window again and that sort of thing, and of course, the fellow jumps.

Nobody ever understands exactly how this can be. If they really wanted to save him, they would say, "*If you go up two more floors,*" they would call up to him, "*the drop will be very certainly fatal. Here I'll drop you a rope so that you can get up two more floors. Here, sit down in that chair there and we'll haul you up two more floors so that you can jump further.*" He'll get over his idea of suicide, but he won't jump.

Another way, of course, is to take the brute force angle which works on some portions of the cycle, which is if a cop were to stand down in the street and start shooting at him. You just pushed him into a higher immediate level of desperation. He'd immediately go back inside the window again. And he'd be mad and probably make a complaint to the police department for having tried to kill him. See?

Here's the problem of the inverted dynamics and the problem of what your preclear is trying to do.

Well, it might come through to you, now, that he's trying to have no anchor points because the only way he can be punished is for somebody to grab them. And the total fixation of the case may be upon death and total fixation on death would be a total fixation on no anchor points.

And if you could help the preclear do what he is trying to do, you probably would find your preclear recovering from the condition he's in. Because you're trying to change his condition. See?

Now, how would you go about solving the case of somebody who, after a few minutes of processing - I mean, just a few minutes of processing, pong, pong, pong, pong - on anchor points as given in this bracket of eleven (MEST bracket of five and two other-universe bracket of six, call it a bracket of eleven to save breath), and he didn't exteriorize and you didn't get him much better off; his perceptics didn't clear up, in other words, you weren't getting a noticeable change, very fast change? Well, you'd certainly just better shift your gears into "*no anchor points.*" Get him to have no anchor points.

Well now, if he is really bad off, he'll have to have a kind of no anchor points. He can't have just a no anchor point up there. He's got to have a kind of no anchor point to be up there. In other words, he's really into the reason why.

Here again is a case of fixation of attention. You do this very readily; where is his attention fixed? His attention is fixed upon the body but it might not be fixed upon the body at all, and we go right back into our inverted dynamics which we were covering much earlier in the course. Use them for anchor points; he's got his attention fixed on one of those dynamics inverted.

"*No Christ.*" See? He has got his attention fixed on "*no Christ.*" Well have him put "*no Christs*" up in a bracket of eleven. See?

Now, it might be a position of his body. There might be some chronic somatic he has. Well, don't begrudge him this chronic somatic too much, because it's something that

he's been careful of for a long time; it's the last point of sensation he's got. Volney with his ping meter over here is getting it all set up so the last point of aliveness which the person can have, is going to be pushed by the boards. All right. And then he is going to wonder why there's a resistance to this machine. Okay.

There - he might have a chronic somatic. If he has this chronic somatic, use it in a bracket of six anchor points. And then just use the other bracket of five on the MEST universe just without any regard to a fixed somatic, and then use this fixed somatic. I call it chronic somatic - we ought to be calling it fixed somatics, I suddenly realized. A fixed somatic is used, then, eight times around him in the bracket of six and you'll find things happening to his case right up to a certain point.

You do that very long and he starts to fall apart at that point. Why? You are putting too much space into an area.

Well, occasionally you go through the shift of punching a hole in what he's got so as to let the affinity out. Honest, you get some very occluded case, you'll be amazed if you tell him that - to have a white cloud suddenly appearing and going in all directions like punctured balloons suddenly fly through the air. See. Then you get - that's - he's got to let the affinity out of it.

If it wasn't for the fact that *"everybody loved"* him, he could kill himself off very easy, but he's - these people are dependent upon him! *"Goddamn them."* You see.

It's like Mehitabel and - the cat, you know. She left them in the - remember old Don Marquis's Archy and Mehitabel? She left the - her new litter of kittens in the garbage can, the lid was off and she hoped it didn't rain while she was gone and fill up the garbage can because she'd feel so bad if anything happened to *"them poor dears."* They're in definitely this frame of mind. People who don't get out of their body easily, there's some of that frame of mind hanging around, you see.

"Well, they love me, and they like me and I've got this responsibility and I'll have to take care of them one way or the other." Actually, they're perfectly - they will often measure up to be very, very responsible beyond anybody's expectation of responsibility just because of this.

Well, you go immediately from the fixed somatic to the next part of the process with this case, is to find the anesthased area. Now, you remember about anesthased areas? They anesthase all the way down the dynamics. A fellow has an anesthesia of God - he's gone. All right.

We go all the way down the dynamics on anesthased areas. What do you mean anesthased areas?

