

1st ACC - 09

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[Clearsound.]

Well, this is October the 12th, first lecture of the day.

And this morning we're going to take up a very, very important factor which is the reason why - that beautiful reason why - that is actually the reason why people have difficulty in exteriorizing.

We can go into many thinking reasons but in order to understand this we have to go into a mechanical reason. It is actually purely a mechanical problem. I've said that several times before but it's very true. It's an - entirely a mechanical problem.

The reason people find it difficult to exteriorize rests entirely and completely upon the double-terminal or the matched-terminal, you might say, effect of the MEST universe. The MEST universe goes in fours and twos; mostly you'll see it operating on its double-pole principle.

Best example of it is an electric motor where you have a positive terminal and a negative terminal. Actually, the negative terminal is positive at the time it's negative and the positive terminal is negative at the time it's positive. Actually, a double terminal must exist there; there's four involved. That creates an electric current.

And we have entirely this proposition which you may or may not know about - you may have forgotten because it's been gone over very rapidly many times - and that is the fact that we have, by concatenation, the obvious fact that theta holds these two or four poles apart and that is the ability of theta; and that's all the ability theta has. You can make space and in the space you can make forms, but you can make the forms because you've agreed you've made the forms.

And holding two terminals apart and making space are the same breed of cat. Taking two anchor points and putting them up is putting up two terminals. If an individual cannot hold space apart, if he is short on space - space is the key to all of this - if he is short on space - not short on energy as we have been saying, although people understand it better because energy's lower on the scale - if they're short on space, they can't hold those two, four or eight anchor points apart. And those anchor points collapse and there you have a scarcity of space.

Now, when the space scarcity becomes apparent, we see its manifestation in the human being in finding everything too close to him or irrecoverably too far away. He can't control the amount of space he occupies. All you are trying to do, I repeat, all you are trying to do, all you are trying to do to a preclear, everything you are trying to do to the human mind, all you are trying to do to the human mind - always gauge it with this - is simply rehabilitate the preclear's ability to create and maintain and vary and vanish space. That's all you're trying to do with it. You're not trying to do anything else. This is on the highest echelon of processing.

You find all things - all things will boil down to this: Actually and technically there is really no such thing as an anchor point; there is really no such entity. An anchor point would be a collection of smaller spaces. A complex anchor point would actually just be a smaller space which is put out to demark a larger space. Let's say we have three or four or eight points something on the order like that - and they circumscribed a certain space. And we've put those points together and we've got a space. Now, that's very interesting. You put a lot of nothing around nothing to make and collapse nothing but that's about what it amounts to.

This, by the way, leads one very readily to accept such things as handed out by Christianity and particularly by Christian Science. You look in the roster of an insane asylum and you'll find out that the majority of the people in the insane asylum who have announced their religious - not the majority of the people, but the majority of those who have announced a religious conviction - go into the majority of Christian Science. And Christian Science is the most and Catholicism is the least, either because all the Catholics are indoctrinated to be something else or something of the sort.

But what distinguishes this? The Christian Science says, "*All is illusion*," and then tells somebody to think good thoughts and then gives all the space to God. Ow! Oh boy! Now you couple those three things together and you have the very center pin, the very center of insanity. All the space of an insane preclear belongs to somebody else.

When people are arguing, they are simply trying to take each other's space. When people are talking loudly at you and shouting at you, they are simply trying to make you understand that you have less space. The only punishable fact is creating more space or taking somebody else's space, but basically that's - the second one is secondary. The basic crime is making space which makes the basic crime, communication.

Communication is in essence the ability to join, or make a confluence with, other spaces. And you get all these spaces hooked together and you have agreement. That's "*We've agreed on this space*." We've agreed that this much is my space and that much is your space. Now, you'll find that as soon as one engages in a contest with a piece of space, he then immediately is in contest with energy for the good reason that he has postulated there's a couple of anchor points up there and somebody else has postulated there's some anchor points, too, so they're repostulating the repositioning of anchor points. So as to what? To make more space or make less space.

People who have really given up and who have gone down Tone Scale and so forth are owning up very broadly to everyone at every hand that they have no space. Propitiation, very low on the scale, is giving people space. However, this same thing is very high on the scale.

It's true that space can be co-used. Several people can use the same space. But it's equally true that low on the scale, somebody is giving up all of his space and telling everybody else to use his space. You see the idea?

So that you get you, as an auditor, could occupy two positions on the Tone Scale. One with no success which is, "*I have given you all my space, dear preclear, and you are now operating solely in that space*." And the upper-scale position would be, "*You can have the use*

of space or you can have your own space. " But it'd never - that's an auditor operating at that level isn't giving up his own space. If he's really a good auditor, he permits people into it.

It's a rough deal when he's a border - above and below - to suddenly admit people into his space. It can really knock him to pieces because if he starts admitting people into his space who themselves have some sort of a fixed idea about space - in other words, their space is fixed - we have a very difficult situation there. This other person sees that here is some space and they will do all sorts of things. They'll try to occupy all the space exclusively which is playing the only one, and so forth. They do all sorts of things. Now - and they try to - they'll try to grab more space than is there.

The vampire feeling that one gets sometimes when he talks to certain people, the vampire position, the vampire thought, this whole idea about vampires, about life energy and so forth, stems from the sensation people get when they have people in front of them who are taking space away from them.

Now, people who come right up to you and stand about an eighteenth of an inch from your nose and then do not move away under any of the practices of courtesy, or any other practice, and really have nothing to communicate to you at all: These people madden others because they are occupying a space. And they're occupying too close a space and it's not their space and really, what those people are doing is trying to pull in space.

