

SOP Spacation (Cont.)

A Lecture given by L. Ron Hubbard
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Third hour of lecture, December the 15th, afternoon.

We have a subject here which is quite pertinent to Standard Operating Procedure, because it really covers from Step Two down. It covers... covers that case to which you will have to do Spacation. It actually covers a Step One case.

But, this... this process applies, then, to all cases. But this case is Four, and then Five, Six and Seven all fall under this category.

And the process you do for Four is to return – the guy can't hold a point steady. It's... you could go right straight ahead and bull through on Spacation. You could do that. But you've asked this person, now, „Be two feet back of your head“ – he wasn't. You've asked him to put out a beam, push himself out of the back – he didn't... he couldn't. You've asked him to hold a point steady – he couldn't.

Now the next step is... next step is „Get a... make a mock-up of your childhood home. Make a mock-up of it.“ And then get him to handle it just in the way you handle mock-ups. After you've done this, you can flip back into Spacation.

You aren't in each one of these cases on this Standard Operating Procedure, going back and doing Step One again, you understand. You're going back upscale.

You get him to get that. If he can do that in Operating Procedure Issue Five, if he can get a mock-up of his childhood home, and then exaggerate what it's doing and not doing, and then change it and position it all the way around and handle it until he can just call up and throw away the thing at will, by creating more of them, by remedying the scarcity of it, by making things more exaggerated about it and so on, you'll find out that you've returned somebody into a state where he can very easily do a Spacation. You will probably not have turned somebody who will immediately be able to step out of his head. You can test it if you want to, but probably not, just on it...

If you did this job superlatively well, uh... he would be able to. But we won't count on you doing a job that is just ne plus ultra super, not because you couldn't, but because it simply is putting too much details and too much stress on one step of a case, that's all.

So this next one is: Can he get his childhood home back? Get a good mock-up of it and mock it up and handle it. That's your step.

And let's say that he can get that mock-up – he gets it immediately – so you've said, „Be two feet back of your head.“ Then you've said, „Put out a beam.“ Then you've said, „Get

a point.“ Now you say, „Get a mock-up of your childhood home.“ Not a facsimile of it, a mock-up, see? You could change it around to make sure it’s his... his mock-up. You’ve said that. You get that, and then you just simply go around, position it in space, change it, change color, do other things with it until you can control it, utterly. Then you go back up to Step Three and do a spacation.

After you’ve done a Spacation, you can ask him to move out of his head with beams, if you want to, or ask him to step out of his head – it doesn’t matter what. You just go right on through with the routine then of Space... of Step One.

So, that’s the... that’s the extent of Four. Four has to do with the old house. ‘Cause of course when you do this you’ve picked up his anchor points. Bam! You... he’s probably still running on these anchor points. Even though he had an office which covered eighteen floors of the Rockefeller Plaza and even though he was very loose in the way he lived, or... or anything, it didn’t matter. Any one of your conditions has nothing to do with this. He’s probably still running on the anchor points of the old house. Probably as he sits there at this mahogany desk which on Saturday nights is used as a skating rink, and so on, he’s still using a shanty eight miles south of the slum into the slumier slum on the south side of the car tracks, or someplace. He’s probably still using those orientation points which is what spoils his manners and everything else.

That’s right, ‘cause he’s orienting everything he’s doing against not just the conditions of his childhood – yap-yap-yap-yap. I mean, good old child psychology! Somebody give me a tommy gun! Uh – he isn’t doing this. He just happens to have only a couple of anchor points. And he hasn’t got an anchor point on 42nd and Broadway, or one in the Bronx, although he’s working in Rockefeller Plaza. His anchor points... he’s lost. He’s badly lost. His anchor points are over in South Keokuk or North Bergen or... or someplace or another, and they just have no relationship to the anchor points he’s using and he can’t fit the same space in, and he’s never been able to fit the same space in at any time.

And it changes, of course, his mode of existence. He couldn’t help but change his mode of existence because he’s got to fit in with his environment, hasn’t he?

We’ve been taught so long that man’s salvation depends upon his ‘adjusting to his environment’. So his environment is not Rockefeller Plaza with a thousand square yards of desk. His environment is Shantytown.

Where his anchor points are, that is the environment in which you will find him. If his anchor points – and excuse me for introducing Space Opera – but if his anchor points are 18 planets away and that society is strictly uh... tooth and claw; if... if... if it’s a society in which... which a man is... is only worth as much as he has in the bank, where justice is delivered only to those who have the wherewithal to buy it – uh... in other words, a society you wouldn’t even know about – he’ll be operating on that society because his anchor points are there and he doesn’t have anchor points here. He’s clipped back that early on the track, and he’s not even using this lifetime anchor points.

But you can make him go through and jar out of the old anchor points by showing him that he had earlier anchor points in this lifetime, namely his childhood home, and then you use those to reorient him. But, by doing what? By pointing them out? By mentioning anchor

points to him? He may keep telling you, „The fire plug at the corner of the house – I can't seem to do much with it! It's just there.“

And you say, „Well, you work around. You want to get that fire plug moved.“ The whole house, you'll find out, is probably turning on that fire plug. Only you take it, say, „Turn the mock-up around now.“ It's pinned on that fire plug and the mock-up just suddenly swings around on that fire plug.

