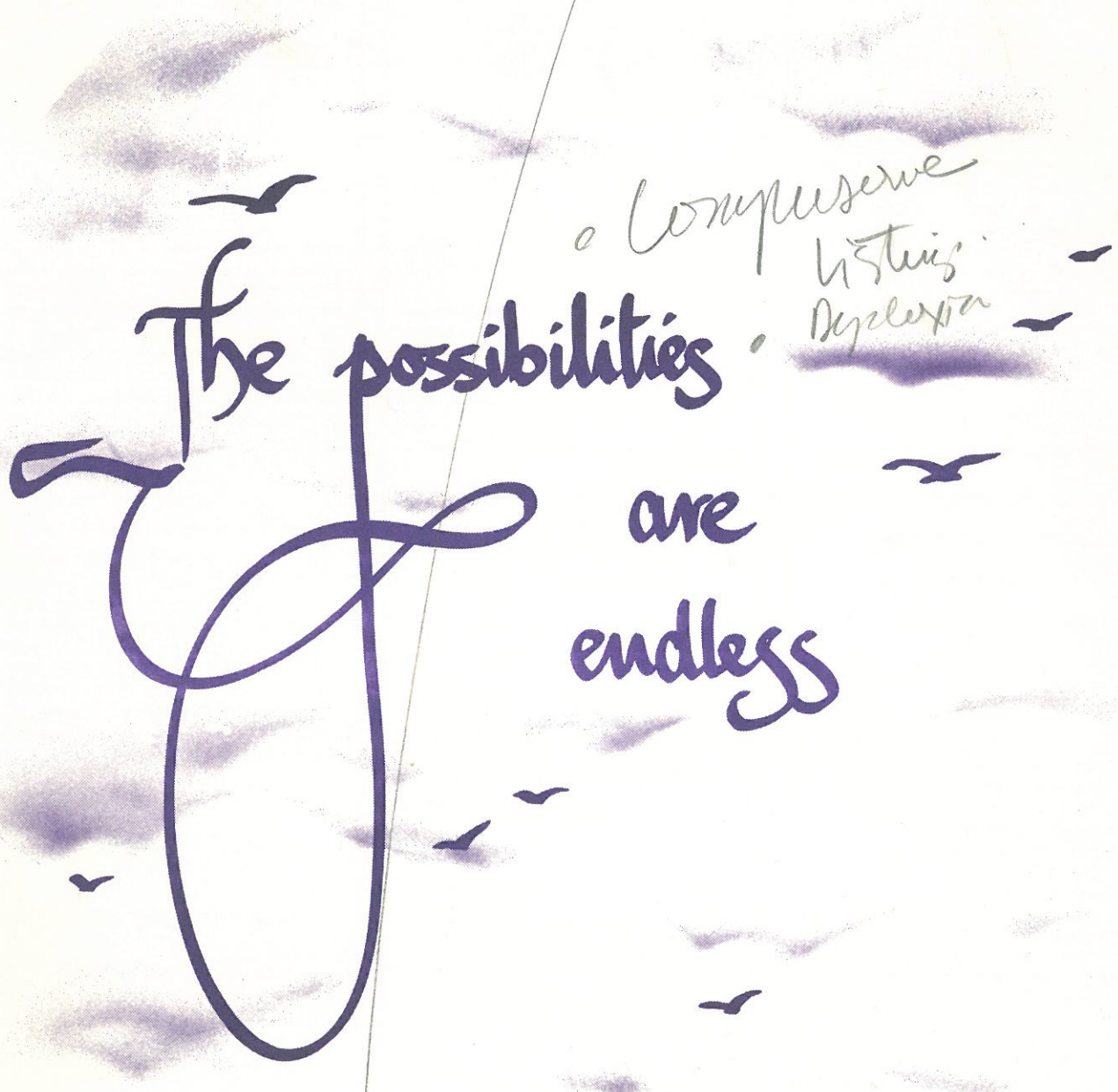
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- *To stimulate and expand minds*
  by presenting techniques that effect controversy, stretching, change and enlightenment
- *To be a bridge of rapport connecting the many different approaches to the pursuance of success, abundance, peace and joy.*

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JULY 1991 ISSUE #44

Special Feature 2
LEVELS OF AUDITORY DIALOG
By Eric Robbie

NLP in Education 7
DYSLEXIA: CHARACTERISTICS AND TREATMENT STRATEGIES — Part 2
By Dr. Lloyd Flaro

Special Feature 9
HEALING CANCER AND OTHER MAJOR DIS-EASE USING TIME LINE THERAPY™ — Part 3
By Tad James, PhD

International NLP 11
GENERATIVE LEARNING
By Marvin Oka

Special Feature 14
ANCHORING
By Rene Pfalzgraf

Special Feature 18
NLP RESEARCH MATERIALS NOW AVAILABLE ON COMPUSERVE!
By Lyle D. Chubb

Events Listing and Resource Guide 20

World Healing Meditation . . **Inside Back Cover**

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SPECIAL FEATURE

LEVELS OF AUDITORY DIALOG
by Eric Robbie

It started, as with most of the things I do, with observation.

An observation that at first didn't make sense.

You see, for a long time I've been able to very accurately detect the major rep systems just from outside behavior — and the level of auditory dialog, too. That is, I could just look at someone and tell you very precisely which rep system they were using, and which other rep system (including auditory digital) was secondary to the main event. Or accompanied the main event.

And I wasn't using eye movements to do it. To me, eye movements are just one of the twenty or so cues that make accurate reading a breeze.

But the thing that was puzzling me is that ....

.... there was more than one kind of auditory digital. That is, that I was aware of — I was getting at least two sets of signals to tell me how much and the "depth" that this internal dialog was going on.

(I should have known that the word that came to me — depth — was to be a very important clue.)

Now, I knew that whatever I came up with would have to have two very important characteristics — there would have to be a reason for the distinction (the functional characteristic), and there would have to be a test.

That is, there would have to be a larger context — a reason why — a functional attribute — for each level that I postulated and there would have to be sure-fire way of telling it from the outside — a structural component — without necessarily checking with the client — who might not know.

Without these any distinctions, anything I put forward wouldn't be worth a damn.

So what was the big observation? Simple, that there seemed to be more than one "level" of auditory internal dialog. In fact, not only was there more than one, but there seemed to be at least two or three — and possibly four, if not more.

So I set out to see if I could find them or describe them or get a handle on how many there are. In fact, that became the next question: If there were more than four, how many were there? And what important function(s) do they perform?

This is what I found:

It seems to me, and based on three years of observation, that there are in fact seven functional levels of internal auditory dialog. And they are:

Reciting

This is the level of auditory internal dialog which is almost totally automatic. The material in it — the content — is stored as if on tape. This is the kind of thing you can recite "by heart" — you might have spent time once on taking it in, but now it's almost "on automatic play." For example, something you know really well — the alphabet, a certain poem, the Pledge of Allegiance — anything, in fact, that's learned by rote.

This is the kind of material that is often (mistakenly) given as a characteristic of auditory (tonal) memory (for example, in Michael Grinder's *The Educational Conveyor Belt* where it's pointed out that "you know it's auditory memory because, once started the person has to go on to the end, and if interrupted, he has to go back to the beginning again.").

The key to this level of auditory internal dialog is that it is stored in one chunk and that it requires very little intention — at least, to make it come out; there may be some intention when the stuff is first put in.

