FLOWS: THE PART FORCE BEARS IN CLEARING

A lecture given on
9 December 1952

This is the second hour of the night lecture, December 9th.

We covered the part force bears in clearing a pc. Now let's go in over something that we've already been over several times, and let's get the part that space bears.

We find out that an individual's concept of his space regulates his concept of density. And his concept of density would be his degree of aberration or his degree of freedom, as the case may be. And we could just arbitrarily divide up the arbitrary scale we call the tone scale, something like this: And, get down here at minus 8 and let's take that, and let's find out the gradient scale of space.

Now let's take the first level here of Differentiation. Let's take down in this band Association, and down in this band and from here down, Identification. Now let's just take those as three levels. And let's look at space in relationship to these three things. I give you Korzybski when it comes to a complete, exhaustive dissertation on Differentiation and Identification. You don't need to study that but you can c.. conceive of a fellow who can.. you know, the best way I know of to recognize this, is to get some fellow who's having trouble with his wife and give him some good old straightwire - the First Book covers this, by the way, considerably. We get this fellow who's having trouble with his wife and get who he has her confused with - just that. And you'll find out he'll study around and he'll study around and he'll study around and finally he'll find out that she wears her hair exactly the same as his mother. