

HUBBARD COMMUNICATIONS OFFICE
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B.P.I.
M.A.

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MISCELLANEOUS ITEMS

People all over the world write to Ron and Mary Sue and to staff members of HCO WW - interesting news items, things they've discovered in auditing sessions, digs at psychiatrists and other "authorities" who come out with statements which amaze Scientologists by their apparent ignorance or unreality, and so on.

As these items are often too brief or light-hearted to warrant an HCO Bulletin all to themselves, Ron had the idea of issuing them in a bulletin together, to make up a kind of magazine article.

This is the first bulletin of this type that we have issued, but there will be others - perhaps weekly, or at intervals, depending on how the "bits and pieces" are received.

Smokey Brand, HCO Board of Review in Washington D.C., writes to Ron:

Here is a quotation from an order by the Chief of the Dallas, Texas, Fire Department in 1927. It could be applied to many things in Scientology:

"Reasons and excuses do not put out fires."

Peter Greens, head of the H.A.S.I. in Durban, sent in this letter to Ron which should interest any auditor who is doing case assessments and finding terminals to run on O/W:

"On checking in HGC I find there is one terminal fairly consistently missed by Auditors when scouting to run Overt/Withhold, and that is the current identity the pc is wearing. Too often the Auditor Q & A's with the pc's body and current mockup instead of recognising that they are auditing a thetan.

If the pc has enough overts and is motivator-hungry, he naturally sits in the valence of his own victims. Thus a male pc may need to be run on "a husband".

Recently a woman pc who for 2 years has had a high tone arm, (never less than 4.0 - often 5½ to 6) was audited on O/W on "a wife". A lot of grief came off, considerable case improvement occurred and tone-arm was brought down to 3.0. The process has not been totally flattened yet."

Here is a letter which Ron received from Alison Rarkhouse, H.C.O. Executive Secretary in Africa, on the subject of "how to handle reporters".

"It seems we have an ideal procedure for handling reporters - down this end of the world at any rate.

An Afrikaans Sunday paper of the sensational type phoned up and came along, - their News Editor, a reporter to write it up and a photographer. We worked out in detail what we would do although actually it has to be played by ear.

The way to do it is to take each one separately, after a general discussion about the Association, its aims, the meter etc., and put them on a meter.

I took the man who is writing it up, Jack took the editor and Keith Rose took the photographer. We sat in different parts of the room and put them on the meter and allowed them to look at the dial. First we threatened to pinch them (after explaining more on how the meter works), then pinched, then talked of other things and got them to recall the pinch and so on, telling them what the meter was showing. "Emotional disturbances" seems to be a term they understand very well.

Then we got them to lie a number of times, then got rises, sticks and theta bops. A look at injuries and problems, then more lies to end.

They were totally sold. The reporter and photographer are coming in on P,E. and the reporter would also like a case estimate.

It seems the simpler the better is the rule on showing them the meter, and personal interviews and experience on a meter for each one is infinitely better than a large demonstration - with one person only on the meter, the rest watching. cont/

For them its something happening "over there".

They have agreed to show us copy before printing, and the photographer is going to do another article for a better type Afrikaans magazine as soon as he's been on a PE course.

After they see it works we just tell them how a person can be made to give up the name of anyone he knows or any other data and they say they can see that this would be so.

We only had them on a meter about ten minutes each but it was enough.

We're very pleased we've found a sure fire way of getting through to them."

Here are extracts from a dispatch sent to Ron by Herbie Parkhouse, Association Secretary in London:

"...Just as a matter of interest I have recently had a couple of cognitions:

1. A successful practice is not the same as a successful H.A.S.I. - a good practice means a good income - a good H.A.S:I means a lot more new people into Scientology. I've been losing my goals.

2. You cannot get a good and useful field by pulling away from the auditors. You have to originate and help build a good field. Create I think is the operative word..."

Below are some extracts from dispatches sent recently to Ron by Marilyn Routsong, Organization Secretary in Washington D.C.

"I've found some identification here between effects and results. People are processing for effect rather than for result. I'm taking steps to correct it. In my opinion, if you're running the pc exactly where you should, you'd have a minimum of effect with a maximum of result. If you're getting heavy effects you're a little over the pc's head."

"...Suggest some mention of running of pleasure moments along with light locks (or as an undercut). We always got some gains on running pleasure moments."

Julian Cooper, Poet Laureate of Scientology, sent in some poems written by Patrick Sullivan, a pc of Eileen Hibberson's. Patrick is ten years old now, but he was nine when he wrote these poems:

DOWN ON THE FARM

At morning when the birds begin
Their song of happiness to sing
The sun creeps with warming glow
And the cock'rel begins to crow
The farm hands start their toil once more
Not knowing what hard work's in store,
The goose wakes up so does the hen
And all is bustle once again.

POEM

The forsythia is a dainty lady
dressed in yellow and green,
While the poplar makes the garden shady
the snowdrop's scarcely seen.

Patrick Sullivan.

Finally, here is another poem written by Julian Cooper specially for children:

cont/

SONG

The sun's in the sky.
Why?
The corn's growing high.
Why Mummy, why?

The tree's over there.
Where?
Look, it's a pear.
Where Mummy, where?

Sew me a stitch.
Which?
Jump over the ditch.
Which Mummy, which?

The tiger's in the zoo.
Who?
The zebra's there too.
Who Mummy, who?

The Mummy pig is a sow.
How?
The Mummy ox is a cow.
How Mummy, how?

I love you a lot.
What?
And i has a dot.
What Mummy, what?

I'll be back home at ten.
When?
You'll be asleep then.
When Mummy, when?

JULIAN COOPER.

LRH:js
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