ANCHOR POINTS - DRIVING THEM IN AND OUT

A lecture given on
12 January 1953

This is the third consecutive evening lecture, January the 12th; this succeeds the Philadelphia Lecture of December the 9th. These three lectures tonight succeed that lecture.

All right. Now we've talked about driving in anchor points and pulling them out again and driving them in again and pulling them out, driving them in, and if you want to find the most aberrated person on the preclears current life track, all you've got to do is find who gave him the worst news oftenest.

Don't bother with concepts or ideas, just have anchor points being knocked in. Just get the idea that somebody out there is bonging in a flock of bright balls or something of the sort. Bang, bang, bang. And have . . . have him get the idea that these balls are arriving in the vicinity of his own face and his own head. Just keep this up, keep this up, have the person going three hundred and sixty degrees in a sphere around him knocking in these bright points. And just have this person walk around him and walk around him and do this and do this, and do th . . . and what do you know, this person'll show up. Interesting, isn't it? Person will all of a sudden show up and then you can build that person as a mock-up; you can build their shoes and build the whole body, or you can just keep up this other system.

Now you can also have this person leading out anchor points. Get the idea of this person leading out anchor points and driving then in and leading them out, and then when they're out, changing then on to something or other, and you'll get some very interesting material. There's a more interesting way to go about this which is what I'm going to cover this hour.

Now as a technique, and you want to know why papa's death got occluded, why this happened and why that happened, and why something else happened and why your preclear can't do this and why he can't do that. Well, that's why, that's all. Driven in anchor points and let out anchor points and driven in anchor points and let out anchor points.

By the way you'll get some of the fanciest somatics if you ever run one of these things, you'll get some real beauties - gorgeous somatics come off of it. He gets sick at his stomach, and he gets all upset in every way that you can think of. But there is occlusion.

Now the wide open case is evidently one which just has a nastier method of keeping anchor points from being driven in. It's not very workable, 'cause those cases nearly wind up . . . always wind up sooner or later as being very occluded, but they just have an ornerier method of combating this anchor point drive-in mechanism. So your wide open case normally has this lifetime in pretty good shape in terms of facsimiles. He's just too mean. Not saner, or anything of the sort, just this person has had less anchor point drive-in, that's all.

Now everything we've said about cycles; we go down to help, you know? Propitiation and that sort of thing, and so on? Well that's just on this level, the person gets the idea finally where he can't monitor his own anchor points so he's got to help, and so forth. The whole bottom of the scale is a mockery of the top of the scale. And big brawny thetan would help. See? So DEI goes down scale, all these various things go down scale and we get to the bottom of the scale we find this big mockery.

Actually when you get a person like this doing any help, run a mile. Because they're not going to help you very much. Person who is very low tone scale, they say, "We're going to help you out." It's synonymous with . . . "We're going to slit your throat, fellow." Because they're running on reverse vectors.

So, what do we get, then, as we examine this whole problem? We get this DEI cycle of anchor points and that is space. And the handling of anchor points eventually gets into energy. And you want to know why some preclears can't put out energy? Actually if they put out energy kind of thick. It'd be thick to them, it wouldn't be filmy. The reason it's very thick is their anchor points have been driven in so hard that the energy points - actually energy, you see, is merely composed of flocks of small particles - have been driven close together. And the been is unwieldy.

You see, any thetan can develop points of any kind he wants to. And very often your preclear's been driven in to a state where he can no longer produce energy. And being unable to produce energy, you see, he tries to go back up to the top of the scale again and he doesn't much succeed. Your thetan is probably monitoring, just in terms of neurons only, ten to the twenty-first binary digits of thetans. What's the reactive mind? What's an entity? Why are entities stuck on the time track? All this sort of thing. You'll find the same story out of the bank, you'll find that somebody . . . the big trick of anybody monitoring this universe and so forth, is to lead out the anchor points, great big, all that they're going to have, and then drive them in real tight, right quick.

