

HUBBARD COMMUNICATIONS OFFICE  
Saint Hill Manor, East Grinstead, Sussex.

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Franchise

HCO BULLETIN OF JULY 5, 1963

CCH's REWRITTEN

(Replaces HCO Bulletin of November 2, 1961. Training CCH's  
and HCO POLICY LETTER OF MAY 15, 1962, CCH's Rewritten)

The following revised rundown on the CCH's is to be used by all Students in  
Scientology Orgs.

CONTROL-COMMUNICATION-HAVINGNESS PROCESSES

The following rundown of CCH 1, 2, 3, and 4 have been slightly amended.  
They are for use in training. CCH's are run as follows:

CCH 1 to a flat point then CCH 2 to a flat point then CCH 3 to a flat point  
then CCH 4 to a flat point then CCH 1 to a flat point, etc.

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To bring the CCH training into line with current methods of teaching TRs etc.,  
at the end of each drill a list of Coach's questions are given. In addition Coach  
should take instructions from the 'Commands' and "Training Stress" and frame them  
in the form of questions. For example in CCH 1 Coach could ask "Did you make every  
command and cycle separate?"

Coach must avoid invalidating student and not ask questions on what coach thinks  
the Student has done wrong. The correct method is to ask a few questions at a time  
choosing and forming questions at random. On the other hand coach should not ask a  
question about something that has not happened in the drill. For example in CCH 3,  
if Coach has not manifested a 'dope off', Coach would not ask "When I doped off did  
you take my hand and execute the command one hand at a time?"

No: CCH 1.

NAME: GIVE ME THAT HAND. Tone 40.

COMMANDS: GIVE ME THAT HAND.

Physical action of taking hand when not given and then replacing it in the Coach's lap.  
Making physical contact with the Coach's hand if Coach resists. THANK YOU ending each  
cycle.

All Tone 40 with clear intention, one command in one unit of time. Take up each new  
physical change manifested as though it were an origin by the Coach when it happens,  
and querying it by asking "What's happening?" This two way comm is not Tone 40.  
Run only on the right hand.

POSITION: Student and Coach seated in chairs without arms. Student's knees on  
outside of both Coach's knees.

PURPOSE: To demonstrate to pc that control of pc's body is possible, despite revolt  
of circuits, and inviting pc to directly control it. Absolute control by auditor  
then passes over towards absolute control of his own body by pc.

TRAINING STRESS: Never stop process until a flat place is reached. Freezes may be  
introduced at end of cycle, this being after the THANK YOU and before the next command,  
maintaining a solid comm line, to ascertain information from the Coach or to bridge  
from the process. This is done between two commands, holding the Coach's hand after  
acknowledgement. Coach's hand should be clasped with exactly correct pressure. Make  
every command and cycle separate. Maintain Tone 40, stress on intention from Student  
to Coach with each command. To leave an instant for Coach to do it by own will before  
Student decides to take hand or make contact with it. Stress Tone 40 precision; can  
be coached for some time silently with coach looking for silent Student intention.  
Student indicates hand by nod of head.

COACH'S QUESTIONS:

- CCH 1:
- 1) What is a Tone 40 Command?  
(Intention without reservation)
  - 2) Did you give me a Tone 40 Command?
  - 3) Was the command executed?
  - 4) What is a change?  
(Any physical observed manifestation)

- 5) Did you notice any change?
- 6) What was it?
- 7) Did you take it up with me?
- 8) Did you introduce a freeze at end of cycle to ascertain information from me or to bridge from the process?

HISTORY: Developed by L. Ron Hubbard in the 17th ACC Washington DC, 1957.

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No: CCH 2.

NAME: TONE 40 8c.

COMMANDS: YOU LOOK AT THAT WALL. THANK YOU.  
YOU WALK OVER TO THAT WALL. THANK YOU.  
YOU TOUCH THAT WALL. THANK YOU.  
TURN AROUND. THANK YOU.

Take up each new physical change manifested as though it were an origin by the Coach, when it happens, and querying it by asking "What's happening"? This two way comm is not Tone 40. Commands smoothly enforced physically when necessary. Tone 40, full intention.

POSITION: Student and Coach ambulant, Student in physical contact with Coach as needed.

PURPOSE: To demonstrate to pc that his body can be controlled and thus inviting him to control it. To orient him in his present time Environment. To increase his ability to duplicate and thusly increase his Havingness.

TRAINING STRESS: Absolute Student precision. No drops from Tone 40. No flubs. Total present time. Student on Coach's right side. Student body acts as block to forward motion when Coach turns. Student gives command, gives coach a moment to obey, then enforces command with physical contact of exactly correct force to get command executed. Student does not block Coach from executing commands. Method of introduction as in CCH 1. Freezes may be introduced at the end of cycle, this being after the THANK YOU and before the next command, maintaining a solid comm line, to ascertain information from the Coach or to bridge from the process, this being the acknowledgment 'THANK YOU' after the command "TURN AROUND".

COACH'S QUESTIONS:

- CCH 2:
- 1) What is a Tone 40 Command?  
(Intention without reservation)
  - 2) Did you give me a Tone 40 Command?
  - 3) Was the command executed?
  - 4) What is a change?  
(Any physical observed manifestation)
  - 5) Did you notice any change?
  - 6) What was it?
  - 7) Did you take it up with me?
  - 8) Did you introduce a freeze at end of cycle to ascertain information from me or to bridge from the process?