Remembering

This is the kind of auditory dialog where a person wants to remember what has just been said; this is the "let me just play that back for a second" phenomenon — and so it requires more of a deliberate effort, more of a deliberate intention to carry out. But for all that, for many people it's not only something they do almost without thinking, it is something they have to do to complete what they call "thinking."

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Debating

The next level of auditory internal dialog — Debating — takes things a step "deeper" into the degree of intention and this is where you are genuinely debating some issue with yourself — the phenomenon of "On the one hand ... on the other hand ... " The notion here is that there is genuine internal involvement, internal struggle with some issue, some matter on which the person is undecided, on a fulcrum on which they are caught.

The characteristic here is typically one voice, usually one's own, but mulling over two arguments, two courses of action. This makes it different from, for example, a "Negotiation Between Parts" or the famous "two chair" work of Gestalt therapy, because the defining characteristic of those techniques is that the voice(s) are usually not even conscious — until the person begins the parts therapy work — the voices of the parts are usually brought out into the open from a "deeper" source. Not only that, but if there are two parts, and each has a voice, that isn't a debate — it's first one voice, then the other — usually with no sense of the incongruity and little awareness of how consciousness flits from part to part.

In contrast, the debating level of auditory internal dialog is very much one voice, mulling over two courses of action and being undecided as to which to take, although both are quite consciously "owned."

Formulating

The next level is the one I have called Formulating — that's where the person is actually putting to themselves an entirely new problem, one for which s/he doesn't even have a construct or a formulation or a way of categorizing or comprehending it, yet. The subject of the dialog is a totally new concept to self (but one which nevertheless fits into a known larger frame, a known and predictable world).

One way to think of this is the kind of mental activity that has to go on when a person has to come up with a whole new idea, say, in science or an entirely new concept, a novel way to explain something, especially to self. For example, when I knew very little about computers and I asked a computer journalist to explain "just what is a systems analyst? What is a compiler? What is machine code?" (You may have had the a similar experience when trying to answer the question "Yes, but just what is neurolinguistic programming?")

Posing

The next level is where it starts to get really interesting — it's the level that I have called Posing — with a deliberate sense of all that that word portends. It's intended to mean "posing" and "re-posing." Posing in the sense of "put-ing" and "put-ing on," pretending. Posing as in im-posing, as if what is happening is that some mantle or some forced pattern of behavior is being adopted, something that isn't really real, isn't real self.

The chances are that the complex of beliefs and behavior and feelings and body set of which the internal dialog is both a reflection and the continual genesis is usually a "trip" laid on you by someone else — the



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circumstances in which you grew up, for example, the kind of parents you had, the choices you had to choose and yet were forced to make.

This is the level of a continuously running notion or *liet motif* — an under-current, a theme that runs like a song, all the way through. This is the level where, for example, such entities as "the primary obsession" or "the virtual question" or "concerns about identity" are experienced or held. *The characteristic of this level is that it is at least 70 to 75 percent unconscious (unless brought out into the open by certain uncovering techniques).*

[These notions, by the way, are not new to individual psychology — they have also been described in such pre-NLP notions as "the sweatshirt" (Eric Berne. 1972) and "the script decision" (Eric Berne, 1972, Claude Steiner, 1975) and "the birth position" (Otto Rank, 1945) and "the character armour" (Wilhelm Reich, 1953).]

The thing I've been trying to suggest is that this is a level of auditory digital, one where the person is making decisions that restrict them from all the marvelous ways of being who they could be, and instead have become and are continuously becoming that lesser thing we call a mere personality — they might even exhibit a "persona" — be someone who in conventional psychology has predictability, has "traits." And in the journey from being to inhabiting a nominalisation, they are making those decisions continuously and over and over again. The song is rarely musical — it's strident and restricts. It makes you less that you really are.

The next level is the level where consensus reality is kept going — that is, the level of **Keeping the World Going** — the opposite of what Castaneda calls *stopping the world.*

This is the level which is so fascinating to, for example, the French philosophers and to phenomenologists. This is the level where the very constructs that define reality are maintained and formed — it's where we make sense out of what William James called the "the booming, buzzing endless flow of flux."

This is the level where I begin to have trouble explaining it, and have to give an example instead. So I can refer you to the Impressionists and Van Gogh or the perhaps the Zen exercise where you work on the tree/sky foreground/background switch. (That's where you stare at a tree against a winter sky and you start from knowing "that's the tree, and it's much nearer — it's the "shape" that is outlined against the "background' of the sky," and you keep staring until you can reverse this process — until the "spaces" between the branches somehow become "nearer" become foreground, and the branches become "the sky." Then, say some, you have begun to dismantle the perceptual constructs by which you've learned to encounter the world.)

This is the level at which a tiny *sub voce* naming is always going on.

This is where it wouldn't be a tree, something you would remember as distinct from everything else and from every other tree — and at the same time, you know

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it's the same as every other tree — unless you had the word to "anchor" the perception and the class of perceptions that you know are equivalent to the word.

In a word, this is where *neuro meets linguistic,* without which no "programming" can go on.

And there I found it necessary to stop, to draw a line across the page — because all of that, all of those six levels and kinds and varieties of internal dialog — whatever may be the differences between them — all the gradual descent into "depth" — for all that, they are all the same. They all result in words.

Wondering

Whereas the next level, the level of Wondering, crosses that line — it steps into the land of namelessness,* the area that is pre-verbal, the space before words.

This area is the fount of all creativity and for all its seemingly forbidding nature, it's actually a place where people go quite often. In fact, they go there every night. This is the land of creativity, the land of dreams. For all its lack of markers, signs and signposts, and linguistic markers, it is immensely rich. It is the place of all-knowing, of intuitions, of wonder — of a simple sense of delight to be in this marvelous universe.

Colloquially, it can be accessed every time you become as curious as a little child and ask innocently and with wonder, "Hey, what gives?"

★★★★★★

*So is it really dialog, you ASK? How can it be if there aren't any words? I'd say "Yes, the dialog is between ideas."

★★★★★★

Now, the interesting thing about these seven levels is that, as I say, I didn't arrive at them all at once. Starting with the intuition that there might be more than one, and maybe two or three, I started trying and re-trying various hypotheses. I went from two to three to five .... and for a long time, I stuck at five. That was all I could find.

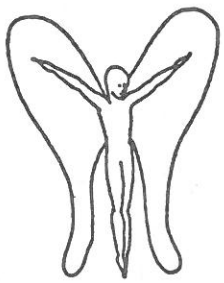
Then sometime in the winter of '88 and early '89 I realized that I'd only found five because *I was looking through my own filters.* I was looking at the problem through level five. I could only postulate as many levels as my then current state would allow. (ie, someone at level five will think there are only five levels of Ad, the one he's in, and the four below. Someone on level six will think there's six, and so on.)

This was truly a reflexive structure — the kind I like.

So if there was only five, what was I missing? What was I not paying attention to? What, in my own experience, had I had — to speak of — but not put in the formulation — not added to the list? [The alert reader will, of course, notice that even in describing this level six and level seven search, I am deliberately and playfully using items from lower down/further up, such as "formulation" (level 4) and "added to the list" (level 2 going on level 3).]

So then I went out to see if I could find all this — find

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it not just in my own head, but out there in the world. Since it started from observation in the world and then went on to hypotheses, I'd have to "complete the circle" and discover if what I'd come up with was, *indeed,* confirmed by what I'd find out in the world.

★★★★★★

Or to put that another way for all you pragmatists, you might now be asking "Yes, but what use is all this? Is it just another fancy embroidering — a largely superfluous distinction? Or can you do something with it?"

