

Transcript of lecture by L. Ron Hubbard AICL-12 renumbered 6B and again renumbered 13 for the "*Exteriorization and the Phenomena of Space*" cassette series. Tape number 665 on the Flag Master List.

## **ANESTHESIA IN BODIES - PART III**

A lecture given on 13 October 1953

[Clearsound.]

This is the afternoon of October the 13<sup>th</sup>.

What success, may I ask, or what failures, might I ask (I wonder what tone level we're matching right now) encountered or worked so far today? You don't all speak at once. Phil's got something to say. What do you got?

Male voice: I haven't much to say.

What happened to you? Did you do some auditing?

Male voice: Yeah, I was audited this morning.

Right. What happened during your session?

Male voice: Well, nothing that I have to report, I mean...

Mm-hm.

Male voice: ... there seemed no particular change.

Mm-hm. No particular change took place. Uh-huh. What was run on you this morning?

Male voice: Mocking up my body in front of me.

Anything else?

Male voice: No, that was the gist of it.

Who audited you?

Male voice: Burke - Burke and Harold.

Male voice: We were putting the emphasis on the spine - putting anchor points on the spine and mocking up...

Did you discover any anesthersed areas?

Male voice: He included a couple.

Did you fill them in?

Male voice: We worked on sensations such as mocking up a toothbrush on them or a fly crawling along them and all sorts of various sensations along that area.

I wasn't talking about mocking up a sensation in the area. Now, I was talking about taking a toothbrush or a fly. Here we're talking to three subjective orientations on this team who say nothing happened. It's impossible for nothing to happen in a session.

Here's - here's what I meant there in this morning's session. If the guy doesn't have any sensation in the area, you can do things with mock-ups, yes; but you wouldn't mock up giving him a sensation in this fashion, you would just mock up his changing the sensation.

Male voice: He got - he got one at one point.

Well, you could get one that way, but that's a real slow freight through Arkansas. That's real slow freight.

Male voice: Mm-hm.

The actual truth of the matter is, I'm surprised at the diffidence there. That's very diffident. If you found an anesthersed area in this guy's body, well, would he still have his coat on in the session?

Male voice: No.

Would he still have his shirt on? No, no. Let's go to work on it and find out if we can simply pull some attention into the session; find out how it worked.

What's everybody - what was everybody doing present - preclear and auditors - there in that - in that auditing room this morning?

Male voice: Figuring out what was wrong.

Ah, that's right. What were they doing, very specifically? Female voice: They were mocking it up.

Male voice: ... and figuring that the theory was and...

Female voice: They were mocking it up.

It must get worse than that. Come on, it's simpler.

Female voice: They were mocking it up.

That's right; that's - that's it, but it's simple - simple. Let's get simpler. That's what's wrong with this class - stuff's too simple.

Male voice: Thinking.

Hm?

Male voice: Thinking?

Yeah. Not what?

Female voice: Looking.

Attagirl. That's it.

Female voice: Well, Maggie got some stuff turned on on me - some anesthetized areas I could feel afterwards.

Oh, yes! This is all right. This is all right, but here would be - here would be your symptom in the case. Nah, this is nothing wrong with the preclear, nothing wrong with the auditor. Don't do this, though. I know, I know. But look-a-here! Don't run a case ten minutes without something happening. It's against the law. It's just against the law around here. Don't run a case ten minutes without something happening. You know too many ways to make something happen. If you don't know enough ways to make something happen in a case, that's why you're here, and that's what I'm going to teach you to do.

You found a pain-area which had occasional pain. This right away should say to you, "*Look, there must be some pain hanging up on an almost/maybe here.*" Had occasional pain in it. Well, you ask the guy to get some feeling in it; ask him not to get some feeling in it. What can you do? You can go right into Step IV immediately and waste the pain in that area and then accept the pain in the area. You can waste two pains in the area and accept two pains in the area in a bracket and you will have blown the maybe on it.

I've been waiting for somebody to get real smart around here, for instance, with Burke's cough. He can have it, but he can't have it. It's chronic, isn't it? All right, so therefore, it's hanging right in the center of a maybe - right dead center on the maybe. Okay, he can have it, but he can't have it. What do you do with that? You waste it, about two coughs, in a bracket, see, and then you have him accept two coughs in a bracket, then have him waste two coughs in a bracket and have him accept two coughs in a bracket; and you're sliding that thing off of its maybe, no matter what you're doing with it. Another thing is, coughing is a mock-up for an explosion. So, he can't quite have an explosion. So you might waste a couple of explosions and accept a couple of explosions just to see what happened.

Well, if nothing happened after you wasted the thing a couple of times and accepted a couple of things, you're not on the hot button. See? But anything the preclear has got, he almost can't have - he almost can have.

Now, let's get that orientation. He almost can have it and he almost can't have it. All thinking resolves around this basis. He's almost got a future and he's almost not got a future. See, almost.

It's a beautiful case of *"not arrive"* when you get no effect. It's an unwillingness to shoot a preclear between the eyes on the part of the auditor, and it's an unwillingness on the part of the preclear to let something happen.

A preclear is trying to find out what will happen if. And you can write that down in your book; it's very important. He's trying to find out if it's all right to let something happen - any of the lower-level Step cases. They have to look around and see if it's all right to let something happen. You run that all by itself, something happens to the case. You run it in a bracket: looking around to see if it's all right to let something happen. And, of course, they keep testing widely and they wouldn't let a center button go if they hit it just because they're looking around to make sure that nothing dangerous is going to happen if something happens.

You see, if something happens, something might happen, so therefore, something might happen. And you have to look carefully to make sure nothing is going to happen, in case something happens. You get that identification?

Now, a person will actually - if you run this flat out on a preclear, you'll practically break his skull in half at IV and V - if you just run it out. *"Nothing must happen"* - very low level. Psychotic level is *"something's going to happen anyway."* That's really goofball stuff.

But *"nothing ever happens"* or *"it can only happen once"* - any one of these postulate levels, in brackets, will shoot a case one way or the other. But if you just run bluntly into a case where nothing happens readily, then you just run *"nothing can happen."* *"Nothing must happen"* is the future way around - imperative, *"nothing must happen"* or *"that must never happen again."*

Now, a case that tells you, *"I had this effect in auditing and I haven't had it since"* - he's running on the standard, steady computation of *"it mustn't happen again."* In other words, *"I can't be there anymore."* Well, it isn't a subjective thought - *"I can't be there anymore"* - it isn't a symbol or a mock-up. All these concepts I've been giving you are just symbols of something actual. There's a real place where this person can't be. There's a real place. And if you just started over on the E-Meter - there is a place, and he won't tell you where it is because he can't look at it. And it is the place he is going away from. And it does have geographical existence at this very moment. There is a place. But, of course, he isn't going to look at it.