Now let's look at this from the standpoint of vacuums. Once a time they said nature abhorred a vacuum. That's a good enough definition for you, we don't care. Probably it's only pressure. Actually a vacuum is caused by inequalities of pressure. Let's take a gas. You can have a vacuum in the middle of a gas, simply by having gas all around at a pressure and then no gas . . . fixed up so no gas can fill up the point where there is no gas. And you get a pressure in toward the point where there is no gas. You get the idea?

Uh . . . suppose you got fifteen pounds per square inch on you at this moment. How would you become a vacuum? Just have no pounds per square inch inside of you and have fifteen pounds per square inch outside of you and believe me, you'd squash awfully quick. Because, you see, the reason there isn't uh . . . atmospheric vacuum inside of you is very simple. You just have as much inside as you have outside and it balances. And uh . . . the reason why you don't have a vacuum in a milk bottle is because there's fifteen pounds per square inch inside the milk bottle and fifteen pounds per square inch outside the milk bottle.

But it . . . it . . . it's good enough uh . . . if you want to have a vacuum inside the milk bottle, you have fifteen pounds per square inch outside the milk bottle . . . and you take all the air out of the milk bottle. Cap it. You'd have a vacuum then you see? And that vacuum is simply a relative matter; it just means there's more pressure someplace else than there is where the vacuum is.

Nature abhors a vacuum. You'll find vacuums operating as these particles go by. Particle goes by and creates a vacuum behind and things try to fill the vacuum. These dark particles then come across the area where there's a vacuum.

Now, there's a thing called, on the track, you might call it the birth of a thetan. One of his many births. And it was no . . . it's no more birth than anything, but probably birth latches up on top of it. You could say two thetans got together and they push each other apart real hard. They push anchor points together and they . . . they just shove out real far. And there's a "DONG" in the resultant center of the rectangle. You see, your . . . here'd be your thetan here on the graph, at point A see? And here'd be another thetan over here with coinciding anchor points. And if they . . . these two thetans were first close together and then they pushed apart and stretched out their anchor points, and if they did it fairly rapidly, you would get a very interesting condition resulting here in the center of that rectangle. And that resulting condition would be a vacuum. They would shove each other apart so hard that the particles would come in their direction, end it would leave no particles in the center. This would be a vacuum. Nature abhors a vacuum. I don't know who nature is, by the way; I'm going to ask somebody to introduce me some night.

Uh . . . now where we have then a vacuum, energy has a terrific tendency to fill the vacuum. And when you've got a thetan who's supposed to be making postulates who gets the idea that he is a vacuum, when he gets the idea that he obeys the laws of energy, then he tries to fill vacuums. Isn't that fascinating!

So we've got a big pink cloud and we got a lightning bolt through it. When that lightning bolt hit it made a compression wave out and then the lightning bolt was gone and it left what in the middle of the cloud? It left a vacuum. Your thetan tries to fill that vacuum. Just because energy fills the vacuums, not because thetans want to fill vacuums. So as long as the thetan stays in close obedience to the laws of energy or agreement with the MEST universe, same thing, he'll try to fill vacuums.

Now there's something about sensation, sensation gives one a terrific uh . . . uh . . . boost and all that sort of thing uh . . . evidently and uh . . . the exhilaration actually is the exhilaration of more space. This goes back on the track to obedience to these anchor points again. You get enough anchor points far out enough, swoosh! And you get a sensation of uh . . . lots of space which is just fine. Well that's interesting because sensation is your first level of desirable energy.

Now there are other ways of getting sensation besides this but a thetan'll get trapped into this. Why? He'll become actually insatiable in terms of energy. You'll have an awful lot of preclears around who will run engrams just because they sort of taste good. That's right, they're . . . they're . . . they're energy happy. There are points on the track . . . there are points on the track where you . . . you just mock this one up: Energy used to be presented to thetans to keep them in line with . . . with little red capsules. Get a red capsule right now and see what happens to 'em. Either you didn't get one or it moved in so quick you could hardly see it. Now the point is the thetan used to get inside of balls of energy. Red capsules.