Very interesting condition. You'll finally get this up to a point of where he – also, it might have been a temporary anchor point. He might have some kind of a temporary anchor point. He's got the house as a sort of a general setup of anchor points and the instant in which he's stuck on the track, with that, had some particularly interesting feature – snowman. Uh... he fell and broke his arm or something of this sort. Big crash, and he'd just built a snowman. And you'll find the house there, the fire plug there and the snowman there. And he's sort of orienting on the snowman. And the house will swing on the snowman. You won't be able to do anything with it.

There'll be some object in that mock-up with which he can do nothing. Don't point it out to him, just make sure he does something with it, 'cause that's his anchor point.

There's the temporary anchor point, then, which is the incident in which he's stuck – and you don't need to know which incident he's stuck in. And there's the childhood anchor points. And those will all be sort of nervous to... to him. I mean, pardon me, he's nervous about doing anything with them, because he knows if he moves those, he's lost – although he hasn't seen them for 30 years. If he moves them, he's gone.

All of those things assume enormous importance to him. And what you're doing in a Step Four, is you're just plowing this guy up, because it's certain that Step Four is not in present time even though he's very sane, very efficient and a good guy. It's just a lead-pipe cinch that he's not in present time. He's in present time up to Three, but Step Four, he's not in present time.

And that's the dividing point. You know that for sure he's not in present time. He knows he's in present time, but he is orienting severely by the past. Therefore, if he steps out of his head, he knows he's liable to step right straight into the Battle of Trafalgar. If he steps out of his head, he's liable to step straight into uh... the middle of a war he just went through. See, he's not in present time. The reason he can't step out of his head is, he isn't here. And he's liable to go on.

We've already a... The borderline – when we have passed from Step Two on to Step Three, we've started to move a bit out of present time. But we don't get noticeably out of present time until Step Four – Case Four.

Now we started in... this person was collected at a point and in a point only in Step One. And from that point on he is dispersing. He's in, you might say, negative space. In other words, he's in space that isn't here, he has anchor points that aren't present, he has all sorts of odds and ends, and we're trying to remedy those, then. Step Two, Three, Four. The reason why he has to use beams to get out in Step Two is, of course, the fact that he is unable to change postulates. But he can make a beam.

All right, that... that's... They're very simple then, isn't it? Now we got right up to Step Four. Now let's take Step Five – I'll cover that with great rapidity. That's just Black and White Control Processing. We're actually back to something slightly resembling Three. We want a spot... this guy. What characterizes him is he can't get a mock-up. We find out he can't get a mock-up because he can't get the old homestead – simple. He can't get the old home, so we know he can't get a mock-up. So in view of the fact that he can't get a mock-up and can't control a mock-up, we know we've got to handle, then, because if he can't get mock-ups well enough to mock up the place he was raised, he can't get mock-ups – not worth a nickel. So just don't worry about it from there.

And your next step after you've found out he couldn't get a mock-up, would be a simple... you... you said, „All right. Can you mock-up the house in which you were raised?“

„Ohh-hahh-yayy-mmmm-te-dash-mmmm-hahh... houses keep flying through here – ahhh-mmmmmmm-mmmmm...“

You could go on with that for a long time. Don't go on with it any time at all.

Up to this point you have said, „Be two feet back of your head.“ He wasn't. You have said, „Put out a beam and push it against your forehead. Now push your forehead two feet in front of you.“ And he was – or he wasn't. I amend that: You said, „Two feet back of your head“ – wasn't. „Use a beam, push yourself out of your head“ – he didn't. „Put a point out in front of you and stabilize it“ – he couldn't. „Get a mock-up of the place you were raised“ – he didn't.

The next thing you say to him is „Take a black spot and put it on the wall.“ And that is a Step Five.

You needn't inquire any further in this case. You needn't, really, inquire any further. You understand that you can take these later steps and you could... you could interchange them. I'm recommending them to you in this order for a good reason: It'll save your time. It'll save you lots of time, if you do them more or less in this order.

All right, we've got that Step Five, „Put a black spot up on the wall.“

He tries and he tries and he says, „I can't do it with my eyes shut, but I can do it with my eyes open.“ Okay. You've got a Five. You work him from there.

How do you work that thing? You move the spot two inches to the right, and you move it two inches to the left. And he says, „There's lots of spots up there too.“

You just say, „Pick one of them and stick it with that.“ Until – and you work with him, no matter how labouriously, with his eyes open or his eyes shut, until he can put a black spot up there and turn it white and shift it and turn it black and shift it and know he's shifting it and know that it was he who moved it, and that it was his black spot. And you just WORK with that.

If he gets too many black spots, make him get a lot more black spots and then cut it back down again. Exaggerate those conditions, in other words. Run a cycle of action on what he's doing. Black and white control processing.

Now don't mix that up with Black and White processing. Black and White Processing is Technique 8-80, and that sort of went by when you weren't looking. And I got a letter from an auditor this morning, he's been all over the East uh... the West Coast. And he's uh... been using what? Black and White Processing – Technique 8-80. He was having tremendous success. He's just been having a fine time and he wrote in to say how well it worked. It works. But this is not the same process. We're not interested too much in a chronic somatic as such to be handled by Black and White. Mock-ups handle them faster. Or handling and exaggerating the actual disability.

Did you see me process that pilot the other night? I gave him a lot of mock-ups. One of the reasons I gave him those mock-ups is 'cause I like General Bradley, and uh... we obviously had somebody who was stuck in a space hat. Remember, he couldn't... he couldn't break that bowl with that ear in it? No, that would be painful, and that sort of thing. Rough deal.