And if an auditor would rather figure than look - his auditor would rather figure than look - the auditor isn't going to look for it because the auditor's got one that he can't go to either. And there's an actual place. Something like - it's as simple as this: Poughkeepsie or the front room or the bathroom or something; there's some place. And the place can't be too far away because it's in constant restimulation.

Where can't the preclear go? Where can't he be? Where is he afraid of? Not what is he afraid of - where is he afraid of? He gets this constantly. Something happens, and then he - doesn't happen again, or nothing must happen, or you audit him for about five minutes or ten minutes and nothing goes pam! and he says, Gee-whiz! What happened then? You know very well what? You know he can't let something happen

again. That's the first thing you know about the case: *"It mustn't happen then; I mustn't let something happen."* You know that he is trying to look around to be certain that nothing will happen if he does so-and-so. And his auditing is all a preliminary of getting dressed for the play and never going on stage. See what he has to do? He has to look around carefully before he lets something happen. And all the auditing is devoted to is just looking around to make sure that there is no dangerous thing in the vicinity before he lets something happen. Well, of course, he isn't going to let anything happen because he has to spend all of his time in looking around to see if it's safe to let something happen.

Well, what's - what's this? There's something there he's afraid of. Well, you get down, basically, to the Prelogics. And let's pin those Prelogics in place right now. The Prelogics are one, the impulse of theta - the ability of theta is to locate points in space and time, or to create space and time and create points in which to locate the space and time.

Locational. This old technique: *"Put the body below you. Put it above your head. Put it to the right. Put it to the left. Put it below you. Put it above your head. Put it behind your back. Put it on top of the Empire State Building. Put it here. Put it there. Put it down in Poughkeepsie. Put it here. Put it there. All over the shop."* Drill-drill-drill-drill-drill-drill-drill-drill- drill-drill. The guy's finally - he's sitting out on top of something watching the body being - sitting in a chair.

[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.]

This is the second part on - continuing the reel - on the afternoon lecture of October the 13<sup>th</sup>.

The Prelogics, then, consist of a geographical plot. And it's a three-dimensional plot. Now, you could conceive of a three-dimensional map. And this three-dimensional map has locational spots in it. Did you ever take descriptive geometry? It's the process of locating, with x, y, z coordinates, a point in three dimensions. Let's take this room. We'll see the MEST universe for a moment as a cube. There's no reason to see it - because you were in school so much and studied so much about the MEST universe, you get the idea it's a cube. It's not a cube, but it's three-dimensional. Okay. You see, you can also make three dimensions with a circle. And you can make it with - several various ways - rotate a circle, and so on.

Now, we'll take geographical location. What do we mean by geographical location? The center of the room one inch above the floor is a geographical location. Right front corner of the room, upper, is a geographical location. But right front corner of the room, upper, into the center of the room three inches and down six inches - that's a geographical location. That's a spot, a point, right there. Only the mind knows what a point is because only the mind makes points. Okay, that's a geographical location, isn't it?

Now, we take that ashtray - it's sitting so many feet this way and so many feet that way and so many feet that way in the room. If the ashtray were up within one foot of

the ceiling and at the back of the room, you would have a geographical location for the ashtray, right?

It's much more important to locate the thetan in space. What spaces is he afraid of? He's afraid of spaces, basically. He is so afraid of space and was so long afraid of space that he became himself the mock-up of space and so he conceived himself to be nothing, which he isn't. See that?

All right. There's more space in this universe than there is matter. And therefore, he has identified himself very thoroughly with space; he fought space. You want your preclear to get good and sick, if he's down Tone Scale, just have him up there and fighting nothing, then have him fighting space. And actually listening to words, arguing with people, and so on, is fighting nothing.

Now, right now, say the words, *"One, two, three, four."* Say them out loud and put your right hand up in front of your face and feel the force.

Audience: One, two, three, four.

Where is it? Where's the force? One, two, three, four - come on, try again.

Audience: One, two, three, four.

Do you find any force there?

All right. You take your mother in a screaming rage. She says, *"You little dog! You little blankety-blankety-blank."* You know normal American maternal conversation. *"What the hell do you think you're doing? You're not going to get off staying home from school. You're worse than your father. I ain't never seen the like of you. You'll grow up to be a criminal. You're nobody. You're nothing. Yap-yap-yap. And if you were only like other little boys I know. What am I ever going to do about you? I'm going to beat your head off if you ever do that again."* Boy, you see a little kid; he just practically curls up and dies under this onslaught. Yet, if he put his hand up there he would find no force coming from her mouth. She's got the little kid fighting nothing.

Now, her words are a mock-up of earlier impact. Is that right? So it takes the past to restimulate force into the nothingness of the present. It's the conviction of impact which makes this universe look so solid in places.

Now, what makes it look so empty in places? That would be an interesting one. Come on, what makes it look so empty always around?

Male voice: The conviction of no impact.

That's right! The conviction of no impact.

If you - if as in para-Scientology, you spent seventy-four trillion years on the track, then, let us immediately consider that there must have been a considerable portion of that seventy-four million [trillion] years spent without planets. That's a hell of a note.

A thetan would rather hit something than hit nothing any day of the week. If you've ever - if you've ever stepped off a bottom step that wasn't there into emptiness, and you knew you were going to walk out on the level from that bottom step and yet there

was another step present, boy, that was a terrific jar. You stepped into nothing. It wasn't the impact at the end of it; it was the nothing you hit. But if you try to walk on the extra step and there's just the floor there, it stamps you up a little bit, but not - you don't mind it as much. A guy really can go practically to pieces by stepping off that extra step when he didn't think it was there.

All right. That's one of life's little tricks. It does this consistently. But its main trick is getting you to fight nothing. It says "*This is something. Now, if you fight it hard enough you'll get nothing out of it.*" Well, everybody gets convinced there is a something there, and so you get conviction. And it has to be a past conviction - this MEST is way in the past.

Now I'm going to tell you about MEST lag-time. We'll just put it in right here in case I forget to mention it. When a star explodes you see it a million years later. That shouldn't be very strange to you. Because you as a thetan, if you saw the star explode, would say, "*That's a hell of a note, that star exploding because that's my home planet up there.*" And you suddenly reach out and cut off a couple of beams around it to squash that explosion. Hah! You fool, it happened a million years ago. Your beam will connect with wreckage - a dead, gone explosion.

And this has happened often enough, so that you've tried to stop something from happening or right something happening, and what have you discovered? The second your beams connected with it, you didn't figure out it happened a long time ago, you figured you did it. And that is why the little boy whose father dies knows that he killed his father. You'll find them all around the place. Father died in an automobile accident in Poughkeepsie, the little boy was clear out in the Bronx, and the little boy is convinced that he - it was his fault. And he'll figure-figure-figure trying to figure out how it's his fault and how it's not his fault, and so forth. If you ever run a little kid who has just experienced a bad grief that way, know that that's the button that's holding him up. I mean, he's just - he's just in horrible shape. He doesn't know whether he did it or not.

All right, let's take this star explosion a million years ago, and it's a certain linear distance in space, and the MEST universe is always in past; always in a past tense. This universe is never in present time. But you can take it and be with it in present time as much as you please. Now, how can you do that? Merely by determining the point in space where you're going to have its present time. It's got a present time at some point in space. The whole thing is never in present time, see. If you said the whole, entire thing, at any given instant - if you could stop every particle moving everywhere in the universe at the same instant, and then go around and look at every particle in its relative position, you would have a complete present time throughout the entire universe. But by the time you did that it'd all be in the past.

Anyway, what have we got then? You got a bus down there; you hear those motor beats? As short a distance as that bus is away, that motor was actually engaged a half a second before you heard it being engaged. Therefore you're late, always late. A thetan gets to have the idea, then, that he's lagging behind the universe. He isn't. He's way up ahead of it. And there he is in this kind of a situation with regard to every perception he gets. As soon as he begins to rely on MEST perception he gets that way.

Now, MEST begins to pound him back so that he is willing to take this viewpoint as the viewpoint in which he is going to perceive. And it's a very remarkable thing, as you bring him up Tone Scale, he'll throw an anchor point over against your throat and listen to it.

Every once in a while a preclear is very startled because he notices that when he starts to look at somebody their face gets very big. He isn't bringing it in; he's just dropping an anchor point. He's forgotten how he's doing this, you see; forgotten what he's doing. He drops an anchor point over close to him, of course, he hears it more or less instantaneously there. This is his only saving grace.

Now, if you wanted to put an anchor point on every - every big star cluster up in the heavens, you would instantaneously find out about that galactic explosion. But if you are here, looking up there, you won't find out about it for a million years. Because it's going to take that long for the light to travel - the sound waves to travel.

Sound travels, at 70 degrees, about 1100 feet per second. Boy, that's slow. Civil War cannonball speed - 1100 feet per second. Do you know a Springfield rifle goes 2780, 2785, something like that; its muzzle velocity - feet per second. And yet sound only travels at 1100 feet per second. That's real slow.

So you hear this bullet fired, see? You hear this shot fired somewhere. And the shot hits you and then you hear the explosion. Well, that's very surprising because you always expect that you would hear the shot and then the explosion because that's the proper way for it to go. And the thetan gets completely backwards in this universe because of that effect. The thetan thinks he's backwards. He sees the explosion start to happen. He reaches for the explosion. He gets blackness. And yet, from where he is, if he's still observing from where he is, he's looking at an explosion still happening. But where his beams are there's nothing but blackness. It's already happened. That's real puzzling. That's the only confusing gyp trick for the universe. It has no other trick. It's the only trick it's got - lag-time, the lag-time of the universe.

Now, the index of people as they talk, as they communicate, becomes longer and longer and longer the more and the more and the more they agree with MEST. Why is this agreement with MEST? Well, they're more and more convinced of MEST. They are more and more an effect of MEST, and the more they become an effect of MEST, the more they become subjected to this - this little trick called lag-time - universal lag-time.

Okay, let's look over this very carefully about geographical position. A person has had bad things happen to him that never needed have happened. He needs nothing to happen to him at all. There isn't anything can happen to him, actually. But he gets the idea that he's in a weird and strange place and he's looking around all the time to see if there are any more tricks. He's been standing there and out of the clear blue sky - crash! - something happened. And then he got the warning of it, the perception of it, long afterwards. Sound traveling at 1100 feet per second would bring the cannonball to take his head off long before the boom got there. And something of this effect could be achieved by a star explosion - velocity faster than light-particles - and he'd



get the particle before he got the velocity. Therefore, it looks like a very strange and mysterious place, and he stands around wondering, *"What is the significance of this?"*

If you have your preclear who's having a bad time mock up a great big explosion and then mock up blackness and then have a lot of people standing around in the blackness saying, *"What is the significance of this? What is the significance of this blackness?"* he'll laugh like hell. Because all of a sudden it becomes revealed to him, if you just do this a few times.

All right. Geographical location is something, then, that has been upsetting because a person geographically locates himself in relationship to bright points, objects, anchor points, so on. When he thinks the MEST universe is doing all the locating for him and he isn't doing any locating, naturally he is subject to all of these points which tell him where he is relative to them.

*"Where is Camden?"*

*"Well, Camden... that's easy. That's in New Jersey."*

*"Where's New Jersey?"*

*"Well, New Jersey is a state which is bounded by, on the one side, a river, and the other side an ocean, and on the north something else."*

Oh, well, that's very interesting then. We find out that Camden is bounded by a river, and bounded on an ocean at a certain distance away. *"What ocean?"*

*"Well, the Atlantic Ocean."*

*"Where's the Atlantic Ocean?"*

*"Well, the Atlantic Ocean is an ocean which lies between North America, South America and Europe and Africa."*

*"Where are they?"*

*"Oh, for Christ's sakes. They're on a planet called Earth. And the planet called Earth... What's the matter with you?"* You see?

Only trouble is, this confounded planet called Earth - the ancients couldn't even get it oriented very well, and it was no trick. They - as the highest Tone Scaled thetans you could have run into, still playing God on Mount Olympus - couldn't have told you with any degree of accuracy where it was located because it can't be established. See? They could have become very befuddled about this, because the Earth is located in relationship to the sun. Well, the sun doesn't have very good anchor points. It has, once in a while, a sunspot, and you can tell one side of the sun from the other side of the sun if there's a particularly large sunspot on one side of the sun.

And there's the moon, but it's the most erratic heavenly body you ever saw. Ancient navigators despaired of doing anything with the moon. It went dashing north and dashing south and sliding around the sky at such a rate that it's only been used in navigation since the Air Almanac has been put out. It gives its position with great accuracy every hour, every ten minutes, or something of the sort, and you can figure it

out. The moon can't get away from you before you jump with a sextant. It's just about that bad. One night, you'll swear to God, you'll walk out there, you'll swear to God the moon is at the south declination. You look at the moon; its south declination - great confidence. *"Now, let's see. I took a shot of the moon about three nights ago south. Where the hell is it?"* It moves with great rapidity. It now looks like it's in north declination as far as you can say. It's just - it's incredible. It has an hour's lag-time every night, more or less. And that's rapid, real rapid. An hour's lag-time is a terrible thing to contest.

Now, you can contest the lag-time of Saturn. That's easy. You go out to shoot Saturn and Saturn is up in Leo. Well, it's been in Leo for some time, but it has slid back from where the jaws of Leo would be, back to where the - where the base of the tongue of Leo would be. And this goes on for months.

Where's Saturn? Well, where's Leo? Where's that formation of stars? And that bright star up there is Saturn - I mean, Jupiter, rather. That's very simple, then.

That's why they use the zodiac. These planets move kind of slowly in relationship to that. Don't try to navigate, though, with Venus or Mercury on this same basis, because Venus never gets more than forty-five minutes from the - or forty-five degrees from the sun, and it goes zip! zip! and it's - now it's the morning star, and you turn around and the next thing you know it's the evening star. *"Oh,"* you say, *"this is a hell of a note."*

And don't ever try to do a thing with Mercury. It's too close to the sun anyway. But it goes around the sun, zip! zip! zip! zip! zip! zip! zip! People on Mercury - para-Scientology - the people up in the solar-radiation stations on Mercury must be very confused. Matter of fact, they're very low Tone Scale, those people - very low toned.

Guys who are very upset about sunburn are quite often all connected up with the solar stations - in para-Scientology - the solar stations that are on Mercury. It gets real close in, picks up direct radiation and translates it. And these people get burned to a crisp with no excuse whatsoever. And boy, does it turn on - you can turn on, by running that, you can turn on the finest sunburn on a preclear you ever saw. He just transfers somatic from Mercury, where he's got a body in pawn or something of the sort, to his body here. You can transfer these somatics around in space if you want to, and you're apt to if you don't know something about spatial location.

But here's Earth - every year it sails all around this sun in this enormous arc. It's locatable, fortunately, in relationship to the North Star. There's where - there it is! The deep sigh of relief that people have, or the big feeling they have, for Polaris has nothing to do with its brilliance, because it's a very dull star. It is exclusively the fact that it is so reliable. It only goes a degree and a half, or something like that, out of orbit.

Okay, what's this astronomy got to do with your preclear? Well, boy, it's got a lot to do with him, because you're dealing there with spatial relationships. You know, you'll actually get somebody who was raised down in Galveston or someplace, and you take him up to Michigan and he's homesick. What's he homesick for? Well, he's homesick for the star formation. Oh, my golly, that isn't enough degrees of latitude to change the formation of the stars. Anybody teaching astronomy would sneer-sneer-sneer-

sneer-sneer. But there's a couple extra constellations that you see very clearly down in Galveston, and there's a couple of less that you see, and there's some real strange ones in Michigan you see further north. Well, these things look different. Just that much difference will upset somebody.

And you take somebody that was raised in something like Arizona and suddenly transplant him to a starless area and he just gets lost, sort of bogged down. Nobody quite knows what's wrong with him. Areas where a fellow is secure of his anchor points - MEST anchor points - are very satisfactory.

People who are transplanted from place to place, time after time after time when they're little children, don't fare well. They get sick and so forth. They just get shoved around too many times, too many people. Now, when you say "*too many*," for heaven's sakes understand me. I'm talking about thirty, forty, fifty, sixty homes, of course, in their first two or three years. You could go to the point of teaching them to be continuously in motion, and they'd be happy. But to let them settle down and then yank them out of place, and then let them settle down and yank them out of place, start sending them to school after school after school. They always have to make new friends, new friends, new friends; they go into apathy on it after a while. And although they're very friendly, they never have any friends, just on this kind of operation.

This is what's known as familiarity of anchor points. And unless a person has a good, solid recognition of his anchor points he is not secure. And when a person is very upset about his anchor points, it's just because he's not sure. When your preclear is very upset, he's not sure of his anchor points. The only anchor point he's got left is his body, and it's mobile. But then it's sitting on a planet that's mobile around a sun that's mobile in a system which has eight separate motions just as a solar system, in a galaxy which has its own set of motions.

All right, he can put up. His tolerance for motion is pretty good this way. But it isn't motion, it's anchor points. It isn't matter, it's space. How does he know whether he has any space or not? Why, by his anchor points, of course. Therefore, a fellow who is very confident is a person who has his anchor points and knows they're there. And a fellow who doesn't know they're there and doesn't have anchor points is not confident. That's all there is to it. I mean, it's just confidence. There you are.

What is certainty? Confidence. All right. Then a fellow is as certain as he knows about his anchor points. He'll start not to look after a while. Here's somebody spread all over the condemned universe, from one end of the universe to the other, during a course of existence and so on. Well, he gets to learning that there's this place and that place and some other place or places where he can't afford to be. They're places which are upsetting and too confusing and he doesn't dare be in those places. Well, these places will be space.

The area today where Arslycus was more or less in orientation is, of course, entirely obscured as an area because of the changing character of anchor points themselves. And yet you'll find a preclear completely unwilling to go anywhere near anything like the area inhabited by, at one time, Arslycus. Where was it? Well, that's the mystery. It isn't, anymore, but it must have been.

And space, which is just empty space, of course - if he has the idea that space is just empty, why, he has the idea, of course, that it's perpetual and you could locate nothing in it. Well, balderdash. All you've got to do is cover up somebody's anchor points and you lose him. That's why blackness is what takes place. People shoot blackness at other people's anchor points, and this is a good way to disorient somebody. And this is really the process of blinding somebody, just take away his anchor points. He'll get dimmer and dimmer and dimmer and dimmer and dimmer.

Now, a man loses a car. Finance company comes along and takes his car, hauls it away and there it goes. And what do you know, his perception markedly declines. All of a sudden his - truck comes along and runs over the kid. All right. Then his perception declines, see? Why? Why does his perception decline? Just because he's lost an anchor point, that's all. It's just as simple as that. There's no sentimentality. There's nothing like that mixed up in it. That's all mock-up. But the point of the matter is that he really feels bad about losing an anchor point with which he's very familiar. If he loses it, why, he feels real bad. Customarily, then, the whole past is obscured. A person has lost his anchor points repeatedly, not only the anchor - outer anchor points, but the inner anchor points.

You know Freud talked about alter ego and ego as differentiated. He talked about the family being the man's alter ego but the possessions were part of the man; the family was part of the man. Man considered himself spread over that. He must have had a very narrow periphery. Because the truth of the matter is that the man considers himself the state for a certain time, too. He considers himself God, too, part of that. And when he's in good condition, he's got all these dynamics in good condition. When he's in bad condition, he's lost the anchor points which represent these dynamics.

All you'd have to do to a village which has been there for five thousand years is burn down its church and they would go into apathy. They always had this church. They don't even believe in religion, but that's the place where you saw the spire as you came through the pass, and so forth, and that was it. And it was man-made and it was a familiar thing, and so forth, and you burned down the church. Well, other things - other things in position - everything's okay - why, they would just go ahead and build up the church. But if they're kind of beaten to pieces by the MEST universe anyhow and kind of poor in things and points, why, you could knock the whole area just phooey.

You could knock the whole state kicking, right now - in the United States - simply by blowing down the Washington Monument. That's very funny, kind of funny. It's an anchor point. It's a very familiar anchor point. The Capitol, that's a very familiar anchor point. If the Capitol went up in smoke, you'd have a hell of a time convincing this public that there was a government. The anchor point is the government; that is the space which the government occupies; that is a corner of the space occupied by the government and therefore it's very important. So the government obviously couldn't exist.

Just like the navy couldn't exist if it didn't have any ships, but that's obvious to you, isn't it? That's a reason. Or the army couldn't exist if they didn't have any guns. Non-sense! The army is not its guns. And yet you take their anchor points away... They

know this because those are the things with which they put out anchor points. And if you take away from a man that thing with which he puts out anchor points, he's in bad shape. That's why they passed the Sullivan Law in New York City.

We have then - not to beat you to pieces on this - we've just got a problem of relative position in space, which is a problem of anchor points. And if a person isn't confident, it's because he can't perceive his anchor points.

Well, perceive his anchor points be damned! He's already down Tone Scale if he has to have somebody else's anchor points in order to know where he is. Boy, that ought to tell you there's something real funny. You need MEST anchor points to know where you are? Well, if you're there, well, you need a body to tell you where you are? No, you don't.

Get the old phrase of the Indian. Somebody comes up to him and says, *"You're lost."* *"Oh, no. No, no. I'm not lost. The cabin's lost. Wigwam's lost."* That's a wonderful frame of mind. That's way up Tone Scale. He's never lost. How could he be lost? But the thetan is so inured to being lost in this fashion - he's lost, the anchor point isn't lost - and he's gotten so far down the line this way that you cost him an anchor point and he isn't enough; you cost him a body and he isn't enough.

Location in space - the important thing. Talking to you the other day about the base of the motor. Integrated that with position in space.

Where is he afraid of? You can ask any preclear, *"Did you ever have any strange psychic or physical phenomena occur to you?"*

*"Oho-ho, yes. But it's never happened again."* The one who is downscale will always tell you this - he's down, down in the Steps - he'll always tell you this: It'll never happen again. Some fellow will tell you, *"Well, I can - I'll try anything once."* Same thing. He doesn't want it to happen again.

What's this? He doesn't want to be there again. Where is there? Well, damn it, it's right where he is! And you get a case who has gone down Steps a ways; this doggone case is in a fantastic condition. He's not where there is anymore. He is removing himself every separate instant of time. And if you asked him what his time track looked like, and got very, very searching about what his time track looked like, brother, you would have yourself a picnic. Because his time track has shifted and he is further and further out of valence each facsimile he would pick up, if he could see them. He's removing himself. Of course, he isn't taking responsibility for himself. What isn't he taking responsibility for? The anchor points. Which, again - what isn't he taking responsibility for? His geographical location in space.

The first thing you rehabilitate on a preclear is the geographical location of the MEST universe itself. If you want to get geographical location (we went into this this morning), of course, his body is his chief anchor point. If he can't possess all of his chief anchor point, he's in bad shape.

But you know, he might be even further removed from there. As I said, he might be into the point where the body can't survive so the spirit is surviving. Well, you know, there are several more of these removed steps. There are several of them.

We have an institution, by the way, which takes care of everything. There's an institution for everything. Chiropractic takes care of the spine; Freudian psychoanalysis takes care of sex; the church takes care of the body and of the detached idea - the soul. They even speak of "*You must take care of your spirit.*" And they take care of God. And then there's outfits that just entirely - God would have surrendered to all rather than churches on the spirit. I mean, it's all mapped out.

Then there are people which have passed out of caring for their own body and they've gone out of their own body so far that they can't even go into other people's bodies. They've gone off the fourth dynamic. There are people who just anesthetized on the fourth dynamic, and they're all out for cats. The animals' kingdom is as close as they can get to a body. See, they've got to get a detached, far away mock-up.

Now, there are two computations on which people run. There's the one computation, which is much lower than the other: When a person cannot create an effect with beauty he tries to create an effect with ugliness. You say, "*What's this got to do with anchor points?*" Nothing. Not a thing. It's just - it is the consideration, and theta is able to consider.

What is the artistic opinion of this? Is this ugly or is it beautiful? It's opinion. There does not seem to be a basic set of laws which define this for all universes. But there is a set in this universe: Those things which are black in this universe are not pretty and those things that are white in this universe are beautiful. That's the basic consideration - very basic.

Now, we get a whole scan of colors and other gradients and so forth, which fit in more or less, which is just patterning again after what is this universe. That's all these tell you. Doesn't tell you what's beauty and what's ugliness.

The arts go right up against it. They know what's beauty and they know what's ugly, and they know that to them. And they turn out the damndest things sometimes and the public says, "*Nyow!*" The public in complete agreement with the MEST universe hasn't any idea what this artist is doing, because what - what's the immediate communication he's using? He's using the MEST universe and he's trying to communicate something else, so it doesn't jive.

Now, the funny part of it is that black things can often be very beautiful and white things tremendously ugly. So - you take leprosy. I wouldn't say it was pretty and yet it sure is white. Okay.

Here we have just a consideration of aesthetics. Now, these are two computations of how to create an effect: You find out what everybody considers ugly and then if you assume this and you suddenly jump in front of them or show up, they'll shove off and leave their mock-ups and their energy. They sure will. Or if you're very beautiful or you do something beautiful or you make something very beautiful and so on, why, it'll create an effect upon people. Very definitely does. There are various vibration laws.

There's undoubtedly a great deal more to learn in the field of aesthetics, but this will serve us as far as processing is concerned.

So, take a look at your preclear. Which computation is he running on? You know that there are beautiful women who use their beauty in ways and means the like of which would stand your hair on end. They haven't defined how they look as beautiful at all, and the things they do are very ugly. And there are very ugly women who do very beautiful things. And there are - see, I mean, it's scrambled, because it's just on consideration only. But you can take a look at the preclear and find out what the GE is doing. Is he trying to be horrible to create an effect or is he trying to be beautiful to create an effect? That's all you need to know.

If he's trying to be horrible to create an effect, he will go down toward darkness much more easily than he'll go toward light in this universe. So if he's trying to be beautiful to create an effect you often won't find too many things wrong with him, but watch out! Don't use that as a criteria. You can walk up to a very ugly person sometime, and boy, they process like nothing - wham! zing! zam! - nothing to it. You walk up to a beautiful person and you'll find a young 1.5, or something like that, that's stuck but rigidly. See, there's the thetan and the GE; there are two factors involved here.

All right. What's this got to do with geographical position? Well, it's got everything to do with geographical position. One of the ways to crack it is Acceptance Level Processing. You feed this person ugly things, as ugly as you possibly can make them, until he somewhat remedies his idea about having to be ugly.

But he has been chased out of geographical areas by ugliness. Just get an idea of a little thetan sitting there and he's fixed up a whole block - or a big thetan - and he's fixed up a whole block of facsimiles, or he swiped them or something of the sort, and he's just getting along fine. And all of a sudden this horrible face suddenly shows up and he jumps about six feet because he doesn't know what it is and swoosh! he's gone, and there go his mock-ups. Or he's just made some mock-ups and he just feels fine about them and so forth, and all of a sudden, whoo, they're all black, gluey black, and somebody grabs them. He won't have anything to do with them anymore. They've turned them ugly as far as he was concerned. Or they pull him out of his blackness and sure enough, they aren't ugly. Interesting, huh?

Okay. Your preclear may be going toward the wrong processing goal as far as the auditor is concerned. This is a very, very golden rule. This is one of these beautiful, beautiful golden rules, is: If you can help the preclear to do what he's trying to do, he will improve. Your preclear may be trying to get sick like mad. This may be his computation. Don't consider for a moment that the optimum computation for everybody is to be big and strong and powerful and beautiful and so on. That's just propaganda. This guy may have his survival computation built on being the ugliest, meanest, most diseased person that he possibly could be, and boy, that would really get him through. See? He may have had this computation for a long time. And you come along all of a sudden and you say, "*Now, we're going to make you beautiful and so forth.*" Preclear resistance - screee! You see, you're going directly and immediately into the teeth of this man's idea of how to survive.

So let's get awful basic when we get adrift. And when we process for ten minutes on a case and nothing has happened, for heaven's sakes, let's find out if we're going the same direction with the preclear. Are we or aren't we? What does the preclear want to be?

Well, you'd ask him this way, *"Do you - do you want to be big and noble and kind and good or are you trying to be ugly and mean and ornery and vicious and wicked? Is the best way to survive to do bad things? The best way to survive to do good things?"* Your E-Meter will go along on one of these lines.

If you have to search into a case that deep, you're just trying to establish communication, and you can establish communication on survive, beauty, ugliness, anchor points and space. This - this you can. You can establish some kind of communication with any living thing; even establish communication with a rock, really, but it's harder to get it to put out its anchor points.

All right. Then, let's not look and be anxious about the production of a fast effect, because that isn't the way to produce one. Let's find out what we are doing. And it's all right for us as auditors to have the idea that the way to get along in life is to have lots of money and a warm home and yap-yap - all this - and that's the way to get along in life. You're all of a sudden going to come into a preclear, crunch, whose idea of getting along in life is to be the toughest, the meanest person down on skid row. And the way to get along in life ... Well, you could - you say, *"Well, I can - I can certainly embrace that viewpoint. That's very easy to embrace. This fellow's just misguided."* Or is that even too subtle for you? *"The fellow's misguided if he doesn't think like I think."*

If you're doing that, you should run a drill of trying to turn all the preclears into your body. Because the fact of the matter is the guy down on skid row who is perfectly willing to take a gat to everything he sees and live tough and live mean is probably surviving on a better potential. He could probably get further in this universe.

You see, what you're wading through is a tremendous amount of propaganda. And all propaganda concerns itself with *"how to survive"* and *"how not to survive"*. That's all propaganda concerns itself with. And a warm home and a good car and all this sort of thing might not be survival at all. So be perfectly willing to accept this fact.

Which direction is your preclear trying to go? What's he trying to do? If your pre - some of your preclears thought that your machinations would make it possible for them to get such a twisted and horrible face, such snaggleteeth, such ugly and horrible eyes that people would quail from them, oh, would they let you process away. You could create all the effects you want to make. But the auditor should remember that he's trying to align the effect he's trying to create with the effect the preclear wants created. And if you run up against a case that doesn't change in ten minutes of processing, let's get our vectors aligned.

Now, how do you align the vectors on a case? The vector of the auditor does not have to be the vector of a preclear. But the vector of the auditor doesn't even have to be changeable. All the auditor has to do - all he has to do - is try to figure out where



the preclear is going. Actually, an auditor is in the role of a player in the game, in its finest sense of the word. He's just interested. He's real interested in which way to go.

Now, of course, the auditor likes to produce an effect which is on the vector line of the society, because then the society says, "*Gee-whiz! Did you do that?*" See? Actually, an auditor very often will accept, "*My God! Did you do that?*" See the difference between these two statements?

So sometimes you'll get an auditor who is very much sold on sweetness and light. He might be the blackest, orneriest looking case you ever saw, but he's completely sold and his vectors are completely in the direction of "*How can I be good? How can I be better? How can I be sweeter? And how can I do more things? How can I propitiate harder?*" These are his vectors. You'd be amazed. Those are his goals. He doesn't want to become a saint. He just wants to - you know, those are his goals.

Or we come across this preclear who has the idea that he wants to be bold and romantic and please people. Or we run across this vector of this - yeah, another vector entirely. Oh, there can be a complexity of them, you see, and that's the differences of personality and you're right into personality.

"*What is this man's survival goal?*" is the same question of "*What will interest people?*" which is the same question of "*What does he found - has he found in the past worked?*" If you are trying to override the entire experience of a preclear in all the years of his life, you're going to have a hard time of it.

Only way I know of to change survival viewpoints and so forth, is the basic level process of exteriorization and let him look at it. Now, the trick is only to get him exteriorized, and actually, this is the easiest thing in the world. There is no special process for exteriorizing anybody. I've let you play with a lot. It's time for me to lower the boom. There is no special process for exteriorization. A fellow is not nailed into his body. He's not nailed down. There isn't any tar. There isn't anything. Do you get the idea?

He's having a hard time staying in. See? He's really having a rough time staying in. And it's something like a fellow standing there with a platter of pastry on his head neatly balanced and he's got a pitcher of lemonade in each hand and he's standing on the back of an elephant on first base. Now you want him to walk to second base - a real neat trick. And then very often you'll make it more complex and you'll insist that he have the elephant walk the tightrope to the second base. I know this is very bad metaphor, but it's just as silly as that. He's having a hard time staying in. He knows he'll never get another body.

I had a preclear who had a wonderful, wonderful time of it. Process-process-process-process-process, and nothing happens, nothing happens, nothing happens - all subjective reality. So I just started blowing their body up as a process, made them put their body out there about ten feet in front of them and blow it up; put it out about ten feet in front of them and blow it up; just put lots of bodies out there, and then build pretty bodies and dull bodies and so forth, and then put their own body out there and blow

it up. Did that for a little while, then they exteriorized, because they were willing to, because it didn't happen by accident.