One of the first things you'll find out is he hasn't got a face or he hasn't got a head or he hasn't got any inside to his head: it's missing. So, you just start taking missing parts. Well, if his attention is on the body, you may be able to just exteriorize him by just working the body itself on the basis of no face.

"Now, all right, you say you've got a pain there in the sacroiliac. Now, let's use the sacroiliac. Now a bracket of six, see, on a sacroiliac." You're putting up sacroiliacs; he has a pain there.

Follow that immediately afterwards - you do, then, the bracket of five on the MEST universe without any regard to sacroiliacs and then immediately after that you would take a look at him.

And by the way, the ping meter - that's where it really would shine, in its present situation there. It's where you found an anesthosed area. Just have him put it up in a bracket of six, that's all. You get - on this basis, you found his nose was anesthosed, so you have him put his nose up on the basis of "*no noses*" in a bracket of six, making space out of no noses.

It's really interesting. You'll find some people who have had a lot of tooth trouble; they have lots of tooth trouble. You put up mouths and so forth. We've gotten down into a reason why when we've gone into this, you see.

Well, of course, the best and mostest reason why is they're not supposed to be there, they're supposed to be elsewhere. So, if you just get the idea of "*not supposed to be*" and put up the idea... Now we've really got the case at the vanishing end of nowhere, see. I'll go into this very quickly and make a clean statement of it.

You run the absence of an anchor point as the positions you use for the anchor points. See - no nose, no noses no faces up eight times, no noses up eight times.

And the next thing you do is, of course, use ideas instead of anchor points. You'll find out that practically anybody who's bad off in this society is using a word - masses of words as anchor points, or masses of money as anchor points; one or the other. This is just open and shut case. Or an absence of money as anchor points, or an absence of words as anchor points This is the way it looks, works, is.

Now, "*mustn't be there*" is used as an anchor point or "*must be elsewhere*" is used as an anchor point.

And now let's go right on into Acceptance Level Processing on space. What kind of space is acceptable to this preclear? And we're off onto a brand-new technique, you see. We've just moved into IV with Spacation. What kind of space is acceptable to him? Spaces full of cobwebs? Spaces full of dead bodies? Spaces full of excreta? Spaces full of what? What kind of spaces is he in?

Well, some of them will just say, "*I can have bad space. It's got to be bad space.*" So, we put up "*bad space*" all these times. Bracket of six on "*bad space*." Any shape to it? Any points in it? Nope, just bad space. Bad space for themselves and bad space for other people and other people making bad space for somebody else's and so forth. Because we've got again - we've entered consideration into anchor points.

Now, there's one thing, is what I told you yesterday, it'd probably take eighty or a hundred hours to batter cases to pieces that were in this particular class, but it's very simple. They have forewarning on how to keep their anchor points from being rearranged by you. See, you've told them the technique; they know the technique is going to be run on them. So they have an opportunity, then, to make set the anchor points which they have, so that you can't disrupt them with this particular threat, you see - pam.

But there is one that busts it up. And that, again, goes back to what I was telling you the other day about effects. Using *"bad cause"* as anchor points or *"bad effect"* as anchor points - just the thought *"bad cause and bad effect."* It's quite interesting.

What is more interesting than that is using as anchor points *"the effect that can't happen again."* Because that's where they're stuck on the time track. Every time somebody produced an effect upon them with auditing, they knew that was one they couldn't have again. See?

And you say, *"Well now, what happened to you in processing?"*

"Oh, one time I got this marvelous flash of insight into everything and I just don't get it again. And every time I turn around I seem to get this marvelous flash of insight, and yet I just - I don't get it anymore and so forth. I guess I'm just deteriorating and decaying"

Actually, what they're doing is just following out their goal of vanishing on all the dynamics. The mock-ups vanish. They vanish - the - reality vanishes, the mock-ups vanish, the anchor points vanish, they - everything starts vanishing, vanishing, vanishing and then pretty soon they're gone, too. That was a relief! See? Been punished too much.

So, let's just look at that This could be - the word is overly severe. This isn't the succumb case; this person is trying to survive. He's; trying to survive, now, by being somebody else or being somewhere else and having another body certainly.

[Please note: At this point in the lecture, a gap exists in the original master recording. We now return to the class where the recording resumed.]

[On the old reels, this is the start of lecture 1ACC-43a, *"Study of the Partical"* part 1.]

- And this is continuing, continuing this morning lecture period, a little more on this. Pretty recent. I just want to go over this with great rapidity here.

Continuing the morning lecture of the 29th of October.

