Game Processing

A lecture given by L. Ron Hubbard
at the 12 December 1952

This is December the 12th, first afternoon lecture.

I think that we had better cover Standard Operating Procedure this afternoon. But I'm going to give you Game Procedure first. In this first hour or some fraction thereof, I'm going to give you game processing. And the reason why I'm going to give you game processing, just above this level, is because there is a spirit of play – a spirit of play which has to be recovered for your preclear.

And unless you understand this… The guy's got no goal when he steps out of his head. He has no goal. He doesn't think there's anyplace else to go.

And one of the reasons why you'll see a theta clear hang up as exteriorized and stable outside, but no higher up the line, is that he doesn't find there's any reason to do anything. There's no goal. He says, „Well, so what? Well, it would mean I'd disassociate myself from all of my friends if I went on and did all of these things. So the best thing for me to do is just kind of stay out here and just be a little freaky." Nothing to do and no place to go.

He doesn't realize that there is a sensation above any physical or mental sensation he has ever felt, and that is, called the spirit of play. And that is more absorbing, more engrossing and headier than any other kind of activity he can do.

It is the first and foremost ingredient which causes a thetan to come into this universe or start to build his own. That's the highest level you've got.

Now you'd think that was very strange, wouldn't you, that we'd have as the highest level something a kid attains easily, and which we don't pay any attention to his having attained. And yet all of you remember about the vividness of play. You don't remember it very well, though, or you'd never have deserted it.

Now what a child feels as vividness of play is so minor and is so beset by the hectic environment in which he has to dwell that there's hardly any comparison between the most vivid and interesting and exhilarating instant of a child's life and what is simply the commonest feeling of being alive high on the tone scale.

You would call… you would call a child's headiest, most exciting moment of play uh… below the sensation known as 'being alive', high on the tone scale. See, Spirit of Play is the only way we can translate it here.

Now there's an aberration, really then, if you might call it that. An enforcement and a necessity above just havingness – that's time – that's above time. There is something above

Time. And that is this: There must be a game. And that is on Desire, and that is your highest level Desire there is. There must be a game.

Now this DEI I've been talking to you about – Desire, Enforce, and Inhibit – can exist way up, and not quite so high up, and then not quite so high up. And then start DEI all over again.

You get why… what that is? You've been looking at… at it as – all these cycles probably, and you have possibly an idea that your cycle can only fit on the grand cycle. Here's the grand cycle – 40, 20, 0.0. You think that's the grand cycle – and it is. But you may have been thinking only in grand cycles. If you have been, amend it. I've showed you a couple of times that gradient scales have the whole as the sequence of their parts; that's a proper statement of it.

The sequence of the whole is similar to the sequence of any part of the whole.

Now here is the whole from 40 to 20. Now, we'll fix this here with a bracket. And we'll have here, Desire, Enforce and Inhibit. Now that's all… all very well, but that's… that's the cycle of the whole.

Now let's look at this again and find the cycle of part small 'a' to part small 'b'. And, what do we find? We find Desire, Enforce and Inhibit. See, here's your little tiny part. Now you have uh… it's on the same scale, you've got another small part and that might be down here and that would be from point. small 'c' to point small 'e'. And maybe it's Enforce, Inhibit, Desire. Enforce – same sequence. You can take this sequence any place here, then, and it could start out Inhibit and then go into Desire and Enforce.

What is the difference between area marked '1' and area marked '2' on this tone scale? We've got small cycles running in big cycles. And a big cycle is composed of sequences of small cycles which are identical to it, see? We are examining now the cycle 40.0 to 20.0 and we find out that that is the grand cycle. And the grand cycle is composed of what? Sequences of itself in smaller portions.

So we go up here to the top and we find out it's Desire, Enforce, Inhibit and then re… it's Desire, Enforce, Inhibit; Desire, Enforce, Inhibit; Desire, Enforce, Inhibit. We take a section of that cycle at any time, any small section of a cycle, you might find a cycle of action in this case, ending and beginning. You can take that section of it. See how that is?

The part in this case is similar to the whole. If the part is similar to the whole, then you will find that from 4.0 to 2.0 you have a Desire- Enforce-Inhibit. DEI then fits on a small cycle, you see? Uh… enthusiasm would be making somebody desire, and uh… Conservatism would uh… would be something on the or… order of uh… rather inhibiting a desire. And just below that level somewhere there would be a desire. And then it would go into the enforcement of Antagonism.

It tells you that this… this… this is just a way of plotting.

Now you've got… anger is a hold, really. It can be an inhibition. People are afraid people will get mad, so therefore it can be an inhibition. It's also an enforcement. So it's

translatable according to Its direction and intention, see? It's translatable according to its direction and intention.

