

# SOP: STEP II (continued)

A lecture given on 12 October 1953

1st ACC – 11

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[Clearsoud.]

The second part of this same material on the – October the 12th.

What turned up, while I was talking there, is a man who – I mean, an old man – he figured that was pretty bad.

Is being an old man real bad?

Male voice: It seemed to me at that time that it was. And that – I felt very sorry for that old man in the picture.

Mm.

Male voice: And for myself when I would get old.

Mm-hm. Well, here we're getting into some clues on such a line. Understand this is no treasure hunt. And we don't have to worry too much or think too much about such a thing unless a case starts giving us some trouble.

The way a case starts giving you trouble, normally, is when the case is too introverted on some particular point that you can't get the case on any other point.

Now, for instance, the other day, same pc – if you don't mind my mentioning it – you said that you'd "blown his mother's head off" – you'd "blown his mother's head off" two or three times and a terrific amount of sonic had turned on, after all the explosions he was getting.

Well, if I'd given him an assessment, we would have found a drop on Mama. And actually it's – be a long ways toward case solution if we just took and – just as a guess; doesn't have to be true – if we just sat up and started blowing Mama's head off just gorgeously and get Mama blowing his head off; just gorgeously. And just get a battle royal on the subject of blowing heads off and we obviously would pick up a tremendous amount of chatter. There's how we'd increase sonic in the bank, see?

But your cases are marked by their "can't survives." And that is the ratio we're interested in. So, we start to do this mock-up (getting back to what we were talking about) and

we'll have a case on the second stage. Well, boy, that's a sensation. Somebody said one time the paymaster of the Fifth Invader Force was sensation – paid in sensation. They wanted to be an effect; they wanted to be the effect of sensation.

All right. If we start ladling this stuff on one way or the other, we find out with great readiness that the pc is unwilling to desert a certainty of sensation for a complete uncertainty about sensation. And the case would have a tendency to hang up right there.

Well, by Creative Processing, if you just got a gradient scale of sensation and then drilled the case until he got terrific positiveness on it – you'd do it on a gradient scale if you just want to solve this thing on a subjective level. There are lots of other ways to solve it, you understand. But if you wanted to solve it on a subjective level, you would get him feeling tension in a finger and then feeling a little pain in the finger and then feeling no pain in the finger. And just take him at random and drill him and drill him and drill him in that mock-up just as he's doing this, see? That's something else to do.

And get that mock-up standing up there or sitting down. You put a little pain in his finger and a little pain here and a little pain there and a little uncomfortable feeling someplace else. Get him so he monitors it so he can do this with great speed. Then have him start picking up a little bit of titillation, sexual sensation and so on.

Another way to do this is to get the preclear – just sit him down and say, 'All right, now have that table get apathetic. Make the table be apathetic. Now make the table be angry. Now put the table into grief. Now put the table into antagonism. Now put it into boredom. Now make the table enthusiastic' – until he can feel these emotions back.

And he'll start freeing up emotionally, rather fantastically. All the time he's saying, "Why, it's nonsense. The table doesn't feel like that but I can just make it feel like that." And then all of a sudden he'll come to this horrible conclusion: he'll come up, "You know, I do that. That's the way I make things feel. I can make people feel this way and that way and that's the way they feel back to me again."

So, you give him drills. This particular person would be interested in emotion. So that's an emotional drill and that is just what it's called and that is a proper technique – an emotional drill.

That is, by the way, another cross technique which is an extrovert-introvert technique, see? But it is much better as an extrovert technique and can be classified as such. Because you're really in contest with MEST. You take a look at the lamp, and you say about the lamp...

All right, well, let's do this as a drill here in the room. I'll show you what it's talking about.

Let's take a look at the lamp and have the lamp feel bored.

Male voice: Yeah.

All right, now have the lamp feel like it's going to yawn.

Now have the lamp feel a little bit resentful at being stared at.

Now have the lamp feel antagonistic towards you.

Now have it start getting mad at you.

Now have it feel griefy.

Now put it into apathy.

Now have it get enthusiastic.

Male voice: Hey, the light got brighter.

All right, now have it be afraid to be looked at any further.

Now have it be sensible of the proud duty it performs. Now have it know it's from China.

Thought concept – do you find it easier or harder to get a thought concept than an emotional concept?

Female voice: Harder.

Male voices: Harder.

Male voice: A little bit harder

Male voice: Condensed feelingness.

Well, you're looking at it from several feet away. Now, let's not get so far off. How far away are you from the lamp? You get the idea? Well, you're far enough away to feel – to have it feel emotional but – I mean, it's not so close but what you can feel emotion, but it'd have to be pretty damned close before you'd really get, automatically, without a lot of drill, a thought.