Give and Take, which we will cover during these night lectures very thoroughly and which are covered in the Philadelphia tapes, very definitely uh . . . is based on one thing: thirst for energy. Because all things are space and energy. Well this first starts then with a thirst for space. And that is very interesting, because it tells you that on this subject of vacuums the thetan first begins to believe he's a vacuum. After that he goes around hunting for his identity. Wasn't that dopey! I mean, here he . . . here he is a big cloudy . . . cloudy beingness that hasn't . . . that's just happy as could be , and hasn't got any name, no . . . doesn't need anything. Just . . . just happy, goes around enjoying his life. And all of a sudden somebody comes along and decides to make him get bored, which is to say create a vacuum in the center or a lightning bolt goes through it one way or the other and creates a vacuum in the center. And after that this fellow says, "There used to be something in the center". So he tries to fill up the center.

Well his anxiety to fill up the center will eventually give him the idea that the center is himself. So he thinks he has to be in the middle of his bank. He has to be in the center of concentric energy circles. He has to be there. He can be driven out of the center. He goes into the center of a head. He . . . he gets . . . he's energy happy. Uh . . . but that is basically above energy; he's just obeying the laws of energy. When you get into this sort of thing, it's a study of vacuums. Fascinating, isn't it? Why is a fellow too fat; why is a fellow too thin? What's a give case, what's a take case end everything else? It's a study of vacuums. You want to study sex - I'm sorry to have to introduce this ugly subject, but it's a study of vacuums. It's trying to fill up a vacuum, that's all. That's all there is to it.

You want to know why guys breathe? Well the cells which go to make up his lungs, very simple matter. They didn't get enough air once. Or they're so horrified of air that they keep shuddering back from air and so they keep breathing. They make up cells that have to do with air. Every cell is a . . . the center of it is a vacuum. It'll start to fill itself up. You set this study of interlocking vacuums and you've got one of the most interesting studies that anybody wanted to engage on. Because down from this point you can figure out practically anything you want to figure out. Study of a vacuum.

You've got a preclear, he's got bad teeth. He's trying to fill up a vacuum. 'Cause why are those teeth in that condition? Well, the more solid a thing is the more valuable it is. What's valuable? Diamonds, emeralds. The rarer it is has something to do with it, interest, other things, the amount of light it contains, space occupied. But that's . . . he can lay interest on anything. He can be interested in dog harnesses as well as he can be interested in diamonds.

Teeth. They're hard, white. And boy if you don't think those are special entities all by themselves, just run the exercise of putting food in their vicinity. They die. They leave corpses behind. They do all sorts of things, you see?

Guy has his teeth aching: The center of those teeth are vacuums. And it can't get anything into the vacuum but it thinks it wants food. Actually it has a horror of food so therefore it must have food. Reverse flow, you see? To get something in a terrible desire level it must have a horror of what it's going to get when it gets down as small as a cell.

But they start stuffing the guy's mouth full of mock-up biscuits and mock-up chickens and mock-up honey and mock-up milk. And what do you find out? You'll find out the first crack out of the box if his teeth are hurting, he probably won't be able to put any milk in his mouth. You can get a glass of milk there, yeah, he can mock up this glass of milk, and then you say, "Now drink it." It won't come anywhere near his mouth.

Well, you'll find out, by the way, that he will pour the milk down the sink. He will bust it up and cover the streets with it before he'll . . . he'll just waste it, do anything with it before he'll finally drink it. You'll finally work him to the point of throwing away milk and giving away milk and getting more milk and testing the value of milk and finally having enough milk to give all the other people in the house, and . . . finally you'll get him to take one drop of milk. Well what happens when you finally finish this cycle? Heh-heh! Teeth stop aching. What do teeth get in them? They get holes.

Uh . . . the fellow . . . uh . . . you can read all about this in SELF ANALYSIS in terms of he doesn't want to be uh . . . 'like', you see, is the word used for admire, and 'dislike' is not admire. That's interesting isn't it? Uh . . . the fellow wants to be like his friends and unlike his enemies. So you go up and down the track and find all the people that he wouldn't lie like to be like. You won't find very many. And uh . . . then you mock up these people and you make then do the things he likes to do. This'll practically kill him by the way. He'll have an awful time with this, you'll have to enter it on a gradient scale in many cases.