All right now we take then – this is made up of little tiny cycles and this line, this cycle here – this bracket – is the DEI grand cycle, and it is composed of what? It is a gradient scale of small cycles which are the same as itself. And, just to think better about it, it's not only the same as itself, you could put on the grand scale here, DEI grand cycle, you could put chunks of any other cycle and just fit them in on the thing.

And this way you can get the most fascinating complexity of interactions. Let's take the emotional scale and put it in here in little sections. Fit your emotional scale where it belongs on the grand cycle, and it'll spot emotions which don't have names. And yet you know they exist. Such a thing… such a thing as uh… uh… Beautiful Brutality – you know there's such a thing as Beautiful Brutality. That would be somewhere along the emotion of Brutality and uh… with the aesthetic perception band. And that's what you would get out of that.

So you could… you could dub in any part of another cycle into any part of this cycle. And you can just keep interchanging cycles, or interchanging sections of cycles. This doesn't need to upset you. You've got a grand cycle and those grand cycles, and you work with those alone – you'll come along all right. You don't have to iner… but if you want to understand human behavior, interplay and so forth, completely, you better realize that right up here at 40.0 almost – there's a DEI. There's an Inhibition setting in way up.

I'm jarring you a little bit. Some of you look like you've been backed up against the wall and kinda like you're being brutalized. But that's because you have yourself all beautifully set up in a gorgeous static called a cycle of action. And you didn't allow any fluidity in this cycle of action. You said this cycle of action always goes from 40 to 20, in spite of the fact that your experience with preclears tells you there's a complete cycle of action between 4.0 and 2.0, from sanity to insanity. And from 2.0 to 0.0, which is relatively sane and strictly fruitcake. Little gradient scales.

Why? This thing is made up of what? When you say Desire, Enforce, Inhibit, what are you saying? You're saying Flow, Dispersal, Ridge. Now you could look at that in several ways. You can say… you could say your ridge… your ridge is desirable and enforcement of it would be the flow and the inhibition of it would be blowing it up.

Let's take… let's take those three things on an automobile. Here's an automobile. It's desirable because it's a chunk. So we get a flow to obtain the desirability – and somebody blows it up before it can be obtained. That's one way of looking at it. That… that is in terms of objects. And we've got these ridge, flows and dispersals.

All right, now let's look at that… let's look at this again. As we come up here, we find now Desire has to do with space, RELATIVE space. So, your object is big there at the top. Your object's got lots of space in it. And that space itself is Desire. And Flow is change of state. And Dispersal is dispersing the existing thing.

Now I could start up at the top. You could figure this whole… whole schema of things.

Oh, by the way, there's a cute way of figuring this. I MUST tell you about this: Somebody's going to figure this out. After the other evening I… I gave you this talk about… about rarefaction-condensation of electronic waves? People are ready to blow their brains out over that until they realize one thing about it. It's: Space is just full – MEST universe is just jammed and crammed with minute particles. If you don't believe it, there sit's the sun. Once upon a time there was an explosion there at the center, and your sun made a whole bunch of rarefaction- condensation ridges and then something brought it to a fast halt. And it left particles at exactly the harmonic distances from the sun that you now find planetary rings. Those rings evidently solidified and you have a planetary system, solar system size. It's a very easy thing to explain.

And furthermore, there is a harmonic in distance. You've got an intensity of that sort. And what happens? The sun keeps putting this out. It's got a certain harmonic wave length. And it keeps putting into this band, ridges. It puts into the band of Earth, ridges and more ridges and more ridges and more ridges. How does it do that? Photons hit the Earth, they hit Earth. And every time they hit Earth, they splash.

You've got then, Earth going around the sun and photons coming out of the sun and hitting Earth. And therefore on the orbit of Earth you have a continuous impact of particles. And as you get this continuous impact of particles, the Earth stays more or less in that orbit and all these particles being in balance with the solar system and native to the solar system, you of course, get Earth going around and not only being hit by all this, but what dust remains will gradually be collected by the Earth as it sweeps around in its orbit.

See, Earth's sort of a big vacuum cleaner. These photons… photons are actually particles. They're not mythical objects. They're… they're particles. And uh… that was a great shock to the boys when they realized that a cyclotron – that an electron had mass – awful shock when the… they first realized this.

All right, so these mass things – it would be like… what happened if a whole bunch of airplanes were flying out of the sun and hitting Earth? And then Earth kept going around and around the orbit, and these scattered, crashed airplanes were staying more or less in the orbit. Earth would gradually sweep them all up, wouldn't it? If they didn't stay on Earth initially.

Same way with the photon. Photon comes out of the sun, just like that airplane, hits Earth and then either escapes from the gravity of Earth and is picked up later as a fragment; and Earth is on a harmonic point for photons. And for sun energy.