And a long enough association with such a person - we call it collapsed terminals - and a long enough association with such a person will actually collapse the space of another person. Their phrases, postulates - there's no point right here in going into how language complements this loss of space and making of space and so forth; there's no point in going into it. But as you process a preclear, language confirming this keeps flying out of the bank. *"I've got to get off by myself to think."* Well, that confirms at once that a person's space has been so pushed in on him that he's gone into a lot of thinkingness and that means that he can't even think without being off by himself, so he hasn't even got space to think in, well, boy, that's darn little space.

The business executive who wants to go away to think it all over and so forth is a fellow, believe me, who is on the verge of failure. The artist who has to pace up and down and strike terrific postures, and so forth, about the beautiful sadness of being unable to create in all this hubbub.

An artist who is really (quote) *"on the ball"* and producing, a writer who is really flying, so forth, creates best when his space is just jammed full - when there's all sorts of things.

One of the fastest writers in America, twenty years ago, used to write - when he was early in his career - he wrote with about four kids yelling at the tops of their lungs and rushing in and out of the room at a terrific rate of motion and busting toys over each other's heads, on a very, very noisy typewriter. And he had a wife who had been raised, evidently, on a farm somewhere and the nearest farm to her must have been

about a quarter of a mile away across a ravine. You'll find in mountainous countries people always talk that way, too, by the way. They're trying to reach more space.

Well, anyway, these kids grew up and it left the old man in a perilous position. He was still creating like mad, so he got himself a great big speaker record player and he used to put on symphonies on this - the maddest symphonies he could find, you see. And at the same time play the local radio at the same noise level. And this gave him enough commotion and jam and jar as far as he was concerned to have a pleasant, comfortable atmosphere.

Now, this was a tremendous, tremendous fellow, by the way; he's turned out more books under more names than you ever heard of. I think he's dead. Yes, he died I think last year or a couple of years ago. But - I think he was at the ripe old age of about ninety.

Here, then, was somebody whose space never really suffered at all in spite of what he was doing. But where somebody has been upset about space, like a kid raised on "*Boyd Avenue*" - where the "*boyds sit on the coyb and choyp,*" or is that "*Thoyty-thoyd Street*" in New York - very often has a rough time of it. He's a success in life as long as he's been able to knock out all the other kids in the block. He becomes a successful gangster or something of the sort. Or he's a failure in life if he was the one that always got licked because the limitations on space are so tremendous as far as he is concerned. And thus you get this only one characteristic in the big cities. People do not share the space of a big city. Each one occupies this tiny, little cube of space which is about, oh, I don't know, a couple of millimeters on a side. I think if you exteriorized them from New York, you'd find that to be the case. Even the little kids would be tiny as thetans. Well now, this is what regulates it.

Now, when people are arguing back and forth, they are shoving in and pulling out each other's space. And when they are arguing about possessions they are yanking back and grabbing and pushing in, actually, anchor points which make space. And when a person's anchor points are too thoroughly pushed in too many times and so on, he has a tendency to lock up. And he will get as much space as he can reach with his hands. And you ask a lot of occluded cases how far their space extends and it will not occur to them that it's exactly the same distance as they can reach with their hands.

Now, a case which is having even greater space difficulties can only reach as far as the interior of their skull and they are actually looking at the interior of their skull. It's all plastered with energy and it's soggy, and so forth, so they have an idea that they're in a shell of some sort.

Now, because their space conception is upset they consider this without a relative comparison. The inside of their skull they fit over their whole body. See? And they, inside their skull, feel the inside of the skull and then consider that this is bigger than the body and their body is in there. Because they are in there and that's all the body they have, you see, and it's all surrounded by blackness but they are their body. So you get a double-sized viewpoint and this is a terribly interesting thing. You'll get a lot of preclears, you'll suddenly swing into view a skull five or six yards in diameter or a

man's head will suddenly poke in through a window - huge thing! And their concept of a skull, as a thetan, is just enormous. Well, their size relationships are going out. They're going out badly.

And trying to pick up other people's space is a good way of - a good way of characterizing damaging aberrees - people who are quite damaging in the society. What they're doing is trying to go around and grab other people's space.

Now, how do they do this? It just works out that they just keep grabbing the space; they're collapsing all of the tiny little anchor points and the smaller space quotients and they cause tiny implosions. So we had the black explosion the end of last week, now consider the black implosion; it has no more light in it. Now, you get into the middle of a ridge, you get into the middle of a black ridge and you could make it explode by pulling a little more space out of it. You just give it a yank and take some more space out of it and condense it further and the chances are it'll blow up.

Well, all right. The postulate that is riding all black areas really is "*must not admire*," as the lightest postulate, and the heavier postulate "*mustn't blow up; must not explode; must not implode*." Why? These black things are used as screens.

How would you make a screen out of postulates? You would put it up and say, "*Must not be penetrated*" - just consider it for a moment - but particularly, "*It mustn't explode*." Because that's what people have put them up against. That was the first effort to waste explosions. Well, all right, let's look at this screen, this big black screen and realize that it's composed out of your own postulates. If you're an occluded case or you have any of this blackness show up, it's composed of your own one time or another postulates just to this effect: "*It mustn't explode*."

The funny part of it is it can implode. It can teeter and it can rock and it can do other things. But unless you just get so that you're perfectly willing to let anything explode around about the place or implode or do anything else, those old postulates hang fire; because they aren't old postulates. There is no such thing as old theta energy. All the energy you'll ever contact is right in present time.

All right. Therefore these screens form a type of occluded case and that says, "*Must not explode*." A remedy for this case, of course, is to get the case started with black explosions. Well, a black explosion at one level is a wasted explosion; just a waste of explosions. Why? Because a black explosion in black space - that's that kind of a black explosion, see? A black explosion in black space is invisible, therefore it can't be admired, so therefore it's a complete waste.