And you can actually shock a lower-Step preclear into never exteriorizing again by exteriorizing him so suddenly, because he's all of a sudden remembered how hard it is to stay in a body. It's a real rough deal staying in a body, you slide all over the place - slide, slide, slide, slide. So you've got all kinds of reasons and postulates and everything. If you put a person on an E-Meter and say, "*Are you trying to extend or withdraw?*" you'll find out that he's ordinarily trying to withdraw from life. He's trying to hide. He's trying to disappear into nothing and so forth. That's the way it'll look on an E-Meter. All he's trying to do is stay inside a body.

So what does this say about vectors? This says about vectors, "*Boy, this is a rough deal.*" You're trying to get the fellow out of a body and all of his effort is to try to stay in the body. And he wants you to invent a technique which will back him out of the body anyhow, willy-nilly, but the reason he wants to back out of the body is so he can be in the body. You've just got a reverse vector, you see?

The preclear is trying to stay in the body like mad and you're trying to get the preclear out of the body like mad. Well, that's another one. The preclear is trying not to look and you're trying to make the preclear look. And on all these things you could just go on propitiating and let him look at anything but what he ought to look at.

"*Where is he afraid of?*" is an answer to a tremendous amount of this. Well, he's afraid of space. He wants to be in the body; manage and handle the body, and so forth. He doesn't want to be in space. Well, what kind of space? The space in the room? No, the space that is a vacuum - nothing, nothing. That's a real rough place to be. He doesn't like that. Every time he gets a mock-up, every time he gets inside a suit, anything happens to him out in space, it's poom! and space takes everything he's got. There's this outward blast where space robs. And he has the idea that space will take everything away from him.

So a person trying to stay in a body will assist the auditor by ringing in space opera. He'll "*assist*" the auditor. Yes, he will - just exactly in reverse. He will pick up that one where he had a tremendous effort to stay inside an area where space was trying to pull him outside of an area, and this will put him in the body quite neatly. He hasn't got ahold of anything in this body, don't you see?

Well, there's a thousand ways to do this, but actually there's no trick to it. It's just a complete simplicity. Now, you're asking the preclear, usually, to step outside of that thing which is holding him in the body again. You see, he's got a big mock-up there that's sticking to the body (he hopes) and which is on a wavelength with the body (he hopes) and he's trying to stay in the middle of this (he hopes) because he's using all this as anchor points. He knows when he's outside the body. He's got it all settled. He can suddenly see. So any flick of vision will put him back inside the blackness. Well, what a simple - what a simple method of orientation. Simplest method of orientation known to man, practiced by man. Anytime you happen to glimpse any light, why, naturally you slide into the blackness - pam!

Now, you'll tell the guy he's in theta traps and you'll tell the guy he's in anything else. So what do you have to accustom him to? You have to accustom him to being able to look at something and orient himself by something. And when he becomes confident that he can do this he'll discard the blackness. But believe me, he just discards it. It's so simple.

He doesn't like the looks of the inside of a body. One of the ways to drill him, and so forth, is to get him so he'll use the inside of the body as anchor points. But get this. His contest is "*How do I stay in?*" not "*How do I get out?*" It's quite rational. It isn't irrational at all. He's real proud of himself for having made it, stuck inside this body. Uh-huh, he did it. Here he is. He made it. Of course, the damn thing is probably going to die one of these days.

Well, another thing: he objects very much to your manipulation of the body. I'll mention this because I just learned how I could translate this one. He objects to your pushing him around. As I told you, he's been shoved all over the universe by being hypnotized and drugged and shoved here and shoved there and told to do this and told to do that.

All right. What would you think if you had a car and the car is down here and people came along and they pushed the tires around on the thing and took one off and put it back on again and drove the car around the block and left it on the other side of the block and each time you wanted to do something with this car you found somebody else was - wanted to do something with the car. And then you went out into traffic and you couldn't move fast at all with this car. And then this car was made to travel in a certain way - it was made to go across beautiful countryside and produce a considerable sensation, and the only place you could drive it was in slums and so on.

How would you feel about this car after about twenty or thirty years? Hm? And then if you had the feeling that there were a lot of steering wheels in the thing, and every time you want to turn to the right it was going to turn to the left. This would be interesting wouldn't it, as a car?

Well, what do you think the body has been up to? It got moved in space - change of position in space. People have been changing it in space, changing it in space, and changing its form and shape, which is again changing spaces. And it's been shifted from here to there. All during the prenatal area Mama walked around carrying this body in the womb. Well, that's all right, but Mama can now evaluate like mad for the body. Mama can now tell the body what to think. Why? She changed the body's position in space. She carried the baby up and down the floor, put it in cribs, put it in baskets, put it in seats and so forth. All during childhood it had no great mobility of its own.

Papa carried the thing around. Papa drove it in the - in the rig or drove it in the car, and so forth. So he changed it in space. And in school they fixed it in space. And they fixed it and fixed it in space. You couldn't do anything about it, and so forth. And here you were, had this lovely, lovely body which was made to have beautiful sensations such as pain and sex and sorrow and all that sort of thing. And everybody is ganged up against your having it.

And when you want to drive the body to the right it goes to the left. Every time you have tried to use this doll - now, get this orientation - every time something's - you've tried to use this doll, somebody else had something else for it to do. And you had to work all day, and at night when you wanted to drive it around yourself and so forth, it was out of gas. It wouldn't run. Oh, this is a hell of a note.

If you want to show this up very clearly to a preclear, and so on, have him mock up a doll. And just have him mock up a doll, and have it being placed bolt upright and put down, and pulled away from him, and thrown in garbage cans, and picked up and put down. Your attachment to the body is kind of apathetic and also kind of frantic. Because you know, really, you hope, that a body could be some fun, but it hasn't proven so. There isn't any reason all back down the track why you should think more of a body than you would think of cakes.

Now, you've attached considerable importance to cakes at one time or another. You've liked to eat cakes and haven't eaten cakes and you've eaten cakes and... Every once in a while somebody will talk about some kind of a cake and, *"Oh, that was a good cake. It was a beautiful cake. And, boy, was it a good cake. They ate it all up."* Well, if you'd all your life had cake taken away from you and never permitted to eat this cake, you'd eventually kind of get apathetic about cake.

There isn't any reason why your bodies in the past should not occur to you exactly as pleasantly and as charmingly as the cakes you have eaten occur to you. Because that's all you did to them: you ate them up. You just kind of objected to other people eating them up, which was selfish of you.

So if you have the doll being put bolt upright while you're trying to lay it down and it being - moving out when you're trying to pull it in and going around in circles when you want it to stand still and being fixed in space when you want to pick it up, you'll just about have the condition of a fellow with regard to his body. And if you just start laying out bodies in front of him that he could use, but he's never been able to, you'll again have his condition. But don't be fooled so much by this occlusion. This occlusion shouldn't fool anybody. It's just a process of *"When I get outside the area of blackness and start to perceive as a thetan, I am therefore out of my head and I should move back in"* - radar location in space. But a fellow is having a rough time staying in. Did something occur to somebody about now?