All right, so you've got bands building up. Earth could not help but get bigger and bigger and bigger and bigger and bigger. And the sun could not help, as it loses its photons, getting smaller and smaller and smaller and smaller. And so it is: The sun is getting less and less space, more and more dense.

How dense can it get? It can get so dense that it can no longer… it is no longer possible for an electron to escape from the surface of the sun. Gravity of the sun is sufficient to overcome the impulse of the electron to leave. And the impulse of the electron to leave requires an impulse, you see. So as that impulse slows and as electrons leave slower and slower and there are less and less of this type of fissionable material to react on the sun, you get this

strange phenomenon of a dark star, which isn't dark at all. It's a terrible thing, a dark star. The electrons go out from it and then turn around and fall back on it again.

And of course, the thing doesn't shine. It couldn't possibly shine, because any photon that gets into it, doesn't get out of it. And any photon that's in it trying to get out of it, can't escape from it. So you no longer have a sun shining.

That is the way suns go out. Their electrons find it impossible to emit beyond this gravity point and are pulled back in, so the sun doesn't shine.

But as long as the sun is shining and as long as any sun shines, as long as the Milky Way shines, the number of photons per cubic centimeter in space – if you were really to do a job of counting – would be beyond an individual's ready power to add up on a modern calculating machine.

There are just lots of them out there, and they're flowing like mad in all directions. Arcturus' photons are flowing through that space; the Milky Way is composed of suns bigger than, most of them, sun 12, which is our sun here. And the fact is that all these stars are flying photons off in all directions, and these photons, actually, because they are not measurable, not being an electron mass – it's just like swimming. I mean, it's not empty space.

It isn't even vaguely empty space. If it were empty space you wouldn't have any sunlight at this minute. You see how bright that sunlight is out there? Well, that's photons. It looks bright because the photons are hitting air particles and they're making the air particles shine. Or they're hitting fog particles and they're making the fog particles shine. And if you don't think that's lots of photons…

Well now, we're clear out here in the one, two, three – third planetary ring from the sun, and yet the sun is putting out enough photons to make this air do this trick.

Now you wonder about radio waves getting to the sun, or radio waves getting across space. „Well, radio waves couldn't get across empty space." But they haven't got any in this universe. There isn't any empty space.

Now there's your rarefaction-condensation at work. You want to go out and test this with Geiger counters or something easy, do it. It's very simple to do. You couldn't exhaust, for instance, out of a bell jar, all the photons – you could exhaust all the air, but not all the photons.

So the boys really got fouled up on air. They'd fire a pistol in an empty jar and say, „See! You can't hear it. But light shines through it. So if light shines through it, the light is waving on linear waves and there's some kind of a spooky wave called a linear wave and we don't know anything about it but we can kid everybody that we do. It doesn't work in formulas and it's unpredictable, and we don't know what these statics storms are and they couldn't possibly be dispersal areas moving across Earth." And so you get a foul-up.

Now what's all this got to do with our subject at hand here? Simply means that this is the doggonedest, crammed, jammed-up space imaginable.

Now if you were to deal, then, with totally empty space you'd at least have space. You'd at LEAST have space. And that space is desirable. Right now you'd say, „Gosh, I wish

I could fix up some totally empty, unassociated space that had nothing to do with the MEST universe. I sure wish I could – my own space."

All right, that means that space is desirable.

Now something will happen about that to a gradient that is almost indescribably faint. The second you've got that space, there's a slight enforcement to have it. You enforce it on yourself. You say, „All right now… now uh… now I want this space. Now I'm putting out these anchor points, now keep those anchor points right there." That's enforce. „And uh… now I've got to put force on those anchor points. And look, those anchor points show a tendency to move out or move in. Let's stop their motion. Heh-heh." In other words, inhibit.

And that would all be practically in the same thought breath, the same instant of thought. You would say, „I want this space. I have to put out the anchor points to enforce its existence and I'm going to inhibit the motion of the anchor points." And you've talked about a little tiny cycle of action that would take place clear up here between uh… 'F' and 'G'. And between 'F' and 'G' here is a complete DEI.

Now that's true of any of your cycles of action. How vast a pattern do you want to work on? Or how vast a game do you want to play?

Now there are fellows that go down to the old men's club and they sit over the chessboards and they play a good fast game of chess. If you were to give them adequate sized pieces, they would just squirrel. The way to play chess is to play it with live players… play it with good live players and uh… play it on a board of some size – oh, 200 feet by 200 feet – something like that. That's good aesthetic chess. He can sit up above that and he can play chess.

But a guy has to sort of reduce down in mass so he doesn't have as much space-mass ratio. And they get these little tiny boards, and so on.

Did you ever play chess on a miniature pegboard? Well, if you will plot the games played on a miniature pegboard and if you could plot the games played on a big board, you'd find out they'd be different games. There's a little more bravery and dash on the bigger board. And a guy gets pretty conservative on those little tiny pegboards. That's just relative size.