All right, now let's look at this person then and realize that, if he is occluded, and if he is inside his body, and if he is having trouble getting out, exteriorizing and having his perceptions, he is having trouble with space - he's having lots of trouble with space. In the first place he conceives himself unable to occupy other space than the space immediately within the body.

All right. We take this space, we realize we're dealing with anchor points. We're dealing with anchor points, then, rather than units of energy. A great many things become explained to us.

The double-terminal or matched-terminal characteristic of a motor - see, I'm not just changing my phrase there to be correct, a motor is actually a double terminal. It's got four units. Each terminal is a plus and minus - each pole through which the electricity travels.

Now, we look at that - a motor - and we find out that it has two poles and we get a discharge across those two poles for one reason only: There is a base on the motor. It's a cast iron base or a concrete base or a wooden base or something of the sort. But those two poles are held apart. In other words, space is enforced at that point.

Now, these are held apart by what? They're held apart by matter and that's held apart by - it's dependent on earth, you see. And the fact that you've got the earth, you see - well, look at that very practically and you merely trace it back to the fact that out in the whole condemned universe you only have one thing doing one thing and that must be holding things apart, in other words, space.

So let's take those two poles and realize something is imposing a space upon them. They are a space apart. They are actually four points if you only consider it this way: There's a top and a bottom of each. There's still four points there. What you're dealing with there is two-dimensional space. So you've got this pole on one side and the pole on the other side and they make a certain amount of space.

Well, you take the earth... They're held apart by the spaces which are in the molecules which are in the matter that compose the base. And that mass of spaces is held apart by the space between the sun and the changing space between the sun and Earth.

And this solar system is held apart and distinct from other solar systems solely by space. And this galaxy is held distinct and apart from other galaxies by space. Something, as we go up through that level, is imposing space. And that we find is will. And actually, all divine will or willpower is reducible to the same thing. So this is what we call the introduction of arbitrary space.

Okay. What would happen if we didn't have the space between the two poles of the electric motor? We didn't have any space there, you'd get no current - they'd just lie one against the other - but you'd have something that was lumpier. And if you were to collapse all the space and all the space collapsed, that would be a different thing entirely and we'd have nothing there if you collapsed all the space. But we won't worry about that one way or the other. Let's just look at the fact that when you collapse the space between the two poles, there is no interchange of current; in other words, no motion. Motion is therefore dependent upon the imposition of space.

Motion alone - depends alone upon space. Motion has to depend on space. Space can exist without motion, but motion can't exist without space.

All right. Where, then, do we pick up this occluded preclear - the entrance? Well, he is the two terminals of the motor fitted together. He knows his willpower is no longer very good. He can't impose his will. If he can't impose his will, he's not dangerous to his environment. If he's not dangerous to his environment, he can't impose his will. And we're just talking the same - we're just comparing the same - similar phrases. It all

adds up to the same subject and that is the fact that he can't interpose space between himself and his body.

Why can't he? Well, that's because he doesn't have any space. So what have you got to make him do? In the final analysis you've got to make him make space.

How do you make him make space? Well, first you start in with himself and an idea and then himself and a mock-up. And you keep this up after a while and you'll eventually discharge the postulates that are holding him apart - holding him together and he will fly apart. This is an imposition of space.

Now, you can well expect this to happen in processing such a case: that after you have beautifully gotten off all the material by the process which is - we'll go into in a moment - you've gotten off this material, then all of a sudden he's uncontrollable in the other direction. And you've got to work with him there. In other words, he's now got more space than he can handle and he can't collapse it again. This is a very unhappy condition as far as he's concerned.

All right, now let's take, at the same time, looking instead of thinking. And we find out that as you collapse looking... Look at the old DEI chart. That's an interesting old chart - Desire, Enforce, Inhibit. And we go down from 40.0 to 0.0 just going through this cycle - Desire, Enforce, Inhibit; Desire, Enforce, Inhibit. Now, let's draw right alongside of that DEI - for each one of these small gradients of DEI, you know - we go from 40.0 to 39.0 to 38.0 to 37.0. We're just going down DEI and then we start over again: 37.0 is Desire, 36.0 is Enforce, 35.0 Inhibit. (They aren't at those positions of the Tone Scale, but just for an example.) And let's draw alongside of it: Look, Emote, Exert; Look, Emote, Exert, Think; Look, Emote, Exert, Think; Look, Emote, Exert, Think. See? DEI, DEI, DEI. In other words, we're going to run this scale all the way down.

The kid's - a little kid - he drives along in an automobile and he's going at such and such a rate of speed. And he finds it's a very happy and beautiful and comfortable thing, in order to go along like that, because he gets such a nice sensation. And then they speed up a little bit and this little kid, boy! he says, "*Wheee!*" See, he can see all these anchor points flying in on him again and it gives him a sensation.

Well now, people who ride backwards very often get sick. They ride backwards and they see these anchor points flying out away from them and, once more, they get sick. All right. Either way you get sensation. A little kid likes to ride backwards; this gives him another sensation, that's all.

All right, let's look, then, at this "*Look, Emote, Exert, Think*" and we find out that there is a tolerance of one-for-one on any speed per distance. In other words, there is - a certain sensation would be received by somebody going at the speed of light. He's going at the speed of light and the distance to be covered is one light-year. Now, let's just say that is tolerance and he actually would get a little sensation on that. It'd be very light.