I hope so. I, for one, would hate it if it were *just* a piece of embroidery, just another pretty system that looks nice, but has no practical use.

But what I've found so far is that the idea of auditory dialog has as many uses as eye movements and SMEACs (sub-modality external accessing cues). You could say that these are both useless and trivial in themselves, a "so what?" phenomenon, and at the same time, they are some of the most useful tools in the world.

For example, it seems to be that unless your client is actually in the "state" or level that goes with the appropriate level of auditory digital that is needed for the task, then your intervention just won't "go in."

You'll be mismatching and miscommunicating just as much as if you said: "So you see" when they were telling you how they feel.

That's just one use of it. But as with eye movements and SMEACs, there may be as many "uses" as people. A tool is general in its nature, unlike a one-application-only device.

★★★★★★

One thing I have to say is that wherever I teach this material and we go though various exercises to explore each of these Ad levels in some detail and in some depth — *people keep finding the same things.*

For one thing, just talking about it or having the description of the model, is nothing like really being there. (Of course. most of this discourse, right here, right on this page, never gets above/below level four.) Also, for different people, going to the different levels may be entering totally new territory for them, territory that they haven't ever been in (or as I prefer to say, haven't been in for a very long time).

For another thing, this is definitely not material where someone can read about it (oh, yes, eye movements) and then go out (as has happened with some NLP) and teach it the very next day — to truly understand this material, you have to experience it. And it helps to have someone take you through the stages, carefully and confidently — and even help you if you are having difficulties at any one stage. (I find I sometimes say "stages" interchangably with "levels" — this reflects my bias that a person ought to have familiarity with all of them, and be able to move freely and easily from one to the other as and when the task demands.)

And as a third thing, it's worth remembering that these seven levels, these seven quite "digital" distinctions can, from another standpoint, be thought of quite easily as merely seven "scale marks" on a continuously analog scale. Helping people find their own "boundary shifts" and/or helping them align their definitions with other people's and with "consensus reality," takes some doing and some skill.

★★★★★★

Finally (for now), what's really interesting is that the most recent time I taught this material last April in Glasgow, Scotland, I gave myself the task of finding out just exactly what I was paying attention to (unconsciously) in other's behavior that allowed me to be sure I had really noticed and marked out a distinction in the world — that I could really see someone move from Ad level one to Ad level two. You may remember I said "it starts and ends with observation." And what I discovered was, to me, even more breathtaking — there are very clear, definable and noticeable external signs that go with each shift in level of Ad.

Not only that, but the total mechanism or form signals was so elegant, so simple, and yet .... right .... I had to laugh with pure delight.

I am currently testing the commonality of these signals on as many people as I can. When I get to a sample size of five hundred, I think I will have reason to be sure that this is not an accidental phenomenon. You see, the thing that makes it really worth having is when it's not just a fancy, magic-number distinction, but that you can "prove it" (like eye movements) in everyday physiology. I'll have complete results soon. Watch this space. ❐

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NLP IN EDUCATION

DYSLEXIA: CHARACTERISTICS AND TREATMENT STRATEGIES — Part 2

by Dr. Lloyd Flaro

One researcher (Boder, 1972) developed a typology of reading and spelling dysfunctions based on representational deficits. In other words, a child who did not employ internal pictures as part of their spelling strategy or word recognition methodology would be classified as *dyseidetic*. In line with this deficit, written words or verbally decoded words would be a logical byproduct of an internal auditory-phonics procedure. Spelling production and word recognition would be the end product of a sounding-out strategy.

Children who do not employ an internal auditory-verbal procedure for spelling and word recognition are called *dysphonetic* and produce results which are a function of this style of processing. They will produce words based not on how they sound, but on how they look. Unfortunately, without an internal dialogue to label the whole unit, there may be no internal or external trigger for accessing the right linguistic stimulus. Their written and verbal productions will be directly reflective of the two above styles being employed to accomplish the academic task of reading and spelling.

Furthermore, some children do not seem to employ either visual or auditory cognitive processes for learning to read or spell. Rather, these children seem to primarily organize information according to internal feelings/emotions or visceral sensations. Such children are called *alexic* and often produce bizarre verbal and written decodings.

More often than not, these subtypes of dyslexia are prevalent in the educational system because educators are not aware of the importance of representational system styles involved in the processing and coding of incoming information. Many educators begin to realize its importance when taught how making internal visual movies are part and parcel of their reading strategy. Take away their ability to generate internal movies and they say that they would not read anymore! An interesting comment, since most children with reading problems express the same thing!

George: I Just Read the Words

George, a grade-five student and eleven years old, was escorted to my office by his parents, Mr. and Mrs. Brown. They immediately informed me that Geroge was dyslexic and couldn't read or spell. Results from tests validated their greatest fears: he was reading at a grade-two level and his spelling was at a one point nine-grade level. Both parents were exasperated with the educational system because, as they stated, "All they do is tell us he is dyslexic but they don't offer us any ways for teaching George to read." Telling them that most educational systems did the best they could didn't make them feel any better. Indeed, they commented directly that they had enough tests done; they wanted results.

Further discussions revealed that George used internal visualization processes to normally organize his thoughts. In other words, his internal cognitive processes relied heavily upon the use of visualization and imagery. He generated internal pictures as part of his thinking style, which allowed him to code incoming information and environmental stimulation into iconic gestalts or whole images. Simply, George was naturally a simultaneous visual learner, preferring to make internal pictures rather than employing inner speech as a

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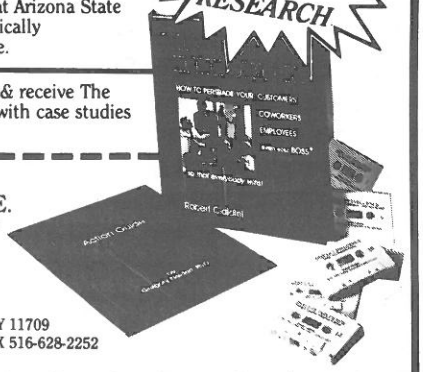
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cognitive mediation process. Educational conditioning forced George to rely on a phonics-auditory sequential-cognitive-process approach to learn to read, with frequent sounding-out procedures and the attendant fixation of decoding each and every word, whether it was familiar or unfamiliar.

This strategy was installed by a well-intentioned teacher who believed strongly in the approach as the best way to teach reading; however, the sad fact is that — unless educators teach students explicitly what to do next after they have sounded out the word — most students will continue the process and not store words into long-term memory as whole cognitive units. This functional fixedness phenomenon is evident in much of human behavior where we do more of the same strategies because we don't know what else to do or because we are so locked into habitual modes of cognition and responding. Most of us live under the presupposition that once encoding is done (when words are analyzed into smaller phonological units, recognized and identified), synthesis of the auditory units will automatically occur and the information will be subordinated to long-term memory. Not so! Think about how many students are able to decode a word, sound it out properly, but fail to recognize it in the next paragraph and you will understand my point.

George was no different. He had been taught phonics but had become fixated at this level of decoding. As a result of this installed strategy, external behaviors were developed to support this sequential, step-by-step procedural strategy or it simply was a natural and logical byproduct of the system employed to learn to read. In addition, other behaviors such as head movements, auditory breathing patterns, accessing cues, postural responses and reading positions became associated with the belief that he could not read. So every time he looked down at the reading text, assumed an inappropriate physiology and set of accompanying postures, he reinforced his belief. Indeed, whenever he read slowly or stumbled over a word, this process triggered off a negative emotional state which generated internal representations that only validated and supported his identity as a non-reader.