All right, then, the magnitude of the game – we move right into it – depends upon the space-mass ratios involved. If you've got very, very little mass for lots and lots and lots of space, you're going to play a game that is very airy and of very quick duration – very fast duration. I mean, it's just Zing! Swish! Swoosh! – fast game. All kinds of space and very little playingness.

Or, because that's such a fast game, hardly any game at all. Or it could be an infinitely slow game, because, my God! Once you've got that much space your viewpoint, as far as time is concerned, is just all haywire. You've got all this space and practically no mass in it. And that would require… that would require a lot of airy, wide playing.

Probably if you were playing a game like that and it had speeches in it, or something like that, there would probably be all kinds of things to do in order to try to balance off this small particle mass. Nobody would be trying to do anything fast. They'd be trying desperately

to do everything slowly. And the slowness with which they would operate would just be like flashing lightning. Lightning bolt flashes, the game has begun and ended.

Uh… the… the uh… for instance, a speech of proposal of a game with all that space and with that very little mass would probably be very lengthy, it would have lots of ideas in it, it would be terribly complex. It would probably have an awful lot of grave courtesy in it. All backed up by a terrific spirit of play, see? And it would probably, this ornate, long, involved speech and probably each move would be accompanied by sweeping flourishes and uh… there would probably… they'd try to have to put together rituals to take the place of mass – no matter there, you see, to amount to anything, so the fellow says, „Well now, let's see." The ritual by which we lose a particle. Of course, the value of a particle in all that vastness of space becomes great.

This is to demonstrate, if you ever go into the heart of Africa or someplace and find a white man… Or did you ever go out in the desert anyplace and find somebody who's been living there for a long time, and he hasn't seen very many people. And you show up, you get treated like a prince – terrific ceremony and great courtesy, and he's so really, genuinely glad to see you. You see, you're valuable – you're precious to him. I mean, he's very happy to see you. You'd think it would be the opposite. He's out there because he hates things, and so forth. That isn't the case.

You can go rattling around the world, hit the sparse places, because the welcome mat in them is always out and you are valuable, your opinions are valuable, your news is valuable. All this is value. So you get terrific value per particle.

Now let's crush it down to about half, and you have the space and the particles balancing in value, space at the top, at the beginning of the game is completely without value. There's so much of it, and value is established by scarcity. So there's all this space, so you've got all kinds of space. Nobody would dream up a top scale game for fighting for an area of space.

You get a bunch of boys together, you know, a lot of minds and so forth. And they… they oh… „How about – let's have this game and we'll have this boundary line." They say, „What?" „A boundary line – you have half of this space." „Half of what space?"

„Well, half of all that area. And we'll take the other half of that area, and then we'll defend these two areas."

The guy will say, „You must be nuts! There couldn't be a game like that."

And you'd say, „Yeah, you could play a game like that. You divide this space in half, and you defend…"

„You must be nuts! You couldn't possibly do that. Uh… this… what's the point? What… what's… what'd be the point in this game?"

And you say, „Well, to take your space, and you try to take our space."

Uh-uh. You'd never get it through anybody's head at that level, or through your own head at that level. You'd just look at all this space and you'd say, „Winning space, that's nothing."

Now, all right. Right there at that level you'd say, „All right, now you see this small particle? That's one electron. That is the wienie in this game. That's what we're all going to be after." That's a Hollywood term, by the way. In the old movies with – they always had a treasure or something of the sort. And uh… this big treasure uh… that everybody was after, if everybody in the movie was after the girl, or if everybody in the movie uh… was after a position, or what anybody in the movie was after, old Hollywood writer slang was that was a 'wienie'. And by the way, you take the wienie out of a picture or a story and it just goes right straight out of the game classification and ceases to be a story. Inelegant term, but quite expressive.

All right, one particle. And you say, „Now look, your whole team is after this particle and our whole team is after this particle."

And they'd say, „Gee, that's a good game. Oh boy! Yeah, let's go! Now how do we do this?"

„We'll make it so this one particle is unchangeable, it's unalterable -so no matter who gets it, he couldn't stash it behind him or something of this sort. That one particle can't be altered. Ha-ha." So therefore it can't be destroyed so that it can be won. Because if it could be destroyed, then at the moment the other side was going to win, why they wouldn't have any… any… any game. So it's got to be an indestructable particle.

So, here we've got all this space and this indestructible particle. All right, now let's sit around here and see who can think of the biggest idea or the smallest idea, and the one who has the best one – we'll put the judges over there – and the one who has the best one wins the particle. Wouldn't be any action to amount to anything, you see. There's just too much space. Action – what… what's the idea of floating around in all this space? On, no! You don't mean we… we're supposed to MOVE in this stuff? There's just too much space.