But supposing he were - the distance to be covered was one light-year and he was going at the speed of 1000 light-years. I am sorry if this contravenes Mr. Einstein, who

was undoubtedly a very wise man even if he doesn't know space opera. It so happens that Einstein must have run into a planet sometime or another, the way I figure it. He must have run into a planet with a dull crash when he was traveling exactly at the speed of light and his eye must have been on the meter just at the moment of the crash. Because he doesn't think you can exceed it; which I think is his way of saying you mustn't exceed it.

Well, all right. We take one light-year and we go at the rate of 1000 light-years. At the rate of 1000 light-years we're so high above tolerance - let us say just experimentally - that you would have - a guy would just think about it. At 500, he would actually feel the effort of incoming anchor points; he'd feel the effort of a collapsing space.

For one light-year, his speed of 250 would give him an emotion - he's traveling 250 light-years - this would give him an emotion. And he's traveling at a speed of 3 light-years over a course of one light-year; all he would do would be to look it over. See, that'd be a low one.

Now, here you have it more practically: Let's take a walk. You're walking down the street at a very leisurely pace. You're looking - you're looking at the scenery. You're looking at what comes ahead of you and you're looking behind you and so forth. You look when you walk slow.

All right, now, let's speed it up a little bit. And we find out that you get an exhilaration or - not really an exhilaration but you're just pepped up a little bit by walking a little more rapidly. Now, let's really start to get there.

Now, regardless of the effort exerted by the body or inside the body, the fact of the matter is that if you were doing these relative speeds in a car - you see, we've got one block now as the distance - the unit distance - and this one block as the unit distance takes us into an emotion when one is walking fairly well and it takes us into an effort when one is walking with rapidity. Well, the effort could actually exert itself just from watching the anchor points come in.

And theoretically a fellow would just go into a sort of an apathetic thought if he were traveling there at a very flat-out space. Supposing you were going through town at eighty miles an hour. A guy would just - just would give up at that moment. He would just say, *"We'll just think about it. I mean, we just can't do anything else. We're helpless so we'll just think about it."*

And that is the motto of thinkingness. *"I have no force with which to resolve the future,"* is the motto of thinking. Of course, a man doesn't have force enough to occupy the whole MEST universe perhaps but that is the motto, *"I have no force with which to overcome the future."*

The first thought occurred at the moment when a fellow realized he didn't have enough space. And the first time he realized he didn't have enough space was when he was going so fast and the space was passing so quickly that he could only think about it. Get that this was too bewildering to him.

I think perhaps the speed of change of space here in this universe itself is conducive to thought - that it's one of these invisible things that we wouldn't see so therefore we're thinking about it. The particles of light which go by are quite visible but they're traveling at such a rate of speed one can only think about them. Once in a while a scientist gets a little bit higher up scale and starts blowing things up with them like an atom bomb. All right.

What's this mean to your occluded case though? Well, it gives you a good index to this fellow's past in this lifetime. He's been going faster than body tolerance. He's been doing this for probably a long time. And he whizzes along at this rate and that.

At one time or another, he probably had a passion for speed which is to say he had a passion for dangerous environments. Life was too dull for him. He had a terrific thirst for motion. And educating himself into this thirst for motion, he got these anchor points coming back on him with more impacts, more rapid impacts than he could possibly assimilate, and at length the impacts in the bank - and get this very carefully - the impacts in the bank became a greater certainty to him than the MEST objects which are around him.

I'll just delineate that. The impacts in terms of facsimiles - the energy of facsimiles is sufficiently hard and sufficiently collapsed that it has a greater certainty than walls of a room. And as puzzled as this fellow looks and so forth, and as upset as he might be, he's usually quite sane. He's very sane about what he thinks, and so on; and particularly sane about what he thinks. They're very, very sane people, usually, I mean they're too damn sane often. But their motion tolerance has gone by the boards to some degree. And they've gotten to a point where they drive cautiously and so on, quite ordinarily. But their bank, in other words the energy in which they're embedded, has a greater impact value to them than the wall. You see how that is? All right, so they just travel slower and slower and slower.

Now, of course, an explosion is just a manifestation of rapid space - rapid space creation. And implosion is simply rapid space closure. And rapid space closure as in racing cars or some such things will key in implosions. Once you get rid of your implosions, boy, you sure can enjoy a racing car. But as long as it's sitting there keying in implosion you don't like it very much.

So here we have - here we have this problem. This fellow has obviously had, if he's very occluded - stuck in the body - you have more implosions than explosions. At least what explosions he saw set off implosions where he was. And if you start to run explosions in the future with him - which in itself, by the way, is a very good technique, very revelatory to him - explosions in the future, why, you'll find him waiting. And there's what waiting is. He's waiting for the next explosion and he just hangs up there.

So here we have - here we have the occluded case in - as a problem in motion and as a problem in space. Well, we're going to treat him here as a problem in terminals. And the next thing we should know about him and understand more about him, and the next thing we should know about beingness, not just the occluded case.

This thing shouldn't - just because this is an extreme - remember there's the opposite extreme. There's the person who is an "occluded" case or something. A person who can get no field at all, who will tell you it's all black but there's no energy in it. It's all black but there is no energy in it.

So, here's this person - the person theoretically will be very, very thin, extremely thin. And they would simply be thin because there is no energy impact anywhere around, you see? There's a zero certainty and nothingness on the bank and they have a very great terror of nothingness. All right.

You get, then, as we look this over, the solution which is in SOP 8, Step II. Now, although I have given the provision in the text of 16-G, it shouldn't be run too long. That's because people who work up casually are, shall we say, once in a while a trifle hopeless or helpless or even mischievous. And you can make an occluded case just slug himself silly on this and get nowhere if you don't know how to run it. And that procedure's put out and needs a lot more technology before you could run Step II for every case. But just as you'll see here eventually, we've got process after process all of which do the same thing.