❐

Continues in our next isssue with "Part 3 — A Treatment Procedure for Dyslexia."

Dr. Lloyd Flaro *is an NLP Trainer and psychologist in full-time private practice in Edmonton, Alberta, Canada. He has been working in the area of learning disabilities over the last twelve years and has been trained in a variety of therapeutic treatment modalities and educational approaches. He is the author of the successful book,* Mending Broken Children *and is in the process of writing a second one called* Mending Broken Spirits. *He can be reached at 403-452-4660 or 403-459-2515.*

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SPECIAL FEATURE

HEALING CANCER AND OTHER MAJOR DIS-EASE USING TIME LINE THERAPY™ — Part 3

by Tad James, PhD

Editor's Note: Since Tad didn't have time (due to his heavy training schedule) to write out the specific procedure he uses (*see* RAPPORTER Issue #43, June 1991) before we went to press this time, Richard Roop of Advanced Neuro Dynamics, suggested we print the following procedures (as taught by Tad). I thought it was a great idea! What follows is, first, a quote from "Part 2" of Tad's article, then, the procedures to follow.

"Stage 2: The Healing Phase

"The SEE is released, conflict is resolved and the trapped emotion in the brain is released; an edema in the area of the brain occurs; and the tumor stops growing."

TIME LINE THERAPY™ OUTLINE

Time Line Therapy™ is an especially fast and effective process for changing the chain of events that lead to a certain set of unwanted behaviors or internal states.

1. Discover how your client organizes time.

Note the direction of their Time Line. It will probably extend front to back, left to right, or a "V" for most people you work with.

2. Have them float above their Time Line.

3. Note the submodalities of their Time Line

and make sure that the SMd's are similar for the past, present and future and there are no dark spots or missing areas. If they are not the same, you can change the SMd's to that they are the same brightness and approximate color.

4. Have them go back into the past and find the earliest unwanted experience in the chain that they can find.

(If using the Visual Squash, have the new part do it.)

5. Always preserve the learnings.

"You learned many things from this experience, and I want you to preserve those positive learnings in that special place you reserve for all such learnings."

6. Make the necessary changes to the memory(s).

You can remove the emotions, change a limiting decision or just have them remove the memory. When using the phobia model, have them run the pattern until the memory is destroyed. Say, "I want you to run it until you can't get the memory back."

7. If you removed a memory, replace it with a neutral or positive memory.

8. Contine steps 4-7 using the earliest memory available, until the unwanted state or behavior is not accessible.

9. Test.

"We have created many new behaviors today and I want you to be sure that the new behaviors are agreeable to all parts inside."

10. Future pace.

"I want you to go out into the future to an unspecified time in the future that would be most appropriate and imagine a time when something like this could happen again, and how do you react, OK?"

11. Have them float back to now

and float into their Time Line, making sure it is arranged in the way that is most comfortable.

LIMITING DECISION

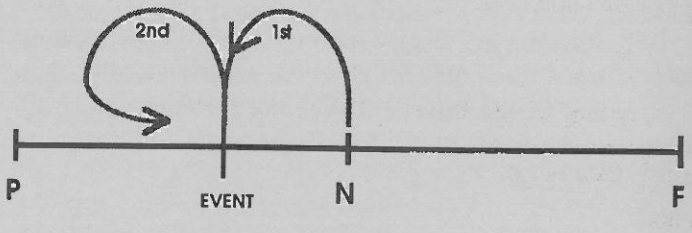
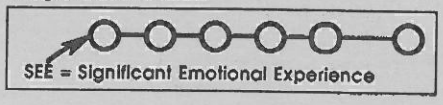


Diagram of a Gestalt:



1. Float up above the Time Line and back into the past and down into the event where you made the decision which now limits you.

NOTE: This is not for trauma or phobia!

2. Note what emotions are present and also note if you are aware of the decision that was made there, too. Preserve positive learnings.

3. Float back up above the Time Line and go fifteen minutes before the beginning of the event, and turn and look towards now.

4. Now where are those emotions?* And the decision, did it disappear, too?

5. If desired, Test by going back into the memory and notice that the memory is emotionally balanced or flat.

6. Come back to now only as quickly as you allow all the events between then and now to re-evaluate themselves in light of your new choices, and let go of all the negative emotions on those events.

**Note:* If emotions do not disappear, then reframe, "I know there's a part of you that thinks you should have learned something from this event, and I agree that it's important for you to preserve all the positive learnings in that special place you reserve for all such learnings, and then it would be OK to let the emotions go now, wouldn't it?"

NEGATIVE EMOTIONS #1

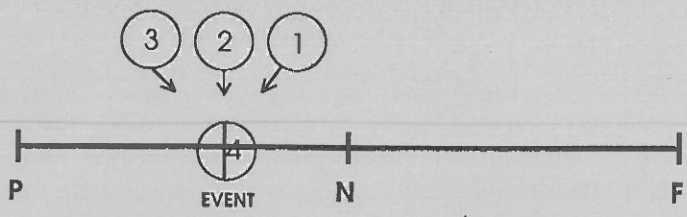
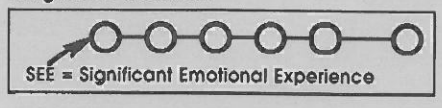


Diagram of a Gestalt:



Positions:

1. Up in the air, and back into the past — looking into the past. Notice where the emotions are.

2. Floating directly up above the event looking down on the event. Notice where the emotions are. Preserve the positive learnings.

3. Before the event and above it, so you are looking back toward now. Ask: Now where are the emotions?

4. Down inside the event, looking through your own eyes, check on the emotions. Remember, 100% gone is gone; 99% is not.

Next:

Come back along your Time Line only as quickly as you can let go of all the negative emotion on the events all the way back to now, assume position 3, preserve the learnings and let go of the emotions all the way back to now.

Note: If the emotion does not disappear, then reframe, "I know that there's a part of you that thinks you should have lerned something from this event, and I agree that it's important for you preserve all the positive learnings in that special place you reserve for all such learnings, and then it would be OK to let the emotions go now, wouldn't it?"

NEGATIVE EMOTIONS #2

Not for Trauma!

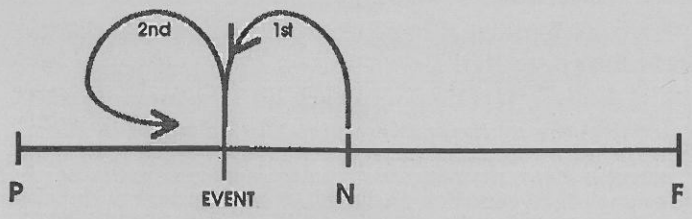
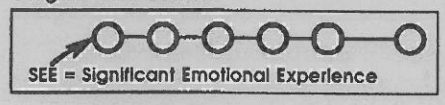


Diagram of a Gestalt:



1. Float up above the Time Line, and back into the past and down into the earliest event where you experienced this emotion.

NOTE: This is not for trauma or phobia!

2. Note what (other) emotions are present, as well as the original emotion, too. Preserve the positive learnings.

3. Float back above the Time Line and go fifteen minutes before the beginning of the event, and turn back and look towards now.

4. Now, where are those emotions?* Have all of the emotions that were there disappeared, too?

5. If desired, test by going back into the memory, and notice that the memory is emotionally balanced or flat.

6. Come back to now only as quickly as you let go of all the negative emotions on those events, and allow all the events between then and now to re-evaluate themselves, in light of your new choices about feeling the way you want to.