Well, let's go down scale from that and at 20-20 we find out that space and particles are equally valuable. And that the space… to make the particles in the space equally valuable, boy, do you have to have a vastitude. You have to have a vastitude of particles and a vastitude of space, really, to start making this game interesting and really get action.

But you get these and you get terrific action. Fast motion – now that game could be played brutally, which is heavy wave, or aesthetically, which would mean very tiny wave. And it could exist brutally or aesthetically at around 20.0. Either way – brutally or aesthetically.

And very often you will get the aesthetic team versus the brutal team. And they set that up today in their little miniature games called wrestling. You've got the brute and you've got the hero. And your hero is usually very pretty, and your brute is very crude, and so on. So this… you just play dichotomies when you get to the middle of the scale.

You have the top of the wave band at the center of the scale, aesthetic wave at scale center, versus brutality at scale middle.

Well, let's got down scale and look at this game called 'being a human being'. And we find out that there's damn little space and terrific numbers of particles and that the game is rendered utterly haywire by this factor: In order to get any kind of scarcity, people are so used

to the idea that space has no value; they still think they're top scale, you see, space has no value. So particles must be valuable – and good Christ! They've got bodies made out of billions to the billionth power of particles. And they've got all of this terrific space – I don't know how many particles there are in the body. If you just start talking about a particle… a particle, and you make that particle an electron, God knows how many electrons a person's got in his body. I don't think even the smart boys could calculate it up.

Now you've got all these particles, these electrons, here on Earth, in Earth, in… you've got mass, objects, objects, objects and that's cheap. Rrrrrr! You have to work and work and work. And we have to invest an idea in an object to make it good. We have to invest a lot of time and craftsmanship to make it good, in order to increase its havingness. And to increase its havingness more and more and more we finally get to – a wienie.

Guys have to own lots of particles. Space is still of no value. That's really aberrated, because. boy! it's so, they're… we're so short on space. Do you know of a single place here on Earth where you can go a thousand miles an hour – except right here at this spot on the surface where you are at this moment, going a thousand miles an hour – do you know anyplace on Earth where you could turn loose and go a thousand miles an hour? That's on the Earth's surface. Well, you sure don't. The uh… various things… the… out there on the deserts and down at Daytona Beach and that sort of thing, and your sea… waves make it impossible to really step up to any speed like that. And you just don't have 'length' to really travel fast.

As far as your upper atmosphere's concerned, the stuff is jammed. Boy, this is really packed in. Air – 15 pounds per square inch. And if you don't think there are a lot of particles of air, you're crazy. They talk about the wall of sound. Every once in a while some plane goes 650 miles an hour, or whatever it is, and he suddenly slows down and goes through this 'sound barrier' – crash! Everybody's windows go „Boo-oo-oom!" miles away.

So, not a lot of motion involved in this game. Down here they can play chess and think it's a game. Now the game has therefore gotten very serious, mostly because it doesn't have any point. They… you… you can't actually… you… you've got to work and work and work and work and work. In a depression they have to burn oranges with kerosene and pour milk in the rivers in order to starve the kids in order to make milk and oranges scarce.

And what do you know? There is no such thing as scarcity. There is such a superabundance that men have to sit down and work overnight to try to dress something up to make it valuable. There is no scarcity. There is such a superabundance of particles that this Earth could feed at this moment over a hundred times its present population with modern equipment – photosynthesis.

A photon… they thought the algae converted 28 percent of sunlight. The boys were going around thinking this, and they thought this and they'd never made a test, so they just went on thinking this. There was a doctor by the name of Warburg. Hitler – clever old fellow, Hitler. Oh, he was a smart boy, he was. He was just as clever as hell. Uh… he wrecked more games in less space of time and provided less games than any man I've ever heard of.

And yet he was apparently trying to go in the direction of games, whereas actually he was uh… merely a despoiler of games. He set up games which would wreck. And that was the only goal at the end of each game that was set up – wreckage. I mean, his own wreckage too.

I mean, he set this up very carefully. Terrific inventive power and productive power of the German people, and what's he do? He uses it to try to knock apart everybody else's game in the world, instead of playing a game. He would not permit it, that anybody could play ball with Hitler – nobody. He had wrecked all the games – boom-crash! „Und herring und garbage. Ach!" Boy, he was a great boy.

Anyway, a guy like Hitler comes along and he takes all the aesthetic value, everything else that he can possible mass together, and all he does is crash games.

Well, games… games here on Earth are… are pretty hard to s… to set up for that reason – the superfluity of food. So they've set it up on a scarcity level which overreaches it and makes the game -- no fun for anybody, really. Work, work, work. Scarcity, scarcity, scarcity, scarcity.