And then when we finally knocked the thing out, don't think that that was just the technique that knocked it out. It wasn't. He was then ready to use that technique, and I just did it very directly and made him exaggerate the buzz in his ear. And then decrease it and then increase it and then decrease it. And finally get the other ear ringing. Now make the other ear ring. First I had a statue out in front of him there and made its ear ring. And then had him shifting from one ear to the other ear until all of a sudden he was... had it off in one ear and on in another ear. This sort of struck him as odd, and we turned it off in both ears. Now that'll probably come on again, he probably won't uh... pick it up again... do it, but it will come on less. Although I told him all he had to do was anytime it came on, was make it louder. He's handled it well enough by this time that if he'd just do that one step, he'd just make it louder, it'd go off again. If he'd just... demonstrating to it, he could hold it, he could do it.

That's just a quick patch-up, and you handle any of these chronic somatics this way. So we're not talking now about Black and White Processing. It's a very interesting process, and all that sort of thing, and... Nice to know that those things do all those things and that there was a process there, and so forth. And you're talking about Black and White Control Processing.

And the level of importance is that Black and White Control Processing as a discovery is many times more important than Black and White Processing. Don't underevaluate this little, innocent simple technique whereby the fellow puts a black spot upon the wall and finally holds it there. And don't glance over it and walk away from it and say it's not important. You've got a preclear who is in the dark. He's seeing only blackness. He can't control a mock-up, he can't get anything but the vaguest concept of a mock-up. He can get a concept of it. He could imagine that he was getting one – not good enough. A guy either has a mock-up or he hasn't a mock-up.

So what do you want in this case? You want a black spot up on the wall. And he says, „Am I supposed to see it?“

What do you tell him in that case? „We want you to see it, no matter how thinly. Eyes shut or eyes open; we don't care. We want you to see it, no matter how thinly.“

Now there are other little techniques that are quite interesting. This fellow is really in agreement with the MEST universe. He's gotten down and agreed with the MEST universe until he's just grovelled in the dust. He hasn't any energy manufacturing left or anything else. He may be a very good guy. This has nothing to do with character. He might be a very savvy individual. He... he might be able to use good logic and do remarkable things, but these steps are not steps that are associated with ability, where it comes to handling the MEST universe. They are not steps that fit in on a tone scale. They're just steps of how far a guy is into the MEST universe at his level of the tone scale. And the further he is into the MEST universe, the less he can make his own. And we're trying to make him make his own universe. We're trying to head for the creation of mock-ups, their variations, and the creation of space.

If we turned over to this fellow and we asked him to do something in the MEST universe, he probably could. He'd dig in just a little bit deeper. But he is fixated on the MEST universe. He is convinced! The MEST universe has convinced him, and you will find out that it has knocked him silly. You'll find out this person has led a very tempestuous life and many things have displaced him in space. A lot of dreams are dead or blown up. He may have lived four or five lifetimes that would have killed a normal human being. Well, let's not be critical of this person just because he's a Step Five. He has a disability in our eyes because it blocks the route to a fast process.

And actually, I don't know of any process except irresponsibility and responsibility – running that, and running DEDs and DEDEXes as such on him, long hours, long, long hours of this – that'll snap him into line so that he can eventually become a theta clear.

I'll tell you a lot more that's wrong with this fellow the last half of this hour, e... under a general subject. But all we're interested in here is the ability to control a black spot. The ability to control a white spot. Make it increase and decrease in size, make it go away. Make it come back and go away. Let's put a black spot under control. That's all we're trying to do with this case.

And we work Black and White Control Processing and I don't care how many hours we work it. We work it until he's got a positive action there that can flip a black spot up on anything; turn it white, make it big, make it small, turn it off, put it in last year – do anything with it. Throw it up on another wall – do this and do that until he can handle that black and white spot.

Don't start leading into this technique as an invitation to do a mock-up. Do it for itself. Do it for itself with this guy.

Do you know that most of the people you've got doing mock-ups can't do it? Throw a real black spot on the wall that is actually sitting there on the wall that they can see on the wall, and then turn it off, turn it on, move it here, move it there, and get instantaneous action on that black spot. It's quite a technique all by itself.

Now let's just make up our minds if he didn't answer up instantly to Step One, Two, Three and Four that we're going to go into Black and White Control Processing on this fellow, almost on the order of it's mud from there on down. We're going to get him so thoroughly accustomed to being able to turn on and off black and turn on and off white that he hasn't the least or foggiest notion that it's difficult or there's any question about his handling

blackness. And that's all we're going to do with him. We're not going to shift over and do some other technique. And just because he can suddenly get that black spot, suddenly run him into Spacation. He's in no state to run Spacation – not even vaguely.

Now this fellow, to a large degree, is usually under the heading of what we will call for our own notebooks, an Invader classification. He feels quite... quite upset. If you'd caught him a few years younger he probably would've had full perceptics. He probably could have been theta cleared in a very short space of time. But life catches up with these boys fast.

The paymaster is sensation – sensation. They want sensation out of the MEST universe, and they start picking up sensation from the MEST universe and it makes a one-way flow from the MEST universe to them. Then they can't make up any energy and throw it out again.

What's wrong with them is hands and feet, and unable to create energy. And if they created any energy, they would practically perish with the feeling of horror of having done so. It is a sick feeling that uh... I have seldom seen in any other line or level. I've never seen anybody feel, really, that degraded in real life. It's quite remarkable – quite remarkable.