You can rationalize, that is to say justify or excuse, any of this you want. But your overt act-motivator sequence is what is worrying your people who are trying to succumb. That should have been obvious to you the second I said they were trying to die. They had been punished too much and this means they could be punished more. And they don't dare give anybody an excuse to punish them any more. So their overt act-motivator sequence is worrying them.

Now, you can take somebody in Scientology and you can make him run as anchor points - this is very specialized to Scientology or Dianetics - you can make him run as anchor points his concepts concerning the subject. such as his overt act-motivator sequence. See?

You just say, *"All right. Now make eight anchor points out of the overt act-motivator sequence"* It's very interesting. Use survive as anchor points; use this as anchor points, that as anchor points. You can simply blow him to pieces.

Now, a case who's really - who's really - doesn't want to cave in but is caving in, and so forth, will use as anchor points just this one thing: processing. That's very hard - I see a couple - a couple of - a couple of Step I's who are well up around here having to think for a moment in order to get that one in, but that's a fact. These people's condition is being solved by processing, not solved by getting well; because they know that in these techniques I've been working with and getting together here and we've been studying and so forth that the method to die painlessly is contained - to *"not be anymore"* with a total justification for not being anymore. You see? I mean, that's their total...

And they're trying to solve *"How do you die - how do you - how do you pass away and not be - how do you render yourself unpunishable so that you can get a few licks in yourself so that you can't be identified and still retain some personal memory on what you're doing?"* The - death is not the perfect solution. It's a good solution, it's not a perfect solution, you see, so they're trying to better this solution of death before they take it as a plunge.

Now you'd say these people are suicidal. Well, every once in a while out in public or something of the sort, I've mentioned the fact that psychoanalysts during psychoanalyzing and the three months succeeding work with a psychoanalyst, the incidence of suicide is fabulous. Oh, it's just out of sight.

I mean, any psychoanalyst - you could just sit back knowing nothing about his practice or anything of the sort, simply say, *"Well, the suicides during the last month rather condemn what you're doing don't they?"*

And he'll explain to you carefully how these three boys and these two ladies all came to him too late. He could have done something for them but they came too late. You didn't even know there had been any suicides in his practice. Well, you can just pick up a shotgun and just fire just on that basis and you've got it. There sure were.

So, why is that? Well, these people have gone to the psychoanalyst to find out if there's some easier way to solve this thing than by going crazy or by dying. *"Is there some way I can unload all this affinity with which I'm burdened so that I can then be completely free?"*

These people who want to - want to be completely free, they want to be free of affinity so that they can kick the bucket. And they find out there's no solution in psychoanalysis, so they just chuck in the sponge and blow their brains out or take strychnine, so forth.

- The easiest thing, the best thing a psychoanalyst could have done, knowing as little as he knew, was to have a book on painless ways to commit suicide. I, as a matter of fact one time, was very, very interested in the medical examiner of the city of New York, he was a good friend of mine. He's what compares to a coroner in the rest of the country, and this chap gave me quite a rundown, quite a rundown on how you went about the business of committing suicide painlessly. He'd made a great study of it, because he'd had lots of subjects to look at. And I should go and get hold of that fellow, and get him to write a lit-

the booklet on the subject in the society. And you'd find out it'd really sell wonderful, *"A Thousand Ways to Commit Suicide Painlessly."* Fabulous, huh? Alright

There's - you know what to do about such a case and pull it apart? Acceptance Level Processing on space. He doesn't want to be there. Use the anchor points that - *"the effects which won't happen again," "the effects in processing which I can't have,"* you know, no effects from processing as anchor points. You'll find out that he starts to settle down to a long grind. He's depending on processing. He isn't depending on getting well. He isn't depending on getting better. He isn't depending on being more able or anything else. He's just depending on that one thing: processing.

You take a capitalista - we have such a case, don't we? He's using as anchor points *"dollars"* and *"no dollars."* And that's the total anchor point.

You wonder why it is - you go into a home that's not furnished in any good taste or anything... Somebody out in the street, he'll sit around and tell you about having made twenty-five thousand dollars that day by hooking Joe Blow and company, and so forth, and if you involve him in domestic affairs, it will simply be the cost of the rug, the price of the - the price of the van Gogh he has hanging up on the wall. I see a number of sighs. Evidently you've had conversations with these people. Van Gogh doesn't exist there, you see. There isn't a van Gogh there. There's something like seventy-five thousand bucks hanging on the wall. Everything is money. That's an anchor point. Money is an anchor point, that's all.