**Note:* If the emotion does not disappear, then reframe, "I know that there's a part of you that thinks you should have learned something from this event, and I agree that it's important for you preserve all the positive learnings in that special place you reserve for all such learnings, and then it would be OK to let the emotions go now, wouldn't it?"

HEALTH AND HEALING FACTORS IN TIME LINE THERAPY

from Leslie LeCron, 1964

1. Conflicts

Check on the following types of conflict: Beliefs, Values, Parts, Repressed Behavior.

2. Motivations

Check on what other motivations there could be or Secondary Gain.

3. The Efects of Suggestion (e.g., Post Hypnotic)

SEE's: A significant emotional experience can be as effective as hypnosis.

4. Organ Language

Often, what we say to ourselves can cause problems, e.g., "A pain in the neck."

5. Identification

Who and what do we identify with? Imprint (0-7); Modeling (7-14); Socialization (14-21).

6. Masochism

Self-punishment; a result of guilt.

7. Past Significant Emotional Experiences

8. Body Image (See #5)

9. Check Time Line

There are several areas: this lifetime, past lives, genealogical.

❐

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Tad James PhD, *Certified NLP Master Trainer, is author of* The Secret of Creating Your Future *and co-author of* Time Line Therapy and the Basis of Personality. For a free catalog of books, tapes and seminar opportunities on NLP, Time Line Therapy and The Secret of Creating Your Future, contact Advanced Neuro Dynamics, Inc., 1833 Kala Kaua Avenue, Suite 908, Honolulu, HI 96815, 808-941-2021 FAX 808-951-0417.

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MARVIN OKA
Director
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GENERATIVE LEARNING
Beyond Accelerated Learning

In my last article (*see* RAPPORTER Issue #42, May 1991), I covered the notion of how, as an NLP Trainer, you can set "generative frames" in your trainings which install a learning epistemology within your students that operates from "generative contexts." A mindset that operates from a generative context utilizes "generative learning strategies." In this issue of the RAPPORTER, I would like to discuss in further detail some finer distinctions about these generative strategies for learning.

Generative Learning Strategies

In order to better understand how generative learning strategies work, we must first expand upon the learning strategies already codified by NLP. In most NLP Practitioner trainings we are taught that our learning strategy is made up of three sub-strategies that combine to form the gestalt effect we call "learning." The three learning strategies usually emphasized in NLP are:

1) Motivation
"Why do I WANT to learn this?"
2) Acquisition
"HOW do I learn this?"
3) Convincer
"How do I KNOW THAT I HAVE LEARNED THIS?"

In my research of modeling the learning process, I have found that two additional strategies are vitally important in order for the learner to maximize their results:

4) Accessing
"How do I remember what I have learned?"
5)Generalization
"Where else, When else, What else and How else can I apply these learnings?"

These five learning strategies do NOT necessarily operate in a linear fashion (i.e., one TOTE connects to the next). In fact, they often seem to overlap in an interdependent way and effect the quality and effectiveness of each other. For instance:

Many people's convincer strategy is fulfilled only when they have been able to access their learnings a few times by conscious will and are then able to use their generalization strategy to conclude that they must have learned something. This can manifest as *"Let me do it a few more times so I know I have it."*

Some people can be totally convinced they have learned something, yet because their generalization strategy is limited, they may not be fully convinced they can access it in other contexts. This can manifest as *"Yes, I know I can do it here in the course room, but I don't know if I can do it at work."*

Some people prevent themselves from accessing what they have learned because they are not convinced they have learned it even though they have. This can manifest as *"I understand it but I still can't do it."*

Some people's motivation strategy depends upon how well they are convinced of the possibility they CAN learn it in the first place (acquisition). This can manifest as *"I want to learn this because I know I can do it."*

Some people's convincer strategies are fulfilled based upon the contextual markers they receive during their acquisition strategy. This can manifest as *"I think I'm starting to get it."*

As you can see from this small sampling of examples, the addition of the accessing and generalization strategies allows us to now make much finer distinctions about the learning process. These five learning strategies interact to create a large number of combinations that can be either limiting or empowering. The combinations that we, as NLP Trainers, want to orchestrate are those which produce a Generative Learning (Learning 3) effect.

Learning 3 requires us to:

1)install new strategies of acquisition so the information is encoded generatively and

2)install new contextual markers in the convincer strategy so our students know they are free to access these generative learnings both consciously and unconsciously.

Logical Levels of Learning Strategies

If the implications of the examples I have given seem to be complicated, it is probably because you may be wondering how to even begin to sort out the numerous TOTE combinations, much less orchestrate a Learning 3 experience. One of the reasons why the various combinations of these learning strategies can at first seem confusing is becaue of subtle shifts in the logical levels of the USE of the strategies.

People often limit their learning capacity because of confusion with their logical levels and logical typing. This often creates double binds ABOUT learning that hinder the learning process. These confusions are often not about WHAT is being learned but rather about HOW it is being learned. What is needed to sort out how people get themselves into double binds around their ability to learn is a strategy that allows the learner to create second-order classifications for themselves about HOW they are learning. In other words, a second-order learning strategy is required to facilitate the appropriate use

of the five learning strategies. I call these second-order learning strategies "meta strategies."

Meta Strategies

Meta strategies are not about how to reach the state of consciousness and awareness called "meta" but, instead, are *strategies about strategies.*

For instance, several years ago when I was living in Hawaii, a group of us spent some time modeling a woman who could engage herself in a strategy for eidetic memory. I assumed that she would store the information fully associated and in detailed vision with full synesthesia. Much to my surprise, her main strategy for hypermnesia was dissociated! Rather than merely using a single remembering strategy, she saw herself remembering to remember! In essence, she future paced her capacity to engage her accessing strategy via a meta strategy.

The difference between a strategy and a meta strategy is quite apparent when you think about your own experiences with trying to remember things. For example, have you ever been in the position where you knew you were supposed to remember something but couldn't remember what that something was? In this case, you have accessed your meta strategy of remembering to remember, but it wasn't anchored to the strategy of remembering the actual content.

By the same token, have you ever remembered what you were supposed to remember but at the wrong time? This often occurs when people suddenly remember on the way home what they were supposed to do at the office! Or they remember it *before* they get there and forget it when they *are* there! This is an example of a remembering/accessing strategy without a meta strategy to trigger it at the appropriate time.

A key distinction in utilizing generative learning strategies is to set contextual markers to know when you are using a meta learning strategy and not to confuse it with a learning strategy belonging to another logical level. Generative learning strategies often have the structure of:

1) a meta learning strategy

2) which organizes and re-organizes the five learning strategies for efficient and streamlined use.

The relationship between the five learning strategies and meta strategies is a powerful component of understanding how generative learning strategies work. In the next issue of the RAPPORTER, we will continue with even finer distinctions of generative learning strategies to maximize your training results.