Now, you'll find some of your preclears, after you've done mock-ups for a while – and you've done a Spacation and you've done quite a lot of other things and they're just getting along fine. And one day they go sag! What did you hit? This guy has an Invader spiral. He's got space opera on the track and something slapped him into it. And you didn't get rid of it, and you hadn't caught it earlier.

So don't think your Five is the only Invader.

How do you handle it? Mock-up hands, mock-up feet and mock-up energy flows going in all directions, till you've finally got this fellow totally capable of being able to put out a straight energy beam from himself to any object, clearly, quickly, and turn it off and turn it on. You've got to rehabilitate his use of handling raw energy.

Now your Five should be worked until he has enormous positiveness on black and white spots, until he can vary them and turn them into crosses and make the crosses cross, and have a white cross and a black cross, and make those cross; and a white circle and a black cross and make those cross. And put 'em anyplace – ceiling, floor – and make them persist.

And if anything starts happening when he does this, just keep on making him make black crosses and white crosses, white spots and black spots. You'll find out once in a while that it may pay you to exaggerate the condition – may pay you to. But it's a dangerous thing to do, I warn you. Because this fellow is so close to the fringe when it comes to mock-ups. He's so afraid to see something not real, that he'll practically spook if you suddenly flooded him with all sorts of things. This guy's got all sorts of things. This guy's got all sorts of things.

He's got things like big spinning discs and racing lines and... and beams that are... suddenly will appear in his... in his facsimiles. What you do is take a MEST universe equivalent of these objects and make him work with them, if you're really doing it. He'll get quite sick while you're working with him. He keeps seeing a wheel. And you'll get black and white spots and so forth. And he keeps seeing a wheel and he keeps seeing a wheel. Well, stick with

him with a real wheel. Put an automobile wheel down there and rotate it and monkey with with it for a while. If you run it long uh... enough, he'll be all right.

But there is a danger when you're running such a level case that you don't run him long enough on the process and you'll have to pick it up on black and white spot processing.

Now this stuff will really key out on black and white spots. He can... you can insist on his handling black and white spots until it keys out.

All right, when I talk about exaggerating a condition, you'll find an awful lot of fellows who are just getting mock-ups and they're just doing fine as long as you give them mock-ups bop-bop-bop-bop-bop-bop-bop. Don't give them mock-ups, though, bop...bop...bop...bop. They can only hold on for a split instant. They can't conserve the mock-up, very often.

All right, very often a guy will tell you also about some visio he had in childhood (if you want to play around with this it's all right) some visio he had in childhood. He keeps seeing all of these faces, and the faces would keep coming in on him and he couldn't get them off, and so forth. One chap told me that he used to regularly, when he was a little boy, stare into a flaring lamp for an hour at a time so he wouldn't see these faces so he could go to sleep. Every time he'd start to go to sleep, he'd see these faces. So he'd have to stare into the lamp.

Childhood is really – if you only knew it – a time of very bad terror. These things start keying in one way or the other and there's no ARC with a grown-up on the subject. Grown-ups know that babies just arrived and they're brand-new and they don't have any past or background. There's no reason for these nightmares except some of the stories they've been hearing. And they know all about this. They don't know anything. I'd do a lot before I'd put a child to sleep in a dark room, believe me. Brrrrrrr! What do you want to have on your hands? A three-year-old who... who has got an electronic incident in full play? And how would you like to have to live with that for the next three years, huh? Keep putting him in the dark and putting him in the dark and he keeps protesting and he wants to come out again. You put him back and put him in the dark again and he comes out and he protests and he's saying he can't do it and so on. So, because you're big and strong you take him by the throat and throw him into bed and say, „If you get up out of there again I'll shoot you dead!“ and turn the... close the door on him and leave him in the dark. Then you wonder why the kid gets sick?

Boy, boy, there's real stuff waiting for him! Real good stuff. If he's demonstrated a fear of dark in the first place, he's had something to do with deep space, just automatically. It means electronic incidents.

Another thing, it's kind of bad to leave a beam shining across a kid's room – just a streak of light, a solid streak of light going across one corner of the room, because it'll seem to get solider and solider and the kid after a while will jitter on it. He'll wake up suddenly and he'll see this thing, and that's just no good. Somebody's gunning for him.

All right, so much for that. Black and White and Control Processing consists, then, of Black and White Control Processing – that's right. And that's what you do with this fellow. And then you move up into Step Four. We've... we've got a different modus operandi, you see, with this Standard Operating Procedure. We're going to pick him up at the lowest step

we can, and then we're all going to do all the steps backwards until we get to One. So we're going to hit Four, Five – Black and White Control Processing. We get him so he can do it. Move him to Four. He gets the childhood home, mocks it up, tears loose of the anchor points. Take him to Three – Spacation. Take him to Two – put out a beam and push himself out of his head – or just be – Two or One.

All right, and then you go on with the process of One, which is to make yourself a theta clear. What's Six? Six – the best process I know of for a Six is by experience. And until I experiment with other processes, I'm not going to recommend another thing for the Six, really, except ARC straightwire. And one of the best sources of ARC Straightwire of which I know, is SELF ANALYSIS – just straight off.