Now, of course, their contest, then, becomes, *"How do we grab everybody's anchor points? How do we get hold of everybody's anchor points?"* Then *"We can't have this kind of anchor point, so let's jettison this kind of anchor point and we'll have charity one way or another, so they can... We won't have charity, we don't want charity. You can't make any money out of it. Let's give it away."* And then they find out, belatedly, that it cost them money too, but it was kind of surprising but that's the way it goes.

Everybody has an anchor point which he's fixed on. If you hit it, as a pc, he's a solved case. Everybody has an anchor point he doesn't dare look at. Now, we've been going heavily on *"he won't look; don't think, look."* I've been waiting for somebody to pick it up on the reverse side because this process has been out long enough; matter of fixed and unfixed anchor points. To date nobody's mentioned it to me and they should have. Just bait lying there. There's the guy who's got to look. He looks and he looks and he looks and he looks, and he - that is to say he can't get any space into what he's looking at, so he can't disperse.

Now, you get the idea of a fixed beam going straight at one thing only. That's no space. That is no ability to spread one's attention span. And the preclear who's handling his body with beams has surrendered to this idea that *"we've got to have these fixed spans on these certain subjects which are unmovable,"* and that, in essence, is automaticity. You just start letting space into it.

Well, how about letting space out of a case? Do you know that people will actually - they love this exercise of trying to make hard space. Trying to make hard, close, closed, tight space. So, we start running brackets of six whereby we pull in all the an-

chor points to a nice, tiny, closed-in space. We don't let it explode, you know. Just have a small space. And we pull in eight anchor points and we again have a small space. Eight anchor points and we again have a small space. So, bracket of six - people making small spaces for other people - bracket of six. Tiny spaces. Infinitesimally small and a great many of them for other people.

Some of these people have let in enough space, accidentally into their body at one time or another, so they felt their body - some of them have - they're just suddenly going to go this way - poom They've got too much space, too much affinity, too much this and that. So, just let some of it out.

Will - people will begin to desire hate. They've gone too far on the no-space brackets.

I don't know - see anything else on this piece of paper. I haven't looked at it so far but it says up here at the top, it says "*Suspense, guilty, wrong*". You know, must be elsewhere in terms of an anchor point. That's guilt. Or "*I must be here and I'm not.*" Guilt. Now, get the lag index of the MEST universe. Star explodes, a million years later, by MEST universe waves, you see it. You could see it instantaneously yourself.

So, something might have happened somewhere which is now traveling toward one, see, and he probably shouldn't be there; and his is anxiety. "*I probably shouldn't be here because something is liable to arrive here at any moment, although I can't perceive anything even on the road to arriving here.*" That's the lag. And you'll find this person runs longer and longer communication lags. They're more and more concerned with the fact that it takes time for the message to get to them using MEST messages.

All right. Now, I notice here, I've got start up - this is quite a button-wasting effects that could be produced on him. This is a button in passing. Use that for anchor points: effects that could be produced upon him, and you'll find out all sorts of strange things turn up to your pc.

Now, it says, "*Thetan wastes by giving things to the body, or giving effects to the body,*" and that is the little hidden sneaker that a person processing who isn't well exteriorized yet runs into. He thinks it's perfectly reasonable because he's doing it too. He thinks the fellow has an effect because it happened to the body. Nuh-uh. The fellow has wasted an effect if it happened to the body. The thetan wastes effects by having them happen to the body. See, that's a method of wasting.

Now, as one produces effects continually, the motivators must be adequate. You go on producing effects all the time, and all of a sudden no effects are produced on you, boy, it's really out of balance. See, you get stuck flows - good old stuck flows.

Well, we've covered negative anchor points. Here's a real hot button: there's "*hope*" as an anchor point and "*reassurance*" as an anchor point.

I ran "*reassurance*" on a case one time. I ran two things on a case one time: "*Reassurance*" and "*logic*" was all I ran on this case using some of these techniques I've been giving you. Gee, I thought I'd have that fellow splattered all over the universe before I got through. I've never seen quite as much commotion. Oh yes, and "*stopping the emotions of the opposite sex.*" That was it. "*Reassurance,*" "*logic,*" and "*stopping the emotions of the*

opposite sex" and *"hope*." The guy goes to running consistently on *"hope*," you see, he's waiting for. And you as an auditor, trying to get an effect, well, he can only wait for an effect. This is rather silly, you see. He's lag-timed behind the auditing.