So, do we have in the occluded case a process at II? I mean, we could call him a V, but he will solve at II. And here's the way you solve him at II. Very simple. He's a problem in terminals, then, isn't he? He as a thetan is one terminal and himself as a body is another terminal. That's all, he's just a problem in terminals.

Every time he exteriorizes there's sufficient charge on himself and sufficient charge on the body as terminals that they collapse. You see? He cannot maintain the space between himself and the body. And unable to maintain this space between himself and the body, he can't exteriorize. And every time he tries to exteriorize, he simply snaps back into the body. Well, you'll get some of these boys operating like they had rubber bands on them. They pop out for a split second and they're right back in the body again. Well, this manifestation simply comes from the fact they cannot maintain space.

Now, the postulates - there are many postulates which go to make this up and you shouldn't get the idea that postulates don't lead the field because they do.

Postulates are above looking, but they're also below effort. The aberrated postulates which one makes up and down the bank are the dangerous ones. But a person can actually change his mind almost any time unless he's giving greater value to the bank and its collections of impacts than he is to the environment around him. His present time postulates are as effective as he gives validity to the present time environment and as ineffective as he gives attention to the certainty of impacts in his bank. Now you want to know why the postulates of some people release and some people don't release. Preclear gets a sudden idea that so and so, "Well, my father was like that, ha-ha." That's the end of the engram. And another fellow gets it, "My father's like that" - now he's slugged. What's the difference between these two people? It's just the fact that one has got more certainty on the impacts in his bank and the one that it released from has more certainty on present time.

How do you make postulates release? Just give a person terrific certainty on present time. That's of the essence. That's the easy way.

If you want these postulates to pop and Straightwire isn't working on your preclear, just use the techniques you know to give him terrific awareness of present time. Oh, there's dozens of them - dozens of variations. There are actually only - only one basic one which is introversion, extroversion, introversion, extroversion. And we work this and all of a sudden you'll find his postulates for a little while will go pop, pop, pop! Well, because you've asked him to make postulates go pop, pop, pop you've introverted him again, you see, so you'll have to give him awareness on present time again.

You actually - this technique is adventured, I've never tested this, but it's just adventured as workable and there's no reason why it shouldn't work. You give him present time environment and then shoot a postulate, and then give him the present time environment and shoot another postulate. You ask him who in his - you show him the present time environment and then you would ask him, "*Who in your family wore his hair down to his waist?*" You see, you've given him present time environment, see? And then you'd shoot him this and he would be able, probably, to get that one postulate, or almost get it that first time, you see, then you shoot it. And then you'd give him the present time environment again and then you'd shoot it once more on another postulate. And theoretically you could clear a guy on postulates alone if you followed such a technique. That's very theoretical. That's - just never under any circumstances would you just simply sit down and work on that basis. I don't think - I don't think the pre-clear would like it.

But it theoretically, if you picked up very light postulates right at first - and that, by the way, would be about the only way I would know how to work Postulate Processing or any of these postulate processes such as AP&A. AP&A has been followed by a rash of postulate processes in the field; they're just - oh, boy, those things are just plain death.

You can do this trick. There is one auditor in the room here had this happen to him three years ago. He probably may have forgotten it. I was - he came in and he had a headache or something of the sort and I shot it by simply asking him a Straightwire question, and the headache was gone and it stayed gone for three or four minutes. And then I shoved him into the engram and, of course, the headache came back. You see that - how that would work?

In other words, you could shoot something out by Straightwire and then you could put a person back to the impact source; you could bring the impact again up against his head and he'd get the thing back. Well, all he did was separate from it or shoot just a little bit of it.

Now theoretically, instead of running the engram at that time I simply could have connected him up with the present time - the corners of the room or some such process, you see - and ask him this question again. And he would give me, promptly, another shot and his headache would go away again. His headache would come on and go away, probably each time lighter and lighter. And he would probably get rid of the somatic - chronic somatic for keeps.

But regardless of that, you do have with the occluded case, and with any case really, some difficulty about terminals. The body is one terminal and the thetan is another terminal. And thetans, as I have said many times, go around dragging their old tin cans and clanking chains and it's - honest, it's no wonder people talked about ghosts having clanking chains and bric-a-brac, because thetans sure have the bric-a-brac. Ghosts and tin cans is no joke at all compared to a thetan and what he's got. Well, he's got stolen universes and old search warrants and he's got almost everything you could think of. In most cases he's very, very afraid of one thing: he's terribly afraid of being bored.

Just think what he would do if he didn't have other people's problems. He can't have any problems of his own. There are always other people's problems. You can unwind a person's problem just that way. Only if you start straightwiring it, you would have a wonderful time because you'd probably straightwire right back through life after life and unwind it and unwind it and unwind it and you'd finally find out that he was sitting there looking - looking at something or other saying, "*Gee! That's a wonderful problem.*"

Well now, theoretically then, he's operating on a fear of the future and the fear is he'll be bored; fear he won't have anything to do; the fear he won't have any problems. See? And actually the terrific seriousness which he hands you, and so forth, is just terrific mock-up. It's so beautiful, though, that even he knows that it's serious. He knows how serious all this is.

This is a test of this - a good therapy, any time, is just to impress somebody with the seriousness of something and then just keep driving it home and it'll all of a sudden spring, of course, because there's no seriousness connected with it.

The seriousness of other people's problems. Well, when we have - when we have a person losing space, he gets more and more interested in other people's problems because he gets more and more afraid of vanishing. And his idea of vanishing, you see, is not being able to have any interest or action. And if he can't have interest, his anxiety to have interest and action is an anxiety to put out anchor points.