But the peculiar attention should be paid in that to re-establishing his certainties about something. And there's no reason to go and take a drive off on new, fancy processes which have not been adequately tested. This is not Fairhope, Alabama, uh... it's not Squirrelville-on-the-Colorado it's not Meningitis-on-the-Topeka. And ARC Straightwire has pulled more neurotics up through the band than I know of, because ARC Straightwire... your Step Six is a neurotic step. If the guy can't do any of these things and if he just gives up on a Black and White Control – he can't do that – dive in, fella! ARC Straightwire – good, old-time, covered in SCIENCE OF SURVIVAL, and so on. If you just follow the directions of the old American edition of SELF ANALYSIS – „Can you recall a time when...“ and then particularly the last page, „Remember something that's absolutely real. Remember something that's real to you. Remember a time when you were really in communication,“ and so forth. Just orient him and at least find him in the MEST universe. He's not only lost his own universe, but he's been driven out of the MEST universe too.

This person, by the way... you go down the line on this and these various levels, you find yourself somebody who is disabled, evidently is a little bit zing-zing on you, doesn't seem to be quite balanced – remember that that is a test. And there's no reason to change it at this date. For two years that's been snapping neuroses. Or it's at least been making a neurotic out of psychotics. That's a... that process, for some reason or other, is a pluperfect killer, and that is ARC Straightwire addressed toward finding a time when he really felt in communication with somebody; when he really felt somebody loved him, somebody else felt he loved them; and when he was in full agreement with something or he wasn't in full agreement with something – a time which was completely real to him.

Do you know you can see a case go „Snap!“ right up, a jump in tone?

And by the way, that's one that I could get awfully red-headed about. Auditors have known this since time immemorial. It's been taught to every auditor that ever went through any class anywhere, and I have, by God! picked up cases that were being worked on heavy incidents being mauled around, this way and that, that had never been asked this question.

Here this guy is. He's got glasses eight feet thick, he's looking out over a... a mis-construction of body, he's fallen over... over sidewalk cracks, he's... he's... he's just stumbling around, he's lost... he's gone. And somebody says, „Well, we can't do anything for the case because he can't run an engram. We tried to run birth on him eighteen times running. He doesn't seem to get any perceptics when we try to run birth on him.“

By the way, there's still clowns out in the sticks that are running birth on people. There's still those. I... there's one pair of auditors in particular that have been running birth on people now that I know for two years. They have had not one success in those whole two years. And they keep running birth on everybody they get their hands on. Wonderful! Just gorgeous. They're both stuck in birth, of course. And by tacit consent they won't do anything about it.

What about this? Every auditor has been trained in this, and every once in a while I get ahold of one of these cases around, and the guy is falling all over himself and nobody is asking these questions: „Can you remember something that is absolutely real to you? Can you remember a time when you were really in communication with somebody? Can you recall a time when you really agreed to something? Can you recall a time when you really agreed with? Can you recall a time when you felt some love for somebody, when you knew they felt some love for you? Can you recall those times?“ That's the total list, right there. Just those questions.

And have this fellow's case break! Sounds fantastic! I mean, you keep giving out this little... little... this little piece of information. It could actually be written... written on the inside of a matchbox cover. It could... you could just... I... I sometimes feel kind of inarticulate about it – because it's so simple. All you do is say to this person, „Can you remember a time that's absolutely real?“

I've been handing that out as a datum and handing it out as a datum and I still find people that have never had that question asked, who are just strictly fruitcake. And somebody's trying to run something... trying to get into communication with him, saying... they come around and complain to you, „Well, your technique there doesn't work uh... and uh... this Effort Processing isn't so good, and running engrams don't work. I've had this preclear and I've processed him now,“ (Let's tell a real lie. Let's do a winner on it), „18 thousand hours.“ In other words, „I've processed him uh... eight hours simultaneously every hour, for the last eighteen years, and I haven't been able to get the case break.“

And then you get ahold of this case and you ask him that question and the case snaps. And then the auditor goes around and says, „Well, it's just because he's got altitude, that's all.“ This is... this is... this is incredible. So... so don't miss that one on... on Step Six.

And if a guy looks pretty tippy on his pins to you, or if you go... as you go down the list – Brrrrrrrr – this person says, „Oh, yes – yes. I get this... this beautiful home of my childhood. Yes, this beautiful home. Yes – yes, I get this beautiful home.“

You say, „Can you remember something that's absolutely real to you?“ like that. This guy is observably off. He's off the third rail. He's being pushed down the track by the weight of the society.

Now that's... that's one that in any auditing, and so forth... So as I say, that when we drop from Step Six and Seven toward a new process we're, quote, 'hauling coals to Newcastle'; we are building up new electric shock machines for Menninger; uh... we are doing some other completely unnecessary action; uh... we are electing a new congressman – uh... it doesn't matter. It's just something that doesn't need doing.

Why? Because cases have been breaking all over the place. When a guy doesn't break a psychotic on Step Six, that boy isn't any good as an auditor, that's all. He's so darned scared of the psychotic that he won't have the psychotic long enough to break the psychotic's case.

If a person doesn't want to have a psychotic around him, if he's afraid to have a psychotic around him, he won't take possession of a psychotic long enough to break the case. That's very obvious to you now at this stage of the game in your training. If he's busy running away, he'll make the person more psychotic.

And as far as Step Seven is concerned, we've still... we're still... we... we – by the way, I was using this process 18 months ago. This is not a new process, „Where is the light switch? Can you remember me? Who else do you remember around here? Where's the wall?“

Now we can just modify it and we know why that process works. Been using this process for a long time. Didn't quite... too well aware of why it worked. Well, it's Q-1 is why it works. Get the guy to locate things.