Therefore, a thought most easily comes into the center of your head because you're being hit every single moment of the day and night – if you're tuned to it precisely and if you've decided to be bothered by it – the MEST universe. And naturally being in the center of all this pummeling, the easiest place to think is in your head because the body keeps stopping these waves coming in. But to think out there, see, is more difficult than to emote out there. And it's very easy for you to look out there, isn't it, because that's your GE's looking distance.

One of the main things wrong with a thetan is the GE can look much closer than a thetan can. As you first start in a case, you'll find out this is ordinarily true. Your thetan's got to have hell and gone away from you before he can get a look. The thetan would be perfectly willing to take a beautifully clear look at Earth from way out in space, but he can't take a good solid look at a face which is a few feet away.

So, therefore, I'm just offering that as a demonstration. You put emotion in it easier.

Male voice: How about ridicule and betrayal? Doing ridicule and betrayal...

All right, get that lamp feeling ridiculed.

What are the moments of force which you feel around the lamp? Which direction is it going, if it's going any direction? Mm-hm.

All right, get the lamp being betrayed now.

It's just the push out and pull in of anchor points.

All right, have the lamp now feel like it's a lamp.

Have it feel now just like another piece of MEST.

Male voice: That's not a very good feeling!

Male voice: Believe that?

Male voice: No.

You don't like that feeling?

Male voice: I say it's not a very good one at all. I've tried that auditing a little bit.

Mm-hm.

Male voice: I used to be pretty good at that.

Good.

Male voice: ... picking up MEST feelings.

Okay.

Male voice: You know, I get the computation that's a heck of a good drill for kids because they all – they have...

That's terrific.

Male voice: Mm-hm. They have that feeling very strong. And as we grow up we get away from it to a certain degree, but we've probably forgotten we ever did have it.

Yeah, but this is an emotional drill...

Male voice: Yeah.

.. and that's its name and it is complementing your looking techniques, you see? But to some degree it's an extroversion-introversion technique because you're not accepting the thing for what it is; you're putting something there to be accepted.

Female voice: This is what we did in January and February under Nobility Processing.

Under what?

Female voice: Nobility Processing.

Yeah, that's fascinating.

Female voice: Very fascinating.

But, if you take a preclear who's locked up emotionally – an ECT case, an electric-shock case is a fascinating one. What do you want to do for an electric-shock case? Well, boy, if you could just turn on his emotion for him a little bit, he would be a happier person, immediately. Because that's what he misses. The ECT gets him all disconnected so that he doesn't respond easily or well emotionally anymore.

That, of course, is the object of it. They want to make a piece of protoplasm there. Well, that's a good way to turn it off but the case will be your friend if you turn on his emotion for him. He'll go out and emote and disemote and emote at will. People come in and they're...

Well, now get a mock-up in front of you – I'll show you what I mean – get a mock-up in front of you of somebody just howlingly and screamingly angry. Got that?

Now, although you retain all the emotional aspects of the mock-up, let's shift the complete emotion of being howling and screamingly angry as far as appearance is concerned. Now, let's make the case bored; let's make the mock-up bored. This is making appearances lie.

Now let's make the person just mildly annoyed although they're screaming like mad.

You got that?

So what's the second part of your Step II drill? We were coming around to this slowly. What's the second part of your drill? You put some pain into that body and various and assorted aches, and put a little tactile in and so forth.

If you want to really make this preclear real happy, you just keep changing the emotions in that mock-up and he gradually, little by little by little by little will feel less and less need to have the constant emotion as handed to him by the body. Because he's always been putting the emotion – he's always been taking the emotion from the body, rather than putting the emotion in the body, and you've merely succeeded in releasing or returning the flow – reversing the flow, you see? So it's quite an interesting technique.

All right. What do you do with this Step II then? You can mock them up sitting down; mock them up moving – muscular co-ordination, effort, see, weight, muscular co-ordination. Then we would put into them some emotion. We'd change their emotion all around in that mock-up; do that with great ease. If we didn't do it with great ease, it's indicated that we need an emotional drill on MEST.

And the next thing up the line, of course, one would see it much better. Now, do you understand there? If you went up that gradient scale, you'll see it much better.

How low can you start with the technique, then? You could start at the technique of thinking a body is there. A thought "a body is here" is good enough to start with. And you would run on up the line with that. Have you got that now?