And you could be sure that if you have two billion people on Earth, one planet only, each one anxious to put out anchor points, some point is going to collide. He's sure of this.

So when we look this problem over it becomes rather unserious because Step II can be done. But it shouldn't be done with any wrinkles. It's done on a gradient scale. You've got to put distance between the thetan and his body. The optimum distance to ask some pc to be out of his head is not three feet but a thetan who will exteriorize at three feet is a Step I. And this is very, very handy to know. Because if we put on there three miles or eighteen miles or something of the sort as the distance he's to be back of his head, you would find, whereas you would get greater numbers of exteriorization, you would find people lousing up lower-toned cases like mad. I've already had this experience.

So if the fellow will exteriorize three feet back of his head, he can handle almost anything while exteriorized. So that's just a little sleeper that's on the line there. And I'll tell you very bluntly that the best distance to be back of one's head is probably a couple, six or eight or twenty or a couple of million light- years. That's the best distance to be back of one's head-way up there, see? And you'll find out your very occluded case quite often will just suddenly spring, because you've got to get him out of interchange distance with the body. The second he vaguely approaches the body, it's just spong! and he's back in it again.

Well, now, if you put him out too far away from his body he can't credit he's there, too - he has that difficulty - because he's out in black space so he just thinks he is back in his head again. And if you put him out in black space, you see, if you put him out there, "*Let's be back of your head now a thousand miles,*" - if he's straight back of his head in a lineal line a thousand miles, he's in a black space - curvature of the earth allows for that.

So, if he's in black space - let's take a look at this. He's just in the same kind of an atmosphere that he was in before which is all black, isn't it? And some of them - some of them are out there. Some of these occluded cases aren't even vaguely inside their heads. The way you'd bring it to his attention that he's sitting in space is to start drilling him on temperatures - temperature perception. Feeling things hot and cold and warm and chilly, breezy, not breezy and he'll come up on perception on just a little bit of drill because his present time environment is not this room.

Very often you have to get somebody into his body before you can get him out. It's just like you have to go through the dynamics to get out of the dynamics. It's just like you have to go into looking to get out of thinking. See, a fellow can go from thinking to looking very rapidly and then up to thinking again. See, he runs the whole cycle.

Well, all right. We've got a matched-terminal proposition with the preclear and a body, with a thetan and the body - strictly a matched terminal. You do, then, Step II of Standard Operating Procedure 8 or 8-L by mocking up in full color a complete duplicate of the body at some large distance from the body. I don't care how far away this is.

I worked on one case when I had the body sitting on Earth as a tiny dot and Earth about the size of a golf ball. We also found this boy stuck in a theta trap, by the way. He was stuck in a theta trap but he was down on Earth but he was not even in a body. And when he backed up out of the body, he was straight into the theta trap. Every time we backed him out of the body, he was in the theta trap. It was just no wonder, you see, he was just going between Earth and the theta trap and Earth and the theta trap. And when we backed him away from the body in this fashion, we backed him away from Earth and the body and the theta trap. And he found himself way up above the theta trap, looking at the theta trap, and he was perfectly clear. And then the second I put him back in his body again, he went back into the theta trap to go back into the - to Earth. This is pretty silly. But that's what he was doing.

So, you'll find people who go back into their heads and stay there are up against the problem of too little distance. They put out a beam, push themselves out of their

heads; this is too short a distance for them for the amount of energy they have - get this idea of tolerance of distance. They put out a fast beam over a tiny little bit of space and, of course, it was crushed, and boy, does that feel degrading. That's degradation. It's just a massive beam over a tiny space and it's thick, heavy, soupy - gohlp! The guy feels like he is in terrible shape when you do this.

So you want him to just keep mocking up his body and mocking up his body and mocking up his body and mocking up his body. Doing things? No! No. Let's not get this as a subjective technique. This is a real sneaker. This is not a subjective technique. It's a gradient scale technique. It goes from a nothing of a body out in front of you to something of a body out in front of you, which is to say a mock-up, to a little bit of the body out in front of you, to the body indistinctly out in front of you, to the body very distinct out in front of you, to the body in full color out in front of you, to you the hell and gone away from the body and your concentration comes off of the body, you see? Because you're trying to get the guy's attention off his body, that's all we have to that.

So what do you do here? You just keep mocking up this body. From what? From an idea of a body? Do you mock two bodies out there? No, because you're not trying to process the body. You mock up one body; remember that, that's important - you mock up one body. You're only trying to make two-dimensional space anyhow. You could mock up two more thetans and one body. You could mock up a thetan to the right and a thetan to the left and a body out in front, but you don't want two bodies out there!

Well, this guy will get some very silly things - if you look at a preclear once in a while, while you're out exteriorized and once in a while see the mirrors. Explosions have a mirror effect and they'll hold explosions around with their center mirrors, you know? And they'll use them as mirrors. Out in space they're just as flat and shiny as anything you ever saw. You just pack an explosion together just right and it's a perfect mirror - just beautiful!

So, they use these mirrors. And if a person - if you can ask a preclear just to look around him and tell you what he sees, he'll look around the body, and - from inside his head - and quite often he'll come up and volunteer this. But if he doesn't volunteer it, you can always show them to him. But too many of them volunteer this. They'll look around and they see that there's a mirror over here on the right side of them and it's showing up their body and just like a mirror would. And there's a mirror over here and it's showing up their body and there's a mirror in front of them and a mirror behind. They're all penned in by their own mirrors. Well, it's very comforting - any way they look they see their body. It's a wonderful gimmick. Well you take these and break them and it almost breaks their heart. These are just interesting, you see. They're just gimmicks.