Hitler chased out Warburg. And War… Dr. Warburg, 1933, '34, went to the University of Maryland, where he has since conducted tests on photosynthesis vats. And the algae converts something like 88 percent of the sunlight that hits it, not 28. And this gives you a green yield per vat acre of 500 tons of food per annum; the highest yield we have today on an acre of ground is alfalfa at 5 tons an acre per annum. And the usual yield is about 2 tons per acre per annum of the very arable land. Isn't that fascinating?

And al… and algae eats minerals and we have all kinds of those. Minerals and water and you've got lots of water, don't let anybody kid you you haven't got lots of water. There are methods of refining sunlight – I mean refining sea water – to such a degree that you could have all the fresh water you wanted.

For instance, even in California. The governor there… the governor there, of course, keeping up the law of scarcity doesn't make it possible, offered a prize of a million dollars to anybody who could invent a process which would turn sea water cheaply into fresh water. Who's he kidding? Himself or the public, or who? Because it can be done with considerable ease. He's got nothing but solid deserts back of him – the damnedest, biggest desert you ever saw in your life – huge, natural filter plants, HUGE. And uh… the… the… the… all he needs is pumping systems. It doesn't cost very much to pump water around. You could filter salt out of salt water and put fresh lakes back of Los Angeles until hell wouldn't have it.

Only trouble is it would spoil the scarcity. Everybody's very well aware of it here on Earth that we must have a scarcity of particles in order to increase wantingness. And they've increased it and it's gotten out of gear to a point where there can be no real game for the majority of people here… they're not even aware of the fact they're in a game until they're pretty solidly processed. They'll come up the level and they'll… all of a sudden they'll get back their spirit of play. They're practically dead because scarcity is space, really, but space has no value. And scarcity… enforced scarcity of particles when there is such an abundance of particles and an abundance of potential food production that you couldn't keep up with it.

Now as far as birth control is concerned, you say, „Well, yes, birth control, we'll just overreach this food supply." Oh no it wouldn't.

Uh… the auditors who have discovered this to date have asked me not to mention it, but theta clearing provides uh… pregnancy termination uh… at will. We mustn't mention this

because, God help us all, there goes the moral code. Penicillin took out the disease level and uh… now if a person… a girl can take a couple of beams of energy, just move out back of her head and take a couple of beams of energy and terminate a pregnancy…

Now it didn't… nothing… nothing wild or forceful or upsetting or anything like that. Just make sure that the tube opens. That's very simple. There're uh… there're muscles, and so forth, and that sort of thing, and pregnancies that were as much as three months advanced, and that sort of thing, have been terminated this way. In how long? 24 hours. With what kind of a set-up? None. What kind of repercussions? None. Isn't this fascinating?

So you've got something like birth control sitting right there in theta clearing. A lot of experimentation could be done with something like this, in order to get it all down fine. But the three auditors who have had anything to do with it have discovered that it was just deadly: One-two-three.

Well, if you've got… if you've got birth control under control, if you have food in plenty – gosh! It looks to me like the game could get very interesting and very easy here on Earth. Yes, it could. Because look at… look at what people are mainly concerned of. Uh… it's all right for us in this country; we've got plenty of food, but uh… gee! They've got an abundance of babies as the goal of the society of India and China. Oh, no! It's just… just… you just don't…

Puerto Rico with one of the heaviliest populated areas in the world is playing a game down there now of having 18 children per family. Oh, it's just grim! Well, you provide a superfluity of human beings like this, they get so cheap that there's no role for them in any game.

And do you know that nowhere here on Earth do they have a Games Umpire, nowhere here on Earth do they have a Games Supervisor, nowhere on… here on Earth do they have an Office of Maker of Games, Substation Earth – noplace. There's nobody going around thinking about games – nobody. So what do we do about something like this? Why you can just upset this old applecart left and right, by studying what is basically a game.

Now in the first place, everybody… there's another right that other people might contest, is: Anybody has a right to play in a game, some game. That's right. Now people who are playing a game have a right to exclude people from playing a game, but they do not have a right to set it up so that those people can't play in another game.

So there's a lot of rights of games. And when you've… when you have examined and expanded rights of games, you have overreached and much more than restored and outlined the rights of man – much more. Because it adds something else. All the rights of man do is give a man a right to be bored. If they gave him the… gave him the outermost freedom of action, all these 'freedom froms', it would wind up with its final goal as the right to be bored, because there's nothing with which to gain… engage his interest. Nobody's taking any responsibility for engaging anybody's interest except a handful of artists and a few entrepreneurs here on Earth. They… they're just of no… they're… they're given every single kind of roadblock.

It's from these people alone, really, that interest in existence stems. Oh, they've just set this game up so haywire that the game is just completely out of control and the whole game MEST universe is going about in the same direction. The game was set up with a 180 degree wrong vector and, of course, as it comes out along the line it drifts further and further over on to the wrong side for the individuals involved in the game. And that's no good.