And what are we using? We're using our good old DEI: Look, Emote, Exert, Think. Look, Emote, Exert, Think. So you'd run "Look, Emote, Exert, Think" on this in this wise:

You'd put him out there. You could get the body thinking. And then the next thing you would do about it would be to get some effort in it. And then the next thing you would do about it would be to get some emotion in it. Get him so he's good – real good at all these things, you see, little by little, and don't go up to the next one until he gets real good on the lower one. And then finally get him up to a point where the body could look like mad and then what do you know? You run the next step up with that mock-up in that beautiful condition – let's run thinkingness in it. And we find out that the preclear, immediately, is totally dependent in most cases upon – this is a real laugh – he's totally dependent upon the operation of the brain.

You can waste brains on some preclears with remarkable results. The body thinks for him. And, of course, the body thinks in no other terms than "food," which is future security; "sex," future security; "Will I be injured?" future security. And all of these future security

thoughts, of course ball up to the fact of "don't leave, don't move, don't bark," because security is a rock.

In order to be really secure, you get a tremendous identity and the heaviest identity you can have is a rock. That's right. That's the way to get real solid. When you see some preclear who's real solid, he has security problems too.

So, that is the rest of "I." Now, how many carried it out that far and added up this morning's talk?

Good.

Male voice: This morning I was putting all the things I can locate around my present body into the one out there, like pain, weight...

Listen. Listen. You were doing what in here? You were putting what you could locate...

Male voice: That's right, that's right. I wasn't inventing anything.

.. over into the mock-up.

Male voice: I know. I wasn't inventing anything.

Well, does that spell an exact independence of your body?

Male voice: Oh, no! No!

No! No! It sure doesn't. You have to look in the body to find something to put out in that mock-up.

Male voice: Yeah.

Well, let's hit this one real square and let's think about this real hard.

Male voice: Yeah.

What you want to do is get the thetan so he can make that body feel any condemned way he wants it to feel. And when you've succeeded in convincing him that he can make something at a distance feel at will – even a mock-up – the whole attention on the thing will slide right off.

Because what he's worried about is that he can't change the emotion of the body; he has to wait for the body to eat or sleep or see something pretty in order to have an emotion so he can feel it. Well, you just reverse this line and you've got it.

So you were putting everything you could find in your body in the mockup. See, that's what we should've had there, see, is put everything you or your auditor could think of in the mock-up. To devil with the body you're in. See, because you were still orienting yourself completely with the body you were standing in. There's no reason to do this.

Female voice: Well, how about having him go physically through the motions you want him to have in the mock-up out here?

That's what he was doing.

Female voice: Yeah, I know.

Male voice: That's better, all right, because I could do the motion..

Hm?

Male voice: .. I could be responsible for the motion that I put in it.

Oh, sure you have to be physically responsible for the motion. You mean that you don't have him go physically through? Oh, you're trying to get this – you're just trying to get him exteriorized and control him. You could go at it at a lighter basis. Yes, you could have the mock-up moving; but you'll find out many pcs can do this, and you're into a subjective technique the moment you do. It is just a mock-up, whereas you're...

And perhaps this is responsible for a lack of understanding on some of the facets of this very simple step: It's too simple. What you're after there is a complete identification. You're in for the best duplicate you can make. And when you've made the best duplicate you can make – pam! – it'll shift and turn right over into the body.

Now, there's another thing you can do to a pc and you should make this experience on images. And you should take this experience on images and I'll give you this for your homework.

Stand in front of a mirror at least three minutes in a place where it's quiet, where you can see down to your waist, with a dark room behind you preferably. And just stand and look at a mirror. You don't look at anything particular in the mirror; just look in a mirror and tell me tomorrow what happens to you. It gives you some sort of an idea. Because remember, that mirror is just the MEST universe's process of making a mock-up of you. And you'll find out what happens.

Now, if you want to know what will happen to some pcs with this mock-up process and you want to get the sensation, just stand there and look at a mirror for a few minutes. About three minutes will do it. And if it doesn't do it in three minutes, why, you're either already well outside and it doesn't worry you, or...

Male voice: I did.

Hm. Well, just do it. Whether you've done it or not, do it again so that you can recover that sensation. You'll know it's something new.

Male voice: I got a fear on it.

You got fear on it?

Male voice: Yeah.

Well, stand and look at it for about three minutes and find out what else you got. Any other questions?

Male voice: Well this certainly doesn't directly apply. The element of fear of being judged seems to be something that I've found is present in almost everybody I've worked with.

Well, that's just the fear of being a force effect.

Male voice: Mm-hm.

.. which runs out on explosions.

Male voice: Mm-hm.