Well, a lot of people have, as they start to mock up the body, they get the idea they're in front of their face. Why? Because instead of mocking up the body, they look in the mirror. They look up in the mirror in front of the face, so they see the front of the

face and you get some kind of a dizzy prism effect. They really play games - crazy-house mirrors.

They look at themselves; look at the body as reflected in a mirror and then they don't have to get a mock-up of it and all sorts of darn things. Or, *"I'm out in front of my face,"* they will say. Or, *"I can't do that, I keep splitting in half and I'm going out sideways!"* And, *"I am really the body and a thetan is attacking me,"* is their favorite one.

The fellow really begins to feel this until he realizes suddenly that that face somatic which he has been packing most of his life - when people get angry at him and so forth - that face somatic is the back of his head. He feels, as a thetan, he is actually stuck on the back of his head looking through the eyes of the body. He's actually way in back of the body. I mean, he's right back here, you see, better than half out of the body, you see? And the pressure, the whole pressure against which he is fighting, is the pressure of his own body caved in on the MEST body. But because he is all the sensation there is in the body and it - because it is against his face as a thetan - your occluded cases are very complete thetans; they carry around all sorts of odds and ends of bodies; they have a body as a thetan - because he's got the sensation himself, he as a thetan is pressed up against the back of the body so he wears the somatic because he is trying to be the body on the front of the body's face.

And this gives people the doggonedest ideas! They say, *"Well, you know I actually have two thetans."* When I first discovered this manifestation I was talking to a small group of people about it, and 50 on, and I explained that it was old facsimiles. Very inexperienced in this, didn't have a similar sensation and this small group of people were perfectly willing with this. But one of them suddenly starts coming up, and has been ever since, with thetan senior and thetan junior. Oh boy, he's squirreling on just one thing: he's probably on the back of his body with his face as a thetan pushed up against the back of the head of the body. You got a collapsed terminal there and the only sensation he has, actually, is sensation as a thetan. So he, of course, mocks it up for the body. He's the only one that's putting any sensation into the body. The body's just too close to him so he can emote through the body, you see. And when he gets that close, he doesn't even emote well. His emotions are fixed.

Now, there is a process merely by which you would ask a person to expand his anchor points an inch at a time, as a sphere, one inch further out from him, see? Get that process? There is a process by which you can do that. Just get him used to having them farther out. There's another process and you could always show a person what he's worried about, simply by saying, *"What are you thinking about? Well, all right, put it there about a foot in front of your face."*

The guy says, *"What?"*

"Well, think about it a foot in front of your face. Okay, now put it a yard in front of your face. Put it a hundred yards in front of your face. Put it two light-years in front of your face. What's it look like?"

"Well," he says, *"my father!"*

Of course, it becomes visible. You just make him stretch it and the thought uncollapses and you get a visibility.

In the same way, remember that you mock up this body a foot away or two feet away, it isn't so good. But also if you mock it up a billion miles away, it isn't so good either because you're not mocking it up so that it's going to do him any good because you want this thetan in the room. You don't want him out in space someplace. You're trying to pull him out of that. So mock him up at least ten feet away - at least ten feet away. He'll sometimes become bothered because he has to see through a wall and puzzled about mocking up the wall and mocking up the body and then seeing the body, and so forth, so keep him in the room but get the most space you can. So, if you're going to do this exercise, put him, more or less, with his back into the room. And then he'll feel comfortable and you aren't asking him to penetrate and go through walls as well as mock up the body at the same time. You're just getting too complicated, you see. It's too complicated for him.

So you'd say if you had an eight-foot room, just set him in the corner - set the body in the corner and process him more or less behind him a little bit and have a lot of space back of him. And then have him start mocking up the body and mocking it up and mocking it up. How long would you do this? Just go on and on. Well, don't mock up the body twice. That one you must remember because all you will do is discharge the body.

He's happy to do that. He'll fool around with the body all day long. He thinks bodies are wonderful. Now, you'll sometimes find him trying to mock up and get out of a body in front of him before he gets out of the body behind him or he gets out of his own body. He's gone through his body and is - thinks he's really stuck in some other body that isn't there. Well, remember this is a technique which is an objective technique; it's not a subjective technique so you're not interested in cleaning up any other bodies as far as Step II is concerned.

But what is reality? The reality of the thing is he has a body there, it is dressed a certain way and it is in a certain position and he can move back of it; so that's reality. So let's just keep putting that body there. Nobody else around it - anything - let's just mock it up real. Because you're really not mocking it up at all. You're taking a viewpoint way back of his head and then finally making him assume that viewpoint without collapsing in against the body.

It's reality. You're asking him to contact present time, not the past. So you want the body he's in, dressed as it is, positioned as it is and without any other fancy business to it at all.

And that's Step II in complete essence; that's all it is.

[Please note: an addition to this lecture was given later in the day. We now continue where the lecture resumed.]

This is an added note onto the morning lecture.

There are variations of this technique. One of the variations - there are many variations to it; you could get real fancy if you wanted to. But once you start crossing reality and mock-ups for a fellow, he's crossing reality and mock-ups all the time, so he gets awfully upset. But there are variations on this technique.

It is more important - you can put this down in green fire - it is more important to get a line admired than it is his terminals. The line is more important than the terminals. It is the line that is important on Admiration Processing, not the terminals.

So, if you were to mock up his body and then mock up a whole bunch of people down below admiring the line between the body and himself, you would assist the dissolution of that line. Or if you would simply ask him to keep mocking up lines between himself and the body, they would keep vanishing. You've got at last the body mocked up, see? Now you keep having him mock up lines between himself and the body, why, he'll snap back into the body and snap out again. And eventually he'll get enough energy there so that the line itself - the lines which are holding him in, the collapsed terminals holding him in - will permit him to exteriorize since they'll uncollapse.