Also knew a case one time that couldn't get an effect from auditing until two days had gone by. That's a nice long communication lag. That's all it is. You process something on this case and two days later, why, it would happen. How far removed might you say this person was from his own reality and control? Pretty far.

And *"the absence of effect one had once"* - just as a button. *"Let's use as anchor points now 'absences of effects that you've had.'"* Just another way of stating something we've already been going over And particularly *"no face"* and *"no body"* as negative anchor points.

What's a negative anchor point? It's using something that isn't there as an anchor point. Using the fact that it's not there. Now, people do this who are rather high-toned. *"Well, gee, it's a beautiful day. There's no trouble anyplace."* I don't know how these two things go together, but they manage that. *"It's a beautiful day, very restful. Wonderful, I just feel great, there's no trouble anyplace."* It might be a terrible day, you see. They just don't see any *"day"* about it. The only thing they're concentrated upon is the fact they haven't immediately been accosted by trouble.

Now, people get to a point where they will actually live from moment to moment on the no anchor point of trouble. See, no trouble. They can live for minutes, and breathe - no trouble.

Another thing, of course, that goes with that *"mustn't be"* and the negative guilt and so forth - that is a Change of Space drill. And it runs as a Change of Space drill. Let me make that much more clean That doesn't belong with anchor points; it's Change of Space drill - Change of Space Processing.

All right, now, *"Let's get the place you're supposed to be and aren't. Let's be in a place you're supposed to be and aren't. All right, let's be where you are and waiting. Supposed to be and aren't. Where you are and waiting"* You'll tear his flung-dunged head off. You can actually use that process and just take a V and just bodily blast him out of his body. Blast him! I mean, that's it because you're running back through - but you can expect him to be pretty doggone jittery in running this process.

Now, I heard of a little girl yesterday - just as a footnote to this lecture this morning, I heard of a little girl yesterday - somebody should take this lady today. I'll mention this case. I have to mention her name because it's her case. Her name is Allgood: A-l-l-g-o-o-d. And of course what she's using as anchor points, now that she is unable to be all good, is of course, *"no evil."* And she actually has - she actually has a rough problem. She has a little orphan and wanted processing for the little orphan. I said we'd better process the guardian of the orphan first. She - by the way, I didn't say that; she said so.

And a doctor cooperating with us gave this little orphan a short run - pam, pam - just nothing, you know. And upset the case just out of this world. Not because of inexperience. What do you know? This is one of the first times I've ever seen this happen. Must - might have used it too rapidly and didn't use it on a gradient scale, but Contact

Processing failed in that doctor's hands on a twelve-year-old girl. Step VII, SOP 8. She couldn't get the little girl to touch the room there.

Now, the girl's guardian was going on and telling me at great length all about this, see. And going to tell me all about the case, and just simply told me in just so many words what the other doctor had done and all that sort of thing. And she just no more than went into that and said, *"Well, the little girl was terribly upset and very agitated after she'd seen this doctor because the doctor wanted her to touch the wall, and was just very nervous and very upset so I wouldn't want that to happen to her again."* Well, I don't know. There might have been a personality conflict or something of the sort, But my God, look at that case!

I said *"Madam you have told me all that you need to tell me concerning this twelve-year-old case."* This kid is in school and... Parents are divorced, nobody cares about her, nobody cares for her or anything of the sort. But this case is - this is a running *"not want to be in this universe"* with only the velocity which could be assumed by a twelve-year-old girl. Nobody can get her to touch the room, my God, how does she bear to walk? She probably doesn't.

If you were to process this little girl, you'd probably start in right there, the constant point of contact which is her feet against the floor.

Very, very interesting. I've never had - never even had a psycho take off on that line. This doctor must either have done it to her too fast, too much rapidity involved, or just flubbed the dub entirely.

Okay. This lady, by the way, will be in for a 3:00, and I don't know, we could just do all kinds of things with this case, undoubtedly, but I think a short run by somebody here might do something interesting - just a charity case. Somebody for you to work on.

Now there's somebody shaking his head - *"Oh, boy!"*

What would you do with that case, though? I've just told you about the lady. What would you do with the lady?

Miss Allgood, her name is.

Male voice: Use *"no evil"* as anchor points.

Huh?

Male voice: Use *"no evil"* as anchor points.