So, at the start of it, however, the feeling that there must be a game would be your highest echelon of compulsion. There isn't any reason why you have the feeling there must be a game, but if you're here, you've gone through that strata, and you still have that feeling there must be a game. And I'm not telling you to get rid of that feeling; I'm telling you to rehabilitate the spirit of play. And then you can look over the upper strata and find out if you want to get rid of the other one.

But you're not going to get rid of the other one until you've rehabilitated the spirit of play. You've got to go up through this cycle of action you see on the board here, up through the area I've marked '1' there, at least the 'AB' strata, before you could even know the sensation Spirit of Play. It doesn't take too long to get to that stage, but it is gotten and attained by drilling in emotion… putting emotion on things and taking it off again. And not forgetting exhilaration and way above that, Spirit of Play… Spirit of Play.

Now somebody who gets up to 40.0 and hits serenity – nobody ever put serenity at 40.0 – it is ABOVE 40.0 and it's ABOVE 'there must be a game'. And a guy who can get it up to feeling serenity without feeling 'There must be a game' has simply gotten… it's just one of these things has happened; he's gotten on the subway at 42nd and Broadway and has arrived in the Bronx without travelling on the subway. He just… it just… in this agreement pattern, and in the pattern of backtracking out of this universe and rehabilitation, it just can't happen. You couldn't hit REAL serenity without having gone through the most hectic, compulsive aspects of Spirit of Play – unless you've known Spirit of Play in its heaviest sense, there could be no serenity for you, because Spirit of Play would still lie there as a basic underlying compulsion.

And you talk about Serenity, you better know what you're talking about, because there isn't anybody in this room has ever felt it, I'm sure of that – not… maybe, for 74 trillion years anyway.

Serenity – oh, brother! You can… Serenity. You… you get next to somebody who's really serene, you feel like you've, on a hot summer day, walked into a beautifully cool lake of water. You just feel like „Uhh-huhh!"

But there's HIGH, FREE feelings in these upper scale emotions in the games. Boy! This feeling about 22.0 – it's… you've got… you've got a flock of teammates and there's a… all this thing is running this way and that. I mean, everybody's so dead serious. Oh, they… they… they are serious too, to a point of brutality, if they are playing on the brutal side of this thing. You talk about playing for keeps! Because there isn't very much to lose, you see? I mean a guy can't be hurt bad. A guy who can be hurt as bad as homo sapiens couldn't play such a game. They really play for keeps.

We've got this Team A, they're the Whites, and Team B, they're the Blacks in this game. And they consider themselves teams, they've got divided sides and this and that. And

boy, the code of ethics that goes for a team- mate is tougher and bigger than anything you ever had when knighthood was in flower.

When we picked up the chivalric condition of knighthood and its vows – was probably picked up back on the track from some team or some degraded uh… bit of team ethic. And uh… yes, that's superlative. And, oh, a guy would do anything on a team basis. He'll get himself killed to save a teammate, and that's all. Teammate's in danger and he can prevent that danger from occurring, he'll get himself killed. And that's just expected.

That isn't heroic. Down here on Earth a guy goes out and gets himself knocked off to save the company, or something of this sort, Christ, they give him medals and they string it all over the place and he's in all the war savings bonds ads and… and uh… the government…

By the way, this government never commercializes bravery. I don't want you to get that idea. This government has not cheapened every medal and honor it could offer. This government would not cheapen anything. This government's a pure, upstanding, noble group, and it has no ulterior motive in being… a politician in the government, there is none of those. Nobody ever gets any graft or anything like that.

You know the country's in apathy on crooked government right now? They even let the Republicans in.

Well, anyhow, here's team play. And… and you talk about playing for keeps: They're playing for this particle, or they're playing for this planet or something of this sort. It isn't covert play. You see, Earth really isn't being played for. There is a crew that would like to think it's playing for Earth, but they're pinned down. They're pinned down like a soldier with 88 millimeter shells passing over his head at the rate of one per millisecond. And there's… there's… they… there's a covert infiltration, and you pick it up in preclears every once in a while, monitoring action that takes place here on Earth from a between-lives area. And you'd think this was very powerful and it's REALLY getting some place – naw. Because it isn't a game. Because the people who are doing that are too degraded on team play to stand up against the team that's playing the other game. There isn't any game going on here. Unless it's a game called 'rehabilitation', or it's a game called 'exit depot'. Now uh… – which it could be.

All right, now here we have, then, this whole… this whole sphere of interest and activity called the MEST universe which started out as a game. But don't think the MEST universe is the only game there is. This would be something like saying, „There is only the Rose Bowl." They think of this in California and I'm sure they're convinced of it. Every five Californians that you picked up with and met, you would ask, „Is there any other stadium in the world?"