Now, the other one is, is you start getting explosions between himself and the body. But just as you saw here in a demonstration a short time ago, after the fellow had been nebulously exteriorized.

And by the way, as a word in passing, never try to sell anybody on the idea he's exteriorized; he's going to fight against you.

He's exteriorized out there someplace. He found out, gee, he got nice explosions between himself and the tree. Is that right? He got better explosions between himself and the tree than he did between himself and the body.

And so, what do we have, then, as an alternate technique? It's to run both black and white explosions between the viewpoint where the thetan now is and the body mock-up. Now, you could theoretically run explosions between himself and that space. You'd find out he'd get space - he'd get explosions very ably and beautifully right up to himself about halfway down the line toward the body, you see? But the half of the line that's close to the body, no explosions there.

You'll also get various face somatics. Look out for this, because you're not doing anything peculiar. The fellow's going to get face somatics every once in a while. He never had any sensation in the front of his face, he'll tell you so, many times, if you ask him. But the point is that he can't have any sensation in the front of his face because he's - all the sensation he's got he has changed to his theta body.

When we say theta body we simply mean some body that he's concocted out of screens or old Fac Ones or something of the sort. Once upon a time he found he could make good bodies. But one has to know how to mock up the MEST universe before one finishes it up and can completely duplicate the MEST universe.

So the alternate technique for this would simply be Duplication. And this would be on the gradient scale of duplication. So, you would - to run this technique very

smoothly - you would simply start the fellow out by Duplication as given in Six Steps to Better Beingness. And you just run Duplication and all of a sudden slide him in to mocking up his body.

You've taken the curse off his whole environment with Duplication. Now let's take the body. See, that would be the gradient scale of the technique.

Negative Exteriorization - interesting technique. You tell a fellow, "*Try not to be a foot back of your head. Try not to be a yard back of your head,*" and so forth - pow! Every once in a while he is, but the person has to be at a certain position on the Tone Scale. He has to be inhibiting. You get this DEI? Well, it runs on a DEI. There's a level there where he'll inhibit. Well, that DEI is applicable to Look and then it's applicable to Emote and then it's applicable to Exert and then it's applicable to Think. So there's a DEI for each one of those steps of Look, Emote, Exert and Think. See, Desire, Enforce, Inhibit as you start down Tone Scale.

Well, the fellow is trying to inhibit himself from staying in his body. He's trying to enforce himself from staying in his body or he desires to be in his body. Of course, originally on the track he was curious about bodies, the darn fool.

Negative exteriorization occurs under these conditions and you tell the fellow to start mocking up his body in front of him and of course the inhibition on the line makes him start mocking up his body behind him. Well, don't pay any attention to it. Just keep mocking up the body in front of him.

Now, you'd alternate this technique. You alternate it variously with other techniques.

Now today in - I want you to work with this particular technique and work with Duplication on your own case and it'll do you a lot of good. And then work with this particular step until we understand this step and get it all beaten to pieces. Because it's a very interesting step. It starts with duplication in its best use and winds up with mocking up the body.

Remember all steps apply to an exteriorized thetan as well as to interiorized. And actually work better on somebody exteriorized than they do interior; and that includes all steps. Now, one thing more in passing: You are not asked to use very much imagination in processing. One of the things that I've had complaint about is that one had to be too imaginative (I just mentioned this before but I'll mention it again) to run SOP 8. Because in IV you had to imagine things to be wasted. That's the one thing you mustn't do. You just tell the pc to waste it. The pc says, "*Well, waste it! What'd you say for me to waste?*"

And you'll say, "*Waste vomit.*"

"I can't waste vomit."

Then he finally finds out that he only can waste vomit by vomiting when he's by himself. And then he suddenly discovers that his mama was easily handled by getting sick at the stomach. And that Mama resembles wife and that wife is sick at the stomach and that's why he had three-quarters of his stomach cut out by a surgeon not too long ago.

The end product of all Freudian self-analysis is Expanded GITA. And it works so much faster than Freudian analysis and takes in so much broader territory than Freudian analysis and yet works out Freudian analysis, so we can say with Step IV of Expanded GITA that we've knocked in the head any question about, any necessity for, following down anything like Freudian analysis, because you've got it right there.

There's another little step in Expanded IV (because you'll be doing this and I have to tell you this), is there is a save. After wasting you find there's a saving before you go into an accepting. Of course it has its variation of Acceptance Level Processing which is merely you get the lowest level the fellow can accept. And you have a tendency to miss the lowest level he can accept when you keep wasting things because you just gloss over that. If you really want to find out about the case you find out which of the level of the item he can accept and it's really grim.

All right. Not to belabor that too much, remember that any type of this subjective processing, as of Expanded GITA, has a tendency to lower the person into an introversion. And the only process I know of which is a borderline, which is neither extroverted nor introverted, which is both subjective and objective, and goes at it from both sides of the middle is Step II - mock up his own body. And that can be a benefit to anybody we have in the room.

Mocking up your own body from outside, just mock it up. If you get bored with it, mock it up and blow it up. If you're a good Step I, getting terrific perception on it and so forth, why, don't just keep mocking it up forever - mock it up and blow it up.

But it's a wonderful way to return accurate perception. A thetan would rather see the facsimile of what he is looking at than look at it. See, he'd rather do the approximation, look at the approximation than to do a direct perception of the exterior or the interior of it - in other words, pervasion. So it helps a person differentiate between the mock-up and real contact.

Okay. That's all I have to say.

[end of tape.]