HISTORY: Developed by L. Ron Hubbard in Washington DC, in 1957 for the 17th ACC.

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No: CCH 3.

NAME: HAND SPACE MIMICRY

COMMANDS: Student raises 2 hands palms facing Coach's about an equal distance between the Student and Coach and says 'PUT YOUR HANDS AGAINST MINE, FOLLOW THEM AND CONTRIBUTE TO THEIR MOTION'. He then makes a simple motion with right hand then left. 'DID YOU CONTRIBUTE TO THEIR MOTION?' Acknowledge answer. Student allows Coach to break solid comm. line. When this is flat, the Student does this same with a half inch of space between his and the Coach's palms. The command being 'PUT YOUR HANDS PACING MINE ABOUT  $\frac{1}{2}$  INCH AWAY, FOLLOW THEM AND CONTRIBUTE TO THEIR MOTION'. 'DID YOU CONTRIBUTE TO THEIR MOTION?' Acknowledge. When this is flat, Student does it with a wider space and so on until Coach is able to follow motions a yard away.

POSITION: Student and Coach seated, close together facing each other, Coach's knees between Student's knees.

**PURPOSE:** To develop reality on the auditor using the reality scale (solid communication line). To get pc into communication by control and duplication. To find auditor.

**TRAINING STRESS:** That Student be gentle and accurate in his motions, all motions being Tone 40, giving pc wins. To be free in 2-way communication. That process be introduced and run as a formal process. To teach student that if coach dopes off in this process Student may take Coach's wrist and help him execute the command one hand at a time. That if Coach does not answer during anaten to question 'DID YOU CONTRIBUTE TO THEIR MOTION?' Student may wait for normal comm. lag of that Coach, acknowledge and continue process.

**COACH'S QUESTIONS:**

- CCH 3:**
- 1) What is a tone 40 motion?  
(Intention without reservation)
  - 2) Did you give me a tone 40 motion?
  - 3) Was the motion executed?
  - 4) What is a change?  
(Any physical observed manifestation)
  - 5) Did you notice any change?
  - 6) What was it?
  - 7) Did you take it up with me?
  - 8) Did you do a simple movement?
  - 9) Define two-way communication?  
(one question - the right one)
  - 10) Did you receive a verbal origination?
  - 11) Did you understand it?
  - 12) Did you acknowledge it?
  - 13) Did you return me to session?
  - 14) Did you double question me?
  - 15) Did you change because I had changed?
  - 16) Did you follow my instruction?
  - 17) What did you do?
  - 18) What happened?

**HISTORY:** Developed by L. Ron Hubbard in Washington DC, 1956 as a therapeutic version of Dummy Hand Mimicry. Something was needed to supplant 'Look at me' 'Who am I?', and 'find the auditor' part of rudiments.

**No: CCH 4.**

**NAME:** BOOK MIMICRY

**COMMANDS:** THERE ARE NO SET VERBAL COMMANDS.

Student makes simple motions with a book. Hands book to the Coach. Coach makes motion, duplicating Student's mirror-image-wise. Student asks pc if he is satisfied that the Coach duplicated the motion. If Coach is and Student is also fairly satisfied, Student takes back the book and goes to next command. If Coach is not sure that he duplicated any command, Student repeats it for him and gives him back the book. If Coach is sure he did and Student can see duplication is pretty wrong, Student accepts Coach's answer and continues on a gradient scale of motions either with the left or right hand till Coach can do original command correctly. This ensures no invalidation of the Coach. Tone 40, only in motions, verbal 2-way quite free.

**POSITION:** Student and Coach seated facing each other, a comfortable distance apart.

**PURPOSE:** To bring up pc's communication with control and duplication (control and duplication = communication).

**TRAINING STRESS:** Stress giving Coach wins. Stress Student's necessity to duplicate his own commands. Circular motions are more complex than straight lines. Tolerance of plus or minus randomness are apparent here and the Student should probably begin on the Coach with motions that begin in the same place each time and are neither very fast nor very slow, nor very complex. Introduced by the Student seeing that Coach understands what is to be done, as here is no verbal command, formal process.

**COACH'S QUESTIONS:**

- CCH 4:**
- 1) What is a tone 40 motion?  
(Intention without reservation)
  - 2) Did you give me a tone 40 motion?
  - 3) Was the motion executed?

- 4) What is a change?  
(any physical observed manifestation)
- 5) Did you notice any change?
- 6) What was it?
- 7) Did you take it up with me?
- 8) Did you do a simple movement?
- 9) Define two way communication?  
(one question - the right one)
- 10) Did you receive a verbal origination?
- 11) Did you understand it?
- 12) Did you acknowledge it?
- 13) Did you return me to session?
- 14) Did you double question me?
- 15) Did you change because I had changed?
- 16) Did you follow my instruction?
- 17) What did you do?
- 18) What happened?

HISTORY: Developed by L.R.H. for the 16th ACC in Washington DC 1957. Based on duplication. Developed by L.R.H. in London, 1952.

LRH:dr  
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