He'd say, „No. The Californians invented stadiums and they invented football. And they built the Rose Bowl and now that they have built the Rose Bowl, this is the only bowl in this world, besides being the biggest bowl in the world."

Now California is second only to Texas in the naivity about its uh… environs, and so forth. That's not the case. The… the games played in the Rose Bowl are not the only football

games or ball games played in the world. I don't want you to get the idea there are just because you talked to a Californian.

But that's kind of like the MEST universe. The MEST universe would have you believe this is the only game there is anyplace in the whole of anything. That's not true! Not even vaguely true. Games are going on with all kinds of rules, terrific interest levels and so forth.

All right, I'm going to read off for you this paper just so we've got it on the tape. How many minutes we got? – five minutes. That's plenty.

„The aberration above time is 'there must be a game'. Now there's a postulate up there, 'there must be a game' and there's an interest level and therefore it enters into a flow. And 'there must be a game' and 'there must not be a game'. So you have the Un-maker of Games quite as important as the Maker of Games."

Now we get „The rules of games are as follows: Limitations on self and others, obedience to rules, unconsciousness of rules to add reality" – we pretend the rules are real. „ARC with others to play. Pain as a penalty which will be obeyed" – you have to have a penalty that will be obeyed. Otherwise, nobody will stick with the rules. „Agreement to rules and penalties is necessary to continue a game." And boy, are they! „Deterioration of a game until no game" – cycle of action shows you the whole game is an object with no action. You know, the… the… the wienie finally becomes everything there is, and there is no action even to get the wienie.

„Work is admission of inability to play" – if you have to work, you can't play, obvious. They really yap about that here. „A game of complexity and levels" – the Tone Scale is such a game. It's just a map of MEST universe games.

„Peculiarity or liability of a maker of game, people attempting to play the game of Maker of Games" – it's a game itself. Your big capitalista or commissar will do that. „The game called Maker of Games results in No Game. And the game called Unmaking Games results in a game. 8008."

„There's a game called freedom," which is what you're playing right at this minute. „And Games contain trickery and misdirection to win" – your 180 degree vector of Have and Agree.

„The prize of winning is making a new game" – what do you know? „Or permitting a new game to be made or making it possible for a new game to be played." Those are all prizes, and that's all the prizes there are. „The necessity" – oh, of course, there's these gimmicks, these wienies and so forth. But everybody just knows that they're spurious as hell.

Uh… „The necessity to have a new game coded before one ends the old game." Otherwise, everyone becomes a maker of games with no game.

Now, „The value of pieces. Ownership of pieces may be also the ownership of players. And the difference between players and pieces, and the difficulty of pieces becoming players" – boy, when a piece becomes a player, there's really a hell of an upset in the game; it'll just blow. Oh, the quarterback walks out of the football game and all of a sudden starts to run the whole football game, and nobody can tell him „No." That football game's dead.

Now… so you've got to hide the rules from the pieces, otherwise this is going to happen.

„Now the caste system of game consist of this: The Maker of Games, he has no rules, he runs by no rules. The player of the games, rules known but he obeys them. And the assistant players merely obey the players. And the pieces obey rules as dictated by players, but they don't know the rules." And then, what do you know. There's broken pieces, and they aren't even in the game, but they're still in the game. And they're in a terrible maybe: „Am I in the game or am I not in the game?"

Now, „How to make a piece. This is how to make' a piece: First, deny there is a game. Second, hide the rules from them. Three, give them all penalties and no wins. Four, remove all goals" – all goals. „Enforce them… their playing. Inhibit their enjoying. Make them look like but forbid their being like players" – look like God but uh… you can't be God.

„To make a piece continue to be a piece, permit it to associate only with pieces and deny the existence of players." Never let the pieces find out that there are players.

Now out of these you're going to get games. Now here's a process that has to do with the making of games, and all this process adds up to, is you just address to those factors which I just gave you, oh, run and change postulates and any creative process that you can think of and shift postulates around, you get a whole process.

But remember, that up at the top of it there is a big postulate, „There must be a game." Therefore if you want to regain the Spirit of Play, people have got to unmake postulates they've made all along, saying, „There mustn't be a game. There mustn't be a game. It can't be a game. Don't play with me. I mustn't be played with. Life is serious. This isn't a game. We're playing for keeps. I'll never get out of this," and so forth. In other words, the postulates which they've made to convince themselves that these are the rules and the only rules that can be played, and these that I've just read off to you.

I'm going to have this typed and you can figure it out more or less as you want to. I could, of course, give you even further rundown on this, if you wanted me to, but it takes… takes a little while to do so. It's actually the backbone of what we are doing. But let's take a break.

(TAPE ENDS)