❐

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Marvin Oka *is the Director of MAXXUM International Training & Research based in Melbourne and Sydney, Australia, and is a Certified Master Trainer by the Society of NLP. He is the developer of Generative Learning and specializes in Executive Management trainings and Corporate Culture Change. He runs an NLP Network for Professionals throughout Australia and can be contacted at Level 1, Suite 8, 402 Chapel Street, South Yarra, Victoria, Australia, 3141. Phone 613-826-6944; Fax 613-826-8235.*

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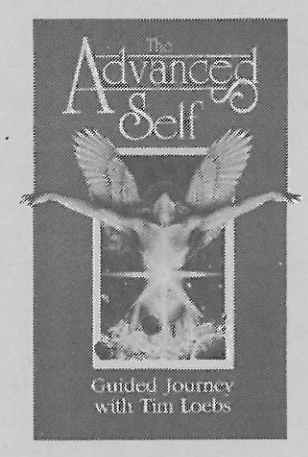
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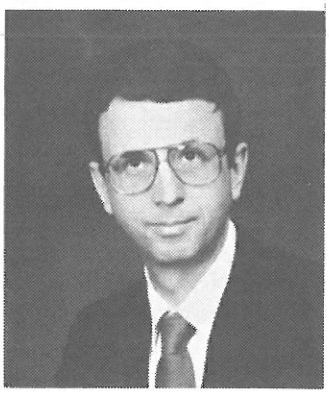
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Anchoring is one of the most basic techniques in the NLP tool kit. It is a way that can allow you to repattern associations. Since, in one way, all learning and all behavior are just associations manifested, then learning to repattern associations teaches you a way to alter the way in which you behave or learn.

Just for a moment, I would like to digress because, while I was learning NLP, many of the trainers put forth the idea that doing NLP on yourself isn't EASY and that you really can't DO THIS ON YOURSELF. NOW, if you haven't yet found NLP EASY TO DO ON YOURSELF, I would recommend that you read on with new eyes because you, too, can DO NLP ON YOURSELF.

From my own experience, there isn't one NLP technique that I know of that I can't do on myself, and since all NLPers know that if someone can do it then anyone can do it, that means that you also have the same potential and the real value to you is that you always have the tools you need to transform your life, now.

Returning to the original subject, there are many different ways of applying anchoring, but before you can do any of them you must be able to create and use one anchor. It is interesting that everything complex is built of a series of more simple operations or steps, and so it is with anchoring. If you want to be able to use Change Personal History or a New Behavior Generator, you will have to be able to set an anchor first. So let us begin at the beginning.

What is an anchor? It is interesting that some people in NLP think that an anchor is a thing rather than a series of steps. It is almost like a handshake, which most consider is just one step rather than a series of steps.

An anchor is an association. It is an association between something that is being experienced and some stimulus (or stimuli) which is occurring at the same time. So which must come first, the stimuli or the response? Most people will say the stimuli, but for anchoring the answer is the response.

In order to set an anchor, you must first be able to obtain the response that you want, because once the response is occurring, it can then be paired to a stimulus or stimuli. Therefore, the first thing that you will need to be able to do is to elicit a response, and not just any response, but the response that you have in mind. This may be either a "positive" response or a "negative" response depending on what procedure you are using and where in the procedure you are. (I used to refer to procedures as techniques, but so many people in NLP have preset anchors to the word TECHNIQUE, that I have decided to use procedures instead. That way you won't feel you are doing exactly the same thing that you will be doing. So let yourself feel as much better as you would like.)

There is one problem: How will you know if you have elicited the response (state)? Well, if you are working with someone else, you might look for changes in breathing, changes in muscle tone, changes in skin color, changes in lower lip size, and changes in pore size. (If John Grinder and I can do it, so can you.)

When you are working on yourself, it would be useful to use other indications, because staring into a mirror looking for changes may not always be possible. You will probably want to begin to notice where certain sensations are locatedm their shape, size, depth (meaning are they on the surface or inside your body) and if there are similar sensations in different locations.

Once you have mapped out a particular response, you then have a way of telling if you are producing the same or a similar response in the future. Since you now can elicit a specific state, you now have completed the first requirement to be able to set an anchor.

The next thing that is needed is a STIMULUS. There are all kinds of stimuli in the world, but most of them will not do if you want to consistently utilize anchoring to bring about personal change. There is the sun shining or rain falling, lightning, the sounds of cars starting, and many more things. All of these can become anchors and probably are anchors for some people, but these stimuli will not be very effective in anchoring because you cannot PRODUCE THEM ON DEMAND. If you cannot replicate the stimuli on an ongoing basis, that stimuli is of very little, if any, use in the anchoring process. Please understand that when you are anchoring, there are a myriad number of stimuli going on when the response is going on, and you are only using one or two or some small number of the stimuli present.

Will being able to produce the stimuli on demand be enough? NO! I could shake your hand. I could say, "Hello." I could touch you on your shoulder, and none of these and all of these could be an anchor. It all depends. Depends on what? On whether it is unique to the situation and peculiar.

Shaking hands isn't very peculiar, normally, but Milton Erickson used to shake hands in some pretty entrancing ways. Saying "Hello" isn't usually peculiar either unless something is altered to make it so. Touching you on your shoulder is more peculiar unless it is done in many different contexts in which case it becomes ordinary.

So you need stimuli which you can produce on demand, which are peculiar (meaning not usually occurring in the context) and which are unique to the context (meaning you use these peculiar stimuli in this context alone.) How can you find something that is truly peculiar and unique to the context? That wouldn't be EASY TO DO? Wouldn't it?

Yes, of course, because the stimuli must only be somewhat peculiar and unique enough so that you only do them at certain, specific, times. Since anything that you do, you could possibly only do at certain specific times, you could decide to do it at only those specific times which would then make the stimuli unique in that situation, and thus fulfill the necessary requirements. As an example, touching someone on the shoulder. If you only touched someone on the shoulder when s/he was feeling a specific way, then you would be creating an anchor.

There is still one more thing that will need to be added in order for you to use anchoring effectively, and that is timing. The important part of the timing is not when you start the anchor, which is what a lot of people mistakenly think, but rather when you *release* the anchor. If you begin to think about this for a moment, you will realize that you want to pair a specific response with some specific, unique, peculiar stimuli. The association is made when the response and stimuli occur simultaneously. As an example, you are probably wearing clothes. In fact, you have probably been wearing some type of clothing when you have experienced most of what you have experienced in your life and, for the most part, wearing clothes is not an anchor for anything. Yes, there may be some item of clothing which is, or some ensemble which is, but clothes in general are not.

If the stimuli are not specifically and uniquely associated with the experience, then there is no anchor. Since you would like to employ anchoring as efficaciously as possible, you will want to be able to set an anchor easily, effectively and rapidly. To do this, you will need to ensure that the stimuli you are going to use are only applied while the person is in state. Ideally, you should remove the stimuli while the person is at the peak of the state.

So let us go on to our first exercise, anchoring a state. In this case, I would like you to choose some state which is particularly pleasant for you, some state you find enjoyable and pleasant. The reason for this is simple, you would want to anchor in that anchoring is pleasurable, would you not?

There is a time-honored technique which is relatively useless or detrimental when working with a client for a number of reasons I will go into at another time, but which is very useful when working on yourself, and that technique is called "Squeeze Knees." I will assume that each of you reading this has two hands and two knees. (If you do not, you will need to read the rest of the instructions, get the overall intent and then modify the squeezing of knees to something that you can do.)

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For the time being, you will only be squeezing one knee, which will require one hand and one knee. I have generally found that using the hand and knee on the same side of the body at the same time is desirable and easier, but the choice is yours. What you are going to do in a moment is place your hand upon your knee, close your eyes, think of some pleasant experience, and while you are thinking of that pleasant experience squeeze your knee, and then while still thinking of the experience, release your knee, open your eyes and clear your mind. (You might clear your mind by looking around the room and taking a deep breath.)

If you think you have created an anchor, you may or may not be right, so the next step is to test the anchor. You will do this by again placing your hand on your knee, closing your eyes, squeezing your knee, holding for 30-60 seconds and noticing if those same pleasant feelings come back. If they do, you have an anchor; if they don't, you will need to do the original sequence again until they do.