Fear of being judged is a fear of being an effect of force. And when a person has become an effect of looking, it is easy for them to become an effect of emotion. And when they become an effect of emotion it is easy for them to become effect of effort. And between emotion and effort there's some nasty emotions and some nasty efforts that people don't like, such as being beheaded, being struck by lightning, and so forth.

And judgment is, of course, the reason why we hit you with the effort. And if you ever want to make a case just feel like it's in complete horrible pretense, and so forth, have him run – this is just an experimental technique, a very effective button – but it doesn't – you ought to run this: "The reason why I'm punishing you is..." And they'll run this for a little while and all of a sudden things become very plain to them.

If you waste pain in brackets for a while with the pc, all of a sudden he'll come to the same conclusion: It's a phony. It's a real phony. But one has to have a good reason to punish. One has to have a good reason for judgment. See? See, why that is?

Male voice: Well, yes. And then there's the fear that they are being judged and they don't have data on it. I've found that in a lot of preclears.

Maybe you – yeah, I know. But maybe you missed what I was saying there a little bit. Is there isn't any reason ...

Male voice: Yeah.

.. to being judged, you see? So, of course, that is the most uncertainty there is. There never is a reason on being judged so that they hang up on the track like this. All you've got to do to tell a man is he's going to be arrested even though he's innocent – he very often will just fly to pieces. There's no reason for it. Then somebody will explain a reason.

Try and get a criminal to accept a reason as to why he's being arrested or agree that this was absolutely necessary. They're all innocent down at the big house, every man jack of them – those that are in good shape, the ones that are guilty and so forth.

This business about guilt – the person has a "guilt complex"? That's really base apathy. A person has at last accepted a reason why they ought to be judged. "It's their fault" goes right along with that and so you're in that "responsibility-no responsibility."

I want to say one thing in conclusion which you just brought up. You brought up judgment; I bring up responsibility. Every preclear has a hot button on that.

Your preclear cannot accept responsibility until he can generate force to his own belief and ability. When he can make space and generate force, he will then accept responsibility.

In military services, it's common to say that a person does not have any responsibility if he cannot have any authority. But if he has authority, he must take the responsibility. The word "authority" there is a substitute for force.



But if a person has no force, he cannot take responsibility. And if a person has force, he can take responsibility. The time when a person will take responsibility is when a person has force. And you'll find that people who aren't taking responsibility are quite commonly continually tired and also they can't direct the effort in the direction that's called work. And this is why we get the common denominator of work as a common denominator of all such cases.

So, let's remember that the stretch of the engram bank, its position, the ability of the preclear to handle and juggle and package them up and put them in his pocket or throw them over his shoulder depends upon his ability to handle force and admiration which depends basically upon his ability to handle space. And as a consequence, you start, as a therapist, to load responsibility onto your preclear and you're going to get noplacement.

And the place where a case is hanging up is the thetan – it's inherent in the structure of the body why you got a dwindling spiral – the thetan cannot generate force adequate to any performance in the confines of a Homo Sapiens body. If he generates any force inside the Homo Sapiens body, he'll blow ridges.

We were standing there the other night, and a speck of something hit my eye this time out in – the Jersey wind was blowing – and I very carefully shoved a beam in from about twelve or fifteen feet well forward into the right of my body. And I just put in a very, very careful beam, very gently, just to push this eye grit immediately out of my eye. Of course, it went out of my eye immediately, but... Tell them what happened.

Male voice: It blew a big ridge across the front here. Changed the whole shape of your face for about two or three hours.

I had to get in there and put the – put the ridges back.

Male voice: It looked like you didn't have any teeth up here.

You start throwing force around a body and a thetan gets used to monitoring his force so as to restrain himself. So we get "the greatest of virtues is self-restraint" which would be the greatest ability he had, to care for a body, is not to blow it to pieces.

Well, until you get a person operating and controlling a body well away from himself, he doesn't dare generate force. Well, the reason he can't get out of the body is he can't generate force. You get the two ideas? That's why you must get him some distance from the body.

Now, he can't take responsibility and he can't be cause and he can't wipe out being effect, and so forth, just by running thinkingness. Because every time he makes a hole in the middle of all these effort ridges coming in on him again, they just come in tighter.

So as you run concepts, you run out energy; you just collapse him tighter. But you can sure make him feel better, because he gets rid of a lot of loopy ideas. You can then accustom him to having force blowing itself all around the body in mock-up form so he isn't as scared of it, which is Explosion Processing, you see?

Or you can have ridges melt down so that he knows they're melting, and it doesn't upset anything, such as in Admiration Processing.