A dozen things should occur to you. There's dozens and dozens of ways to solve this. Now, the rest of your Step II on such a person is simply to carefully, each time, position himself exactly in the head with no danger of his leaving. After he's mocked up the body, why, then mock up himself in position exactly in the head and perceiving beautifully.

You're going to be surprised. Sooner or later on the process if you kept that process up, he's going to start to look with the mock-up. He's putting an anchor point up there, see? He'll start to see with the mock-up's eyes. Really a fabulous little trick. He'll see the rest of the room with a mock-up. He'll say, *"Eyesight? And I've been worried about eyesight? This is impossible."*

Okay. Now, you should see, then, that positioning the mock-up to the left, to the right, behind, above, and so forth, and geographically - "*Mock up your body in Mexico City,*" and so on - this is real good processing. But where can't he be? Boy, it certainly must be some kind of room if he's gone that far away from a room. Put him on the meter. Where can't he be? Where can't he be? You're liable to have a case all go to flooey, and then turn around on anchor points as long as you're dealing with space. Just make a list of all the things which can be anchor points. "*The old home.*" Now, that's an anchor point.

But what anchor point do you use all the time? It's the most indefinite kind of a definite anchor point you can think of. It's the anchor point you use all the time but it's very indefinite. There are lots of these, too. This one's terrible. "*Money.*" It's the only anchor point a person is allowed to put out without punishment in most cases in this society - money. You can always put out an anchor point. Give somebody a dollar, a dime, something. You can always put out an anchor point. Only of course it's not yours. The way the state keeps hold of you is because you use its anchor points, and that's the way it keeps hold of you. The way businesses keep hold of you is you use their anchor points. It's very, very elementary.

You start wasting money on a preclear who is well down Tone Scale, or wasting any such commodity - pieces of paper, letters, correspondence, any communication particle - money is a communication particle - any communication particle like that and then all of a sudden start to cheer him up about anchor points. Because, my God, if this poor fellow's got to use "*radar blackness*" as an anchor point situation; if the only way he can tell whether or not he's inside his head is, when he sees light he's out of it, and therefore be back in it again - if this is the system which he's using, and other systems equally strange, well, for heaven's sakes, he hadn't got any anchor points except blackness and he knows everything else is bright light around.

If he gets up in space he gets lost. Why does he get lost? He can't see Earth. That's all black up there, too. And it's sort of by the grace of God that he gets back. He actually would pay somebody like the Fourth Invader Force to please pick him up and give him an anchor point and send him back down to get into a body. Heck yes, he'd pay them anything after a while just to be able to go on. And then he guaranteed to hide it from himself so that he wouldn't know when he was in a body. And then bodies mustn't know and things mustn't know, and - because you wouldn't have any future, and so forth, if you knew.

This gets terrifically elementary when you start processing it and looking. But every case, believe me, resolves in terms of looking.

Can he see his anchor points? Well, if he can't see his anchor points easily, well, he's not going to be in good shape. And if there's a certain kind of area he won't look at, he can't see his anchor points very easily or very well. So please don't let this case figure. Don't run things where you figure.

We talked about anesthesia. Oh boy, he's sure cold on someplace like Nebraska. Or he's so sure cold on anything that resembles a front room because there is a front room in where? (That's a sort of question.) He's anesthosed. So let's ask him, "*Where*

*do you feel the most uncomfortable? What kind of place do you feel the most uncomfortable in?"* He'll think for a while. Won't hit him very much. All of a sudden you'll see the E-Meter do a dive. *"What place did you just think of?"*

*"Oh, I was thinking of a - I don't know, walking down the street."*

*"Is that where you feel the most uncomfortable?"* What are on streets? Stores, houses; so let's try it in that order. We'll say, *"Stores. Do you feel uncomfortable in stores?"* Pam!

*"Well, what kind of stores?"* All of a sudden he feels terribly uncomfortable in a grocery store. Grocery store! Well, that's a place he really can't go. And yet he's restimulated every day at dinner by groceries. He can't go in grocery stores. What's this all about? Well, you'll immediately start picking locks up off the case.

Oh, he's had an adventure of some kind in a grocery store, and he feels he doesn't belong in grocery stores, and he'll get thrown out of grocery stores and so on. And this will go into something or other and eventually you'll get him into a swamp which lies, he's not quite sure where. Well, just make him put the swamp there, for God's sakes, and fix it very arbitrarily with the greatest precision. Where? Nowhere, see? Make him get the idea that he fixes location with anchor points. And of course, if you get him to seeing mock-ups he'll eventually be able to see anchor points real good - real nice anchor points.

So how do you do this? Mock up lots of anchor points, that's all. Get him drilling anchor points. Now, he's afraid of someplace or another. All right. Make him put a store there. But is that good enough? No sir, it's not good enough. You've got to translate this whole idea into terms of anchor points in space. So you've got to put the church that the store is in relationship to. You get the idea?

Now, let's put the church there and let's put something else there and let's put some space around this store. If you don't do that it won't discharge. Why? Because it's a problem of viewpoint of anchor points. He's afraid to be in the store but where is the store? Well, the store obviously is near the fire hydrant and the church. Well, do you need any more? Do you need the actual store? Well, the actual store will fly into view. But is the store as important as the fire hydrant and the church? No, no. You need the fire hydrant and the church to give him more space than the store.

Now, you'll find a lot of preclears stuck in a car in an accident. He's just in the car. Or you'll find him stuck in a house - locked in. A little kid stuck in a dark bedroom. You'll find them all sorts of places, see?

Well, does it do any good just to process dark bedrooms? It will do some good, yes. Does it do any good to process a school to get him out of schools? Yes, it'll do some good. But it does a lot more good if you get the school each time very precisely fixed in completely arbitrary space.

You haven't any idea of giving him the right coordinates for the school or the wrong coordinates for the school. Your going to give the school, for a change, his coordinates. Because where's the school? As far as he's concerned he's still sitting in the damn thing. So you give it some external coordinates by which it can be fixed and let

him pin it down somewhere - with his own coordinates if he wants to. You'll find out that these are probably much more stable to him than MEST coordinates.

He's depended too long on the MEST universe for anchor points. And so his dependency has resulted in a scarcity of anchor points. Anything on which a preclear is made to depend can be counted upon in this universe to become thereafter scarcer and scarcer. Because that's the trick of control. You make him depend on something and you make it scarce. That's all there is to it. For instance, the air on Earth is getting a tiny, tiny, tiny little bit less and less and less.

Okay. That's really all there is to it. Do you understand some more about this case now? Hm? You want to look at this case some more? Well, I'm showing you where we're going. Please start looking. Just look.

[end of tape.]