Now we can do it a little bit better, but we're still doing the same process. Get him to locate... get him to locate that wall. „Find that wall. Find that anchor point. Where is it? Find that anchor point. Find that one. Find that wall. Find that light switch. What's the realest thing in this room to you?“

The guy all of a sudden looks around for a long time and he finally says, „That bedpost. What do you know! The bedpost is real!“ He'd go over to it and tap it lovingly.

Now if you had a small statue, a statuette, or any aesthetic article – a real, good aesthetic article – a picture, something very aesthetic, and you were to go into an insane asylum with that thing and set it up, you would show these people and they would see for the first time something that was really real to them. That's what aesthetics do for people – it's real. And would you just drop it at that, and say, „Okay. Sit there and look at the Virgin Mary“ or whatever it is? You'd never show her, by the way. Get a nude, if anything. Virgin Mary, all those statues, are remade statues of Isis. You still find them in catacombs, by the way, and it says on the top of the base, it says „The Madonna“ and turn them over real quick and look at the clay on the bottom of them and you'll see the Egyptian symbol of Isis. They just imported Isis and Horus who was found in the bullrushes as a child. They took those statues and that became the early Christian statuettes. Very amusing.

Uh... so some aesthetic item which has no real religious connection. But it... it suddenly gives them a reality. They can see it. They know it isn't going to hurt them because aesthetics ordinarily are not force. If you'll notice, the whole race sort of is on a tacit consent about making anything forceful really beautiful. They... they... they... they play off the majority of the items which they manufacture which are destructive and they make them ugly, not beautiful.

Take a tank. Boy, that's about as aesthetic as a pig.

All right, let's take a look, then, at uh... this contact with... Let's locate something in the real universe. You've got to bring this guy into the real universe before you can get him into his own universe. And you've got a double bridge to get when you've got a psychotic.

That's why, if you take a psycho or a heavy neurotic, processing him until he finds something in this universe – the MEST universe – which is real to him, is effective; because he has been driven out of one, home universe, two, MEST universe. And he's not in the MEST universe. He's not in any universe. He just goes into some facsimiles or something. So you want to coax him out of that facsimile into the MEST universe. And then coax him from there into his own universe. And not necessarily take a long time to do it.

The steps are orientation in his immediate present time surrounding.

Now you'll notice that they'll fly around the room, or they'll just sit there like mad, and you can't do anything with 'em; you can't get them to give up anything. You can't get 'em... in communication with 'em. What are they doing? They fall into these categories of cases which I gave you, and one of those categories of cases is 'holding on'. The other is 'holding on so bad, they abandon'.

All right. Now, they're... they're sitting there. You can't get anything out of them. This is a Step Six – Seven. Six or Seven. You can't get anything out of them. They are... now you... you kn... you know this guy's probably holding on. If you put him on an E-Meter and say, „Are you holding on?“ the E-Meter goes 'zong!' – it'd drop. That's true of upper level cases, too. They're holding on too. I mean, there's just more of it down here at the bottom of the line.

Furthermore, the particle, space, has become an object and a word is an object and time is an object when you get these cases. You see, in this wise, a Six and a Seven do compare with the tone scale. But don't... but don't... this... this whole process – this Standard Operating Procedure – is not aligned on the tone scale. You get that idea. It's just accidentally that Step Six and Seven line up with the tone scale. These people are psychotic. When they can't do any of these things, they're... they're... they're – good-bye.

Uh... by the way, some psychotics can do the upper ones, so you see, this is not a... not a tone scale thing. You say to some psychotic, „Be two feet back of your head. You're there? Good! What postulates would you have to change about being crazy? Fine. Okay. Where's your clothes? That's right. You can go home now.“ You think I'm kidding you? But that... that's... that could be it.

So, it doesn't matter who you're working with, you see, you work Standard Operating Procedure. I told you at the beginning of these lectures today, that's any case. That's the psycho, too.

And you get down into the lower bands, you can't attract his attention or get him to do any of these other things; you have to do these lower band things, which is to get some accessibility. And then you go right on through the rest of it.

All right, so what's the score with this boy when you get him... get him oriented and you find out that he's not – pardon me, not to say 'oriented', that's a technical term – uh... when he's holding on, you've discovered he's holding on, holding on. You come in and you say, „Well, now put your purse down on the chair.“ And this person has been in there for six months, or been home and wouldn't go out of the house or something of this sort since the

baby came or something. You say, „All right, now, let's put your purse on the chair.“ She's been sitting there holding that purse all this time.

„No-no! No!“ Look at you... finally decide they can trust you. And they may go so far as to let you hold it for them – maybe. But to put it on a chair where nothing's holding it? Uh-uh! Maybe they're so good that they'll eventually be persuaded to put it on the chair. Do you know that that starts to break their case at that moment? They have an object and they put it away from them. You just handle it by separating them from objects. That's all – you just separate them from objects.

They're just holding on, that's all. They're just holding on to everything. They're holding on like mad. They're sitting right in the middle of inhibit – loss. And they've had to hold on a lot of things in their life, so they're just holding on. They... they know that that's all they can do.

So what do you do with this case? You maybe get them to let go of something. But is that trying to exaggerate their condition? No, we follow the same rule of the cycle of action, all the way down along the line. We give them things.

You go on out and you find scrap paper and you find chewing gum and you find some more pocketbooks and you find some pillows and you find some other things. Present time objects, see. And you give 'em to them.