Or you can mock him way out in front of himself and construct himself beautifully, inch by inch, and again blow himself up a few times so that he isn't caring quite as much. And at length he will be well away from himself and he will be able to put out a beam.

If he puts out a beam inside his head... It quite often happens that a preclear will put out a beam inside his head, be able to see inside of his head beautifully, push on the beam, push himself out through the back of his head, be exteriorized, walk around the room on beams, have a very good time on beams and so on. And two days later you meet the fellow and he's stuck back in his head again.

Why? It's too small a distance for the beam, because the length of that energy wave, which is the two inches inside the head, is in itself a sort of a degradation. It gets the emotion "too little space." Degradation is too little space.

And when he turns on the energy, it's too thick. And he puts forward his (quote) "hand" or beam, as a thetan, up against a wall; he'll stick! If he's really developing high power he's liable to stick because the MEST is like a sponge for electrical energy. So he has to be able to turn on a beam, throw it into the wall and let the wall soak it up. The dickens with it! It doesn't matter to him. He can always make another beam.

So long as he has a feeling of scarcity of space and scarcity of electrical energy and he can't handle force, he's not going to get out of his head and stay out of his head. So you want to get him out, get him at a distance and get him used to looking and controlling things at a distance.

And that's a real distance. If you could control your body easily and ably at about thirty miles, if you could just sit up on a cloud and control your body very nicely and beautifully and get all of its perceptions coming back and be quite certain of where it was and what it was doing and what it was looking at, and had – just have...

The way you'd do that is just to park one of your anchor points inside the skull. And if you park a nice bright anchor point somewhere around inside the skull it serves as – by the way, when you get good theta vision, you'll sometimes see somebody doing this – you put an anchor point back of the eyes and then you get the relay from that anchor point. See, it's like television. Instead of you being back of the eyes, you just assume an anchor point which is not back of the eyes, and you be that new anchor point thirty miles away.

If you were sitting up – oh, it's wonderful at about, oh, somewhere in the neighborhood of about two hundred miles up. You're out of the radio waves, and every once in a while you can change your wavelength enough to collide with the static field of Earth down closer. But at about two hundred miles up it's getting less apparent and you can sit up there and there's the doggonedest calm. Boy, it's real calm.

Sometimes, you go up there and sit down for half an hour or so. It's just – sit down. You begin to sort of think to yourself, "What the hell am I doing down on that piece of rock for?" And you get to thinking about this and that or looking at this and that, and you don't think as much as you look. You get interested in some star. Boy, the stars are really bright out there. They're just like solid diamonds on black velvet and beautiful colors and so on. And you shift over once in a while and take a look at an asteroid or take a look at the sun.

I had a pc one time who became an addict – I'm sorry, but he did – an addict of processing. He used to go up and sit on a corona plume of the sun and roly coaster. Turn on his gravity sensitivity and let the sun pull him in. And it's about a 240 thousand mile chute at its extremity. And you get to going real fast toward that big mass of sun, you know, and it produces quite a sensation which is very exterior to the preclear.

And I asked him, didn't the radioactive particles bother him, and so forth, and he didn't seem to hear me. It was sure lots of fun though. It was more fun than the Rabbit Eight down at Venice, California, which is the big roly coaster machine.

So there are things in this universe which are interesting. And going skating on liquid air on Jupiter is always very interesting, too.

There's a lot of things to do in the universe; but of course, this intense, packed-up, enormously crowded society does offer a considerable impact of sensation. The preclear becomes an addict to that just like he'd become an addict of going and riding a plume of the sun. Okay?

Male voice: Probably

Hm?

Male voice: Probably.

Okay. Well, let's pick up these auditing assignments and – as you've been processing – and with this new wrinkle in the little time left to you today, let's see you get real hot on this. Real hot.

I want to see somebody – somebody sprung with violence to a certainty level which he has never before had. He thought before he was certain. He thought before he was certain, but we really want to see how certain he can get.

By the way, that wall or something like that, don't – don't limit yourself on what can happen to you or how – how your preclears have trouble with this whole process. It's just a gradient scale up.

You can turn on that wall so bright or those leaves on the tree there so bright that they just have a tremendous gold sheen over the whole day. And it's not gold at all. You don't see it at all. It's tremendous brilliance.

I've had a preclear all of a sudden get this and unfortunately take a look through his eyes at all this and get all this through his eyes and darned near blow his eyeballs out. The intensity of radiation which is – he'll get back off of these stuff after he puts enough on them to see them is fabulous. So there's no limit to up. "Up" is way up.

Okay, let's get at it.

[End of tape.]