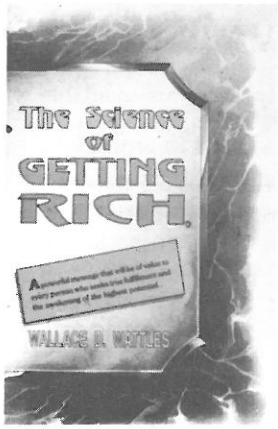
Now, we are ready to move into the high-tech world of personal transformation and do an anchor collapse. In this case, it will be useful for you to decide which knee you will use for the "Good Stuff" and which knee you will use for the "Bad Stuff." Of course, there is no such thing as "Good Stuff" or "Bad Stuff" except in your mind, so we will just pretend along with your previous misconceptions until they disappear naturally as a part of doing this exercise.

Since you have already used one of your knees to anchor the "Good Stuff" you might want to continue using that knee for that, and you might let the other knee be the place that you anchor the "Bad Stuff." The procedure that you will be following will be just like the first one only longer because it is repeated.

First, you will need to select some time when you were mildly dissatisfied with either the way that you felt or performed. I would like to emphasize "MILDLY." This is like learning to ride a bicycle. When you are first learning, it is desirable to do it some place where you can focus on the procedure of riding. There will be time later to use more advanced anchoring techniques on more complex and "heavier" events, but for now stick to MILD events.

The first step is to think of an event which was mildly unpleasant for some reason or other. Once you have selected the event, place your hand on the knee which was selected to be used as the "Bad Stuff" anchor, close your eyes, think of the event, allow yourself to re-experience it, and while you do squeeze your knee with your hand. Then while still experiencing the event, release your hand, and then clear your mind. Next, you will want to test that you have the anchor, using the procedure listed before, and then clear your mind again.

Once you have cleared your mind, your next step is to decide how you needed to feel instead, or what ability you needed to have in addition. As an example, you



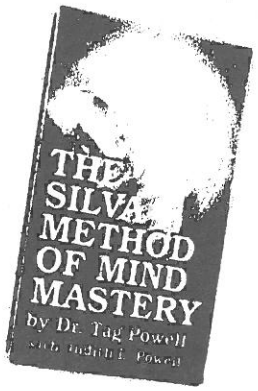
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might have felt tense in the original situation, and if you could have relaxed you would have been able to handle the situation much more effectively, or you might have been confused by the information which was being presented, and you might have liked to have been able to understand it more easily. In the first example, you would find a time when you were relaxed, and in the second example, you would find a time when you were able to understand something. So your next step is to find a way of feeling or a way of responding which — if it had happened in that event — the event would have been much better or totally satisfactory.

Once you have done that, prepare yourself to anchor the "Good Stuff" by placing your hand on your knee (the other knee than the one on which you anchored the "Bad Stuff"), close your eyes, think of the time when you had that resource and squeeze your knee. Then release your hand, open your eyes and clear your mind. Again you will want to test this anchor. Once you have verified that you do, indeed, have this state anchored, clear your mind, because you are ready for the next step.

Now it is time to experience the high-tech world of personal transformation, the "Squeeze Knees Anchor Collapse." Clear your mind, close your eyes, squeeze both knees at the same time and hold them equally for 30 or, even better, for 60 seconds. Just continue to breathe and notice what happens. After the 60 seconds, release both anchors at the same time and then clear your mind.

The next step is to think about the original "Bad Stuff" event and experience how different it is. Sometimes it will be a little different, sometimes it will be a lot different and sometimes it will be totally transformed. Whichever way it was for you, you have had an experience of changing your experience. In my next article on anchoring, we will begin to explore how to use anchoring to more fully transform your experience and life. For now, your next step is to do at least one anchor collapse each day on something, so that you can begin to realize how much you can change from doing something as simple as this when you apply it every day.

❐

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Rene Pfalzgraf *is the Founder of NLP Arizona, Ltd. and has been certified as a Trainer by the Society of NLP. He has a bachelors degree in Psychology, a masters degree in Business and is presently working on a doctorate. He has been providing NLP trainings in Arizona for the past four years, including introductory seminars, practitioner trainings, master practitioner trainings and business training. He also has been involved with developing many new personal-change techniques, including Belief Lines and Values Lines and is co-developer of Lifeline Therapy™ He is presently working on several books relating NLP to business and to personal change. He may be contacted by writing NLP Arizona, Ltd., P.O. Box 2800-291, Carefree, AZ 85377 or by calling 602-252-4840.*

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SPECIAL FEATURE

NLP RESEARCH MATERIALS NOW AVAILABLE ON COMPUSERVE!

By Lyle D. Chubb

The Research Special Interest Section of the International Association for Neurolinguistic Programming (IANLP)* is pleased to announce that NLP Research and Resource listings are now available through CompuServe Information Services. CompuServe is an international bulletin board information service which can interface with virtually any computer and modem hook-up.

The NLP database is currently located within the **AIEXPERT Forum**, under **Library 10**. It contains entries culled from several NLP journals (including the RAPPORTER), Dissertation Abstracts International and many private submissions. In addition, Georgian Bay NLP Centre has included a complete listing of all their books and tapes. The files currently loaded into Library 10 are:

ORDER.ZIP
Download this file to get information on ordering materials contained in the database.

NLPTEX.ZIP
Complete listing of NLP Research and Resources currently on file. Includes authors, titles, sources and abstracts (as available). Updates will be loaded separately.

AI
Listing of references and resources within the database related to Artificial Intelligence and Knowledge Engineering.

BEGIN.ZIP
A listing of books and tapes for people who are unfamiliar with NLP as a model or as a technology. Most of these resources are available from Georgian Bay NLP Centre, which prepared the list.

BIB.ZIP
A listing of resources and references offering bibliographies on NLP studies and resources.

BOR. ZIP
Contains references to business and organizational development applications of NLP technology.

CHM. ZIP
Contains references to chemical dependency approaches from an NLP perspective.

CLP.ZIP
Contains references to clinical applications of NLP techniques.

CO
Contains information on course outlines included in the NLP Research Database and Resource listing.

COM.ZIP
Contains references to commentaries included within the NLP Research Database.

DISS.ZIP
Contains references to doctoral dissertations and research studies into the NLP model.

EDU.ZIP
Contains references to NLP applications in education included in the Research Database.

H
Contains references to NLP applications in the areas of health and sports, drawn from the Database.

INT.ZIP
Contains references to interviews with leading people in NLP.

In addition to these files, the following files are in the process of being integrated into Library 10:

BKM.ZIP
A listing of all books and manuals currently included in the Research Database and Resource listing.

MED.ZIP
Contains references to NLP applications in the medical realm.

MPE.ZIP
Contains references to articles and resources in the area of modeling and performance enhancement.

NLP.ZIP
Contains references to articles and resources in NLP Training.

NRCF.ZIP
A copy of the article written by Gambardella, Chubb, Rawlins and Brossman in response to the NRC study entitled "Enhancing Human Performance."

PAP.ZIP
Contains references and resources related to NLP techniques used in pastoral applications.

RES.ZIP
Contains references to research that has been done on the NLP model and technology.

STM.ZIP
Contains references to NLP applications in the area of stress management.

TAP.ZIP
Contains a listing of all tapes currently available through Georgian Bay NLP Centre; this file will also include tapes made at IANLP's Annual Conference.