That's right. And also because it's Miss Allgood, you would put up *"no man"* as anchor points. She mentioned it to me. You could do this on a six-way drill. I wouldn't go at the case that way. I'd get real smart about this case. I'd get real sneaky about this case. I'd do something very covert with this case. I'd use SOP 8. I'd say, *"Well, all right, now, can you get the idea, or can you be a couple, three feet back of your head? No? Well, that's just a test we use, you know. No reason to get upset. Now, it just measures the amount of reaction time you have on being startled. Good. Now, the next thing is, can you get a picture of yourself out there standing - facing..? Oh you - well, that's all right. You don't have any truck with these mental pictures. Well, it's all right. Some people do, you see. It's very wrong when they do, of course, we know that."*

All right. Now, let's see if you could get a white ball out in front of you there and hold it steady." That being still the best test I know for a III without going into any further lines. "Oh you can't? It keeps flying off at odd angles, hm?" Well, I would just jump IV and go into Exteriorization by Scenery, maybe. Probably skip that, and V. "Well, now, let's remember something real." And there you would go. The lady would feel much better and everything would work out fine.

In the case of the little girl, if somebody had done SOP 8, they might have sprung a lock or two or oriented her up to a point where you could have done step VII, because the little girl might have been in an anxiety concerning what was going to happen to her in that office, see? A lot of factors could have entered in there. That's just a bad deal when you can't get a little kid to touch a wall or something.

But I would have asked her to touch some MEST, not a wall. A wall is something that stops one, and this girl is very literal. I'd have said, *"What is the realest thing there is in this room?"* you know. Just routine, standard procedure. *"What's the realest thing in this room to you? Oh, I am? Well, okay. What part of me is the most real? My shoe. Good. Let's see if you can touch it. Good. Now, let's see if you can withdraw from it. Good. What's something else real around here. Oh, still me, huh? Well, all right. Now, how about reaching out and touching my fingers. Okay. Now, we're talking Good. All right, what else is - looks good and real to you? Oh, you think that pack of cigarettes looks quite real. Why don't you reach out and touch them now."*

It's a gradient scale of doing Step VII. You let them determine what's real to them. In other words, you're asking them, *"What can you touch around here?"* When you say, *"What's real,"* you're saying, *"What can you touch?"*

A person's reality is as great as they can touch the anchor points of space with which they're surrounded. There isn't any more to reality than that, man.

If you ever - if you ever had one of these shocking, horrible moments of awful bad news being given to you and have felt the entire MEST universe just move in on you like that and be right here, for instance. You'll know, if we've ever processed a pre-clear, he - when you hit these moments of unreality, it's just completely unfixed attention, see. No attention. Mmmm. You're at a point of the no attention, which is no anchor points, no space, no nothing, and you've brought him to the inconceivable point of zero.

What's his reality on that? Well, he can't have any reality because it's untouchable in the first place. The actual thing he made there is something that can't be touched. Every once in a while you'll have a pre-clear mock up something, and you can't find out anything about it. You have a hell of a time. You can't discover what he has mocked up. They'll do that for two reasons. Way upscale, that's just a game - mock up something that you have - that has tremendous no significance.

Okay, any questions?

- Male voice: Is Allgood the child's guardian or is she someone else?
- She's the child's guardian, but I don't know quite; the child lives with her all the time. She probably is having a rough time of it, a little bit. She's a bit, got a lot

of energy starvation. I imagine a case a bit better off, but more determined morally than the one you processed about, a short time ago. Well I'm not asking you to do anything, you can stop looking disturbed, Tooley. You have a preclear, I have to push this one around.

- Male voice: She said she wanted to see me out in the hall yesterday.
- That's right. That's right, I saw her.
- Male voice: I wonder if [continues with "*you could*" below.]

Male voice: You could tell me - how did you say you'd go about Step II? I missed Step II when I was writing down...

You shouldn't have been writing it down, now, that's right, because that piece of paper can't remember a thing. That's all right though. When one turns around and starts to instruct on this, only to have to be able to do it, it's a good thing to have notes. But it's better to know your subject A to izzard.

Now, on Step II, what would you tell them to do?

Male voice: Yes, I...

Oh, I'd just get a picture of yourself out there with your back to you. Preclear would make all sorts of weird comments to you when you ask them to do these things. "*A picture of me? Well, that's childish. One's not supposed to have pictures,*" you see.

Actually you could take the preclear right at that moment and do some very interesting tricks with them. You could say, "*All right. Get something out in front of you; say, 'Now I'm supposed to. Now I'm not supposed to. Now I'm supposed to. Now I'm not supposed to.'*" Just have something say that in front of the preclear if he - and he goes nyaa, whoa. They sure know something's happened.

Okay. Let's call it a morning.

- On the assignment...

[End of tape.]