What's the treatment they get in a... hah! hospital? Everything is taken away from 'em – including space and all objects. Well, if you could give 'em back some space, if you could just give them some MEST universe space and you could load them up with objects, it'll break the cycle. They say, „What do you know? There is some plenty around here someplace. Maybe I'll part with the... I've got all these o...“

By the way, be fully prepared, if you're really processing at the bottom of the scale, for this person to take all these pillows and just hold them tight and not give one back to you. But they might exchange a pillow for a word. That's right. They're going to exchange a pillow for a word, or a pillow for a phrase, or a pillow for a mock-up, anything, any kind of a deal. But they'll deal, deal, deal – trade, trade, trade – conditions, conditions, conditions. Good Christ! They remind you of an oilman or something. Deals! Big deals – big dealers. „MEST! Oh, that's important stuff.“

When MEST gets too important to somebody, then he tries to hold on to it like mad, he'll go mad trying.

And the next stage of psychosis is – you just look at the other condition. And the other condition is they're giving everything away. So you get down to Step Seven, they're either holding on to everything or they're giving it all away. You try to put clothes on them, they throw them all off. You try to put sheets on the bed, they throw them out the window. You try to put anything in that room, they throw it away. They... they... they... they just know they can't have anything.

So you get them to throw all sorts of things away. You point out they've missed three or four items in the room. You give them a stack of things to throw away. You give them newspapers to throw away – old newspapers, give them old magazines to throw away. Give

them all sorts of things to throw away. Just exaggerate the condition. They'll suddenly realize they acquired these and threw them away. That's a heck of a note. They'll realize that suddenly.

And then what do you do? „Remember something that's real to you“ – right on back up the line and Black and White Control Processing. Or let's mock-up the old home town – right on up to the top of the tone scale. We won't care how, quote, 'crazy' or how raving mad a Step One, a Step Two, a Step Three, Four, Five, Six or Seven is, it just so happens accidentally that nobody gets into Step Six or Seven unless they're crazy. Nobody gets that bad off unless they're really mad. ((Voice:))... for laughs, really. ((LRH:?)) All right. I'm glad he explained it was for laughs.

No, you understand that a... that a Two, Three, Four can be just as mad as a Seven, though.

Now what'll you run on this? Well, you can sometimes have to do the darnedest, most unusual things, in some cases, so you have to be versatile. You have to know all of this stuff, some thing that seems to be called for at that moment, and you just do it.

You could do the thing which is given to you on the formula and get away with it every time. But all of a sudden we've audited this person, we've said, „Be two feet of your head,“ and they did a bunk for Arcturus. Huh! That's not in the school solution. Well, that one happens to be, but there may be some that aren't. You just do the same. Just... just... just you've got – my God! You've got Flow Processes and you've got dichotomies and you've got Mock-up Processing and you've got Control Processing, you've got Orientation, you've got Spacation – all of these things.

First and foremost, you have to be in communication with the person. So you've got processes which get you into communication with him. That's right. There are processes. I just gave you one. They got too much, so you give them more. They haven't got anything and they don't want anything – take it away.

All right, a person will be sitting up on the ceiling grinning at you ghoulishly, with a head the size of a tennis ball, screaming the glee of insanity and five minutes before this you were talking to her; she's a perfectly sane girl. Completely sane, sober, conscientious, polite. A little bit... well – but polite. A good wife, good mother. Good normal homo sapiens. And you, all of a sudden, said, „Well, all right. Put out a beam and push your forehead two feet forward.“

And she suddenly screams with laughter and plasters herself up against the ceiling and sits up there and says, „Heh-heh-heh-heh! Try and get me down now! Heh-heh-heh-heh!“

And you say, „That... well, that wasn't in any of the lectures.“ There will be situations that aren't in any of the lectures. I would hate for you to go out and be calm as an oyster all the time. If I... if I... if I thought for a moment that I was the only one who was going to have to do any worrying in the preparation of Scientology, I'd feel very bad. I want you to do some worrying too.

So I could tell you that there's all sorts of things liable to happen. Sometimes it isn't a thetan. Hmmmmmmmm. Sometimes what comes out of the head – ummmmmmmmm.

No, no, I'd better... I'd better make it straight. It's always a thetan that comes out of the head. But sometimes he sure doesn't bear any resemblance to himself. Nice girl – she's sitting there on the ceiling. What am I going to do? Let's see. It costs, I think, 25 pounds a minute to call London, and uh... Ron's in London. He couldn't process this girl for an hour over the phone. Do I... even if I did get somebody to process her over the phone, would I hold the phone up to her on the ceiling or hold it...“

So, no. Just uh... whatever they're doing, get some more of it. And remember such factors as glee of insanity... irresponsibility, irresponsibility, irresponsibility. You can get very... you can use old processes if you want to. „Get the beautiful sadness of being responsible for everything on earth. Now get the beautiful sadness of having this beautiful tomb for having been responsible for everything on earth.“ „Yes, yes.“ They can get that. „Boy!“ they say, „that's phoney.“

You say, „Get uh... run Rising Scale on the beauties of uh... being somewhere else.“ But whatever you do, do something and do something effective. Action is always superior to inaction.

So uh... if you lose your nerve at any one of these points and you do get a preclear all fouled up and you find out that he was sitting on the 20th Century Limited tracks and the train came by and ran over him and the body dies there, and so forth, just report it honestly to the police exactly what happened: The person died of heart failure – and you were having a quiet social chat with him and afternoon tea.