SOME QUESTIONS YOU MAY HAVE AT THIS POINT

How do I access this information?
All you need is a computer and modem. You also need to become a member of CompuServe and to join the AIEXPERT Forum. Lyle Chubb has a limited number of

free introductory memberships to CompuServe, which are available on a first-come, first-serve basis. Once you have become a member through the on-line signup process, you can join AIEXPERT at no additional charge and all the files in Library 10 will be available to you.

Once you have downloaded a file, you will need to run it through a program called PKUNZIP to make the file readable. The files are compressed on CompuServe to conserve storage space. If you have problems locating a copy of PKUNZIP, contact Lyle Chubb.

How do I interact with CompuServe?

There are lots of ways to do this, some less expensive than others. The IANLP Research Section has made arrangements with a company called TAPCIS, which is offering its software at a reduced rate to NLP members. TAPCIS is an IBM-compatible software package that completely automates interactions with CompuServe; you do all your typing "off-line," tell TAPCIS to log in, and the whole thing is handled quickly and automatically. If you have a Mac, CompuServe has developed a similar program called NAVIGATOR. You can contact Lyle Chubb for more information on either of these options.

(A personal aside from the Editor: If you have experience using a computer bulletin board or if you don't, using TAPCIS will save you time, therefore saving you $$, since bulletin board charges are based on the time you're actually "on-line.")

I don't have a modem and/or computer. Can I still access this information?

Yes. All data uploaded into CompuServe is kept on disk at Creative Growth Unlimited, 510 West Union Street, Newark, NY 14513. You can call Lyle Chubb at 315-331-0411 for details on getting disk or printed versions of the database.

Can I distribute the information I access?

No. Part of our agreement with contributing authors is that their work will be protected by copyright. All information contained in the Database and Resource listing is, therefore, protected under those terms and we anticipate that you will respect our agreement. If you have any questions about this issue, contact Lyle Chubb.

What lies ahead for NLP on CompuServe?

Many things. If enough interest is generated, we'll make application to CompuServe for the formation of a separate Forum, which will give us significant room to grow. We are planning on having on-line conferences with leading people in NLP today. Each Special Interest Section in IANLP will have its own Section in the Forum, as well as their own Library. Basically, the sky's the limit!

*Formerly National Association of NLP (NANLP).

Lyle D. Chubb *is Chairperson of the IANLP Research Special Interest Section. You can reach him at Creative Growth Unlimited, 510 West Union Street, Newark, NY 14513, 315-331-0411.*

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July 20-August 4, Phoenix, Arizona
NLP MASTER PRACTITIONER TRAINING, *Rene Pfalzgraf;* contact NLP Arizona, 602-252-4840

July 26-28, Toronto, Canada
VALUES AND CHANGE, *Wyatt Woodsmall, PhD* and *Christopher Cowan;* contact The National Training Institute for NLP, 703-979-3835, FAX 703-979-4530

July 31, Worldwide
WORLD HEALING MEDITATION; contact the Quartus Foundation, PO Box 1768, Boerne, TX 78006

AUGUST

August 3-18, Kona, Hawaii
6th ANNUAL TRAINERS TRAINING, *Tad James, PhD, Wyatt Woodsmall, PhD, Marvin Oka;* contact The National Training Institute for NLP, 703-979-3835, FAX 703-979-4530

August 5-11, Phoenix, Arizona
LIFELINE THERAPY™ and INTEGRATIVE BEHAVIORAL PATTERNING™ TRAINING, *Rene Pfalzgraf;* contact NLP Arizona, 602-252-4840

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RESOURCE GUIDE

If you're looking for books, audio and videotapes, and other products covering neurolinguistic programming and related fields, here's who to contact. (We haven't intentionally omitted anyone; if you'd like to be included in our Resource Guide, send us your most recent catalog or brochure.)

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The Changeworks
P.O. Box 5909, Bend, OR 97708-5909, 503-382-1894

Eastern NLP Institute
P.O. Box 697, Newtown, PA 18940, 215-860-0911

FuturePace, Inc.
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Georgian Bay NLP Centre
P.O. Box 1210, Meaford, Ontario N0H 1Y0, Canada, 519-538-1194

Laura Grinder Associates
1803 Mission Street, Suite 406, Santa Cruz, CA 95060, 1-800-338-4667

Learning Strategies Corporation
900 Wayzata Blvd., Wayzata, MN 55391, 612-475-2250 or 1-800-735-TAPE

Metamorphous Press, Inc.
P.O. Box 10616, Portland, OR 97210-0616, 1-800-937-7771

National Association of NLP
310 North Alabama, Suite A-100, Indianapolis, IN 46204, 317-636-6059

National Training Institute for NLP
801 South 20th Street, Arlington, VA 22202, 703-979-3835

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WORLD HEALING MEDITATION

In the beginning
In the beginning *God*.
In the beginning God created the heaven and the earth.
And God said Let there be light: and there was light.

Now is the time of the *new* beginning.
I am a co-creator with God, and it is a new Heaven
that comes,
as the Good Will of God is expressed on Earth through me.
It is the Kingdom of Light, Love, Peace and Understanding.
And I am doing my part to reveal its Reality.

I begin with me.
I am a living Soul and the Spirit of God dwells in me, as me.
I and the Father are one, and all that the Father has is mine.
In Truth, I am the Christ of God.

What is true of me is true of everyone,
for God is all and all is God.
I see only the Spirit of God in every Soul.
And to every man, woman and child on Earth I say:
I love you, for you are me. You are my Holy Self.

I now open my heart,
and let the pure essence of Unconditional Love pour out.
I see it as a Golden Light radiating from the center of
my being,
and I feel its Divine Vibration in and through me, above
and below me.

I am one with the Light.
I am filled with the Light.
I am illumined by the Light.
I am the Light of the world.

With purpose of mind, I send forth the Light.
I let the radiance go before me to join the other Lights.
I know this is happening all over the world at this moment.
I see the merging Lights.
There is now one Light. We are the Light of the world.

The one Light of Love, Peace and Understanding is moving.
It flows across the face of the Earth,
touching and illuminating every soul in the shadow of
the illusion.
And where there was darkness, there is now the Light
of Reality.

And the Radiance grows, permeating, saturating every
form of life.
There is only the vibration of one Perfect Life now.
All the kingdoms of the Earth respond,
and the Planet is alive with Light and Love.

There is total Oneness,
and in this Oneness we speak the Word.
Let the sense of separation be dissolved.
Let mankind be returned to Godkind.

Let peace come forth in every mind.
Let Love flow forth from every heart.
Let forgiveness reign in every soul.
Let understanding be the common bond.

And now from the Light of the world,
the One Presence and Power of the Universe responds.
The Activity of God is healing and harmonizing
Planet Earth.
Omnipotence is made manifest.

I am seeing the salvation of the planet before my very eyes,
as all false beliefs and error patterns are dissolved.
The sense of separation is no more; the healing has
taken place,
and the world is restored to sanity.

This is the beginning of Peace on Earth and Good Will
toward all,
as Love flows forth from every heart,
forgiveness reigns in every soul,
and all hearts and minds are one in perfect understanding.

It is done. And it is so.

The RAPPORTER *wishes to thank the Quartus Foundation for generously providing us with information about The Planetary Commission. For more information and up-dates on the effect of the ongoing World Healing Meditation, contact the Quartus Foundation, P.O. Box 1768, Boerne, TX 78006-6768. Beautiful color 11x17 World Healing Meditation posters can be ordered from them at a cost of only $1.00 each plus $1.25 posage for four or less.*

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