He had this person he just thoroughly detested! This person that he would just murder on sight, he says. So what do you do? you have him mock up this person and then have this person do all the things which he identifies as his own tricks. You know, you have Joe mock up this detested person Bill, and you have Joe then mock up Bill up, eating and sleeping and going out with Joe's wife, and . . . and uh . . . all these sorts of things. And he'll little watch this going on, and by the way it'll knock him . . . it'll practically knock him out. He'll practically go out like a light.

Now what's the next thing you do to him? You make him mock up right where he is and right where his body is, the enemies body. And have himself doing . . . you see, just mock up, instead of with his body, you sort of unmock, you know? Uh . . . you unmock you might say, the body he has and he's put in its place, male or female, this body he detests. And you have this body doing all the things being butchered by the antagonist, by the way, himself.

You can have this fellow, say . . . let's say . . . let's say you've got this preclear. Now let me be very specific about this. You mock him up in terms of enemies. You have him mock up himself as the enemy and mock up the enemy as himself. Just reverse it, you see? And make it noticeably so, and have the enemy do all the things he likes to do and then have him do all the things he hates in the enemy. Just mock himself up going through all these actions. This will turn on a very interesting array of facsimilies. I'll give you the reason for this in a

moment. But you don't have to worry about the facsimilies. You just follow the mock up line. Make it as . . . further and further differentiated as you can after he first gets the idea.

Now let's have . . . let's have him do the same thing uh . . . with friends. Because that's actually desire on the line. Have him mock up friends doing all the things he likes to do and have him mock himself up as his friends doing all the things they like to do. And by the way you'll find out that this is a very . . . much faster process that it would assume, because what do you find? You'll find some friend of his has developed a couple of his mannerisms. And you'll just have that friend do those mannerisms, you see, as his body. You get the idea?

You mock up the friend as the friend. You preclear always had the idea of standing around, king of sticking his fingers under his coat lapel, like this . . .. Just mock up those enemies and friends of his to stand around with their thumbs under their coat lapels. It'll drive him nuts by the way! He just practically goes mad!

What are they doing?

They're occupying the center of the bank.

Why can't this preclear get to his facsimilies?

Because he's not in the middle of his bank. He can't read his ridges, he can't get the flows in straight, he's running on circuits from all sides. He doesn't know whether he's going or coming. He isn't even vaguely in the middle of the bank. Because it's being occupied by other people. He's no longer himself. An enemy is now him. So he has to hate himself.

Here's valences and here's life continuum. This is the way you solve it. Honest, it . . . it . . . it's too easy. It shouldn't happen to you. It . . . it's just . . . just too . . . too doggone easy. You'll mock it up, you'll find out that the most effective mock ups you get is when he mock up somebody he detests. You know, puts on their body as the mock up. And then has himself being butchered by his own body mocked up there in front of him, you see? And he . . . you have him mock up himself out here in front and then mock up himself as the people he's been mean to. And you'll have this enemy feeling so sad and thinking all the thoughts the enemy thought at the time he was being argued at and kicked around - by himself. Can you follow that?

You've got . . . in short you've got him re-experiencing all of the mean things he has done to others. You've turned around the overt act motivator phenomenon and that is the way to solve it, and it solves it very rapidly. Quite important as a technique. Because this one will blow loose more off of the track and straighten the fellow out faster than anything else except when you'll get on these tapes known as GITA - Give and Take Processing, which is filling the vacuum.

So the vacuum is the center, and he should be in the center but he can't be in the center of his hank, he can't be over here in the middle of his bank, he's way off to the edge. Now you ask him to get out of his head. Well he should be in the center of his bank but he's really in his head, but he's not in the center of his bank. He gets driven out to a point where his own anchor points are dispersed way out there. He's running away. And he's got his anchor paints clear out on the hundred and eighty-fifth thousand ridge, sitting out near the horizon someplace. He's not near the middle of that bank. Why can't he be in the middle of the bank? Because all old his enemies are sitting in the middle of the bank. They've all imitated him. His thirst for identity is such.