Actually, there's no danger in that happening. The body keeps on running – much...

Now one of the things you shouldn't do is try to overload the guy's capacity as you come down the line. I mean, let's not... let's not brutalize him. Let's... you can brutalize some preclears – sometimes you have to. The guy's perfectly well off, he's not in bad condition, he... he's just getting too darned self-determined to be processed. Do something to bring him down tone scale – scold him a little bit so that you'll get some more processing, and then he'll go back up tone scale again, or something of the sort.

It's something like giving somebody a... they used to try to get people on these old Mathesons. They used to invalidate them until they could get them back on the dial and read them so that they could be processed.

Well, now we have here gone over this Standard Operating Procedure pretty thoroughly, and it is different than described, in that you go from Step One down to Step Seven and then you go back up the scale. See, you don't just flip back to Step One every time he makes it. This is a different type of process. If you make him accomplish Six, go to Five. If he goes to Five, go to Four. If you accomplish Four, accomplish Three and then Two or One.

And just uh... if he... if you've got him down to Three, then do Three, then do Two, to One. It doesn't matter one way or the other. If you've got him to Five and you accomplish Five, then accomplish Four, then accomplish Three, then accomplish Two or One.

Well, now that's... that's your process. I dare say we ought to have a rough draft of that process mimeographed and given for your... an insert here. But from what I've told you here, as often as I have told you and as hard as I've explained to it, what's Step Three? Voice:

It's that spot business. Black and White, spot on the wall. LRH: Shoot him. Shoot him. What's Step Three? Voice: Spacation. LRH: Spacation. What's Step Two 2 Voice: Uhhh – be behind your forehead two feet. LRH: That's right. That's too slow, though. What's Step Five?

Voice: I'd better change some postulates. I'm getting caught off base. LRH: Your preclear will always catch you off base. What's Step Five? Voice: Black and White spots.

LRH: Right. What's Step Seven? Voice: You remember something real? LRH: That's Step Six. What's Seven? Voice: What room? LRH: That's right. What room? That's right. Okay. What's Step Two? Voice: Uh... push your forehead two feet forward. LRH: That's right. What's Step Five? Voice: Uh... Black and White spots. LRH: Okay. What's Step Four? Voice: Get your childhood home. LRH: That's right. That's right. Which step is Spacation? Voice: Three. LRH: Which step is Black and White spots? Voice: Five. LRH: Uh... which step is ARC Straightwire? Voice: Six.

That's right. Honest to Pete. You ought to know these things just brrrrrrrrrr! because you'll remember, then, to do them on that line. Understand the processes outlined in this book, works. It's just slower than the process which I've just outlined, because since that was written, enough tests have been made on this Spacation to indicate that Threes and Fours are particularly in terrible shape. We've actually got the same cases there. We're just giving them different processes.

They're in terrible shape on anchor points. Until you've done something with anchor points and established anchor points, the guy isn't here, he isn't there, he isn't anywhere. And you could do a lot of monkey business on the case.

So these steps which I have given you, it's just in interest of it being faster. It's not a question of whether or not that old one didn't work, or this one doesn't work. This is faster.

Do you know that the first issue has DED-DEDEX running for Step Five? Oh, it... it'll get you there – DED's and DEDEXes will really get a guy there. But, my gosh! At what expenditure of time? Enormous expenditure of time!

I don't know how many hours it would take some case or other. So in the interest of time we've brought all of these cases, now, down to pretty low numbers of hours.

Do you know that you will have a theta clear in about 25 percent of your cases in about 20 minutes to a half an hour? You don't know this yet. But in that... about a quarter of your cases this will be „Ha-wham!“

Another percentage of the thing – take you two or three hours. When you're starting to get up on the smaller percentage of the line, it's going to take you many more hours. Now that's to get a theta clear.

The state of operating thetan really is only this: You make darn sure that he can do everything from One to Five with thoroughness, neatness and dispatch – One contains all the lifting exercises. Make space, do terrific mock-ups, so on.

So what's an operating thetan? He's not just stable outside of his body; he's a college kid on this subject. He can do everything from One to Five backwards and forwards and upside-down, with complete perfection, complete certainty, and with what speed? Milliseconds!

Milliseconds. He has to be able to pick up a finger of the hand and pick it up swiftly and cut it loose instantly. He has to be able to create space – not only in this slow, slow process of one dimension and four dimensions and so on. No. He has to be able to create space in ‘Bap!’ and he’s got the space created. And it’s all empty and there’s nothing in it. Just like that. So it’s just drill from theta clear to operating thetan. When you get him up to operating thetan he’ll probably be able to knock over the Empire State Building.

Okay. Uh... That’s said as a joke. I know that nobody would do that. I know that if you were going to knock over any building you’d knock over the building which is occupied by Time Magazine. I’ll get you their address.

Okay. Well, there is Standard Operating Procedure, and don’t think that’s all we have to know in this business, because I’m going to go into Memory: What is it? Why is it? What fouls it up? And how do you recover memory of the whole track? For this reason, for this very adequate reason: It’s very often the preclear keeps insisting that he be able to remember his whole track for some naive reason. And you better restore it to him with complete certainty. And it’s one of the processes, and so forth. and it will assist you enormously to understand the disability of the preclear who is sitting in front of you, if you know the operating mechanisms of memory itself – because they’re brand-new. So come one, come all. See you at two o’clock tomorrow.

(TAPE ENDS)