You can always find the middle of a guy's bank. Try to move him into it, by the way, you just find the spot everything flies to. Get a mock up, it goes out, whoosh! over there to the right some place. And there'll be a hole. There's a hole over there. That's the middle of some past bank. You can fill it up if you want to. And after a while nothing will fly into it any more. What do you fill it up with?

Well, I'll tell you, to solve this anchor point proposition the fellow has to be able to advance anchor points into everything he detests and to withdraw anchor points from everything he wants. He has to be able to do both of these things. He has to be able to advance anchor points completely relaxedly in the face of everything detested and everything desired, and pull in anchor points in the face of everything detested and everything desired. You would be amazed at some of the mock ups that some auditors over in Philadelphia managed to get . . .. Heh! . . . mocked up, and get people to do.

Every once in a while the preclear'd say, "Well, it's only a mockup, isn't it?" Then the auditor'd start to pour on the coal. "That's right. All right. Now get this drunk staggering out of the Piccadilly bar. Got him there? Now get him dreadfully sick at his stomach."

Fellow says, "Oh, no. No no no no no . . ."

"After all you said it was just a mock up. Now, let's get him dreadfully sick. Okay, now eat it."

"No!" You'd be surprised. The fellow . . . the fellow just goes into practically convulsions for a few minutes, and then all of a sudden, "Aw! So what!" And he feels a lot better. Why? He drew in his anchor points away from detested things. There actually isn't any such thing as a detested thing except somebody's idea. So he's dragging in his anchor points away from chimera, from pure bunk. People say this is bad and that's bad and something else is bad and something else is bad and something else is bad, so each time he keeps pulling his anchor points away from these points. So therefore he can't advance it out. And he gets smaller and smaller and smaller, and he gets smaller and smaller and smaller in exact ratio to the number of things he detests. And so there's your give and take on anchor points. Very fascinating technique. It's the filling up of a vacuum or the emptying out of a vacuum.

You'll find out that the fellow can take food out of his teeth by the hour. He can take all sorts of horribly detestable things out of his teeth by the hour, and boy, you get some of the fanciest somatics you ever heard of. You could probably take one tooth and rehabilitate a thetan.

Somebody came around to me tonight and told me somebody was developing a growth that was supposed to have been cured, the growth keeps getting bigger. Sure, the growth's putting out its anchor points. That's all. You want to get rid of the growth, drive them in. Mock ups. Just put mock ups there, right there, and you . . .. you'll solve it.

What kind of mock ups?

Well those thetans have gotta relieve themselves one way or the other of too much in or too much out or something of the sort. So this Give and Take processing right in that area will solve that case.

All right. Now, when we talk about valences the fellow of course is . . . he hasn't got any center to put any of his anchor points out from. Why? The center's being occupied by somebody else. So this is the most aberrative thing there could be, isn't it? He can't be in his own bank so he can't even run his own engrams. He's done. How do we solve this? We just give him locks of the other person doing all the things he wants to be and do and we just scramble up identities by having everybody be him and him be everybody, and uh . . .. we do it in this orderly fashion and we've got the thing solved.

Nothing much to this. This problem falls apart in your hands. You can take an E-Meter and scout this down in a preclear fairly rapidly. Or you can simply ask him, "Who can't you see?" And you find out who he can't see, that's the person who was driving in his anchor points. That's all there is to it. Now you can mock up that person without him even seeing that person. Have him knock in these anchor points or mock up that person doing the things that

he can see them, eventually, doing the things he wants to Be and Do. Then the person'll occupy the center of his bank and he'll get out of these past engrams.

He's trying to find his identity all the way up and down the track and the big joke is he has no identity. The identity is a vacuum. He's trying to find out who he was. In other words he's trying to find out who people told him he could be. That's a great way to look at it isn't it? Actually his greatest individuality is his oneness with all, so to speak, and that's a big individuality. He can go up the tone scale and hit that and then he has to . . . doesn't have to be named Joe anymore so he can tell himself apart from other people. The end product of all individuality really, as classified today and termed identity, is a cell. And that's mighty small, and I know you don't want to be one, and so I will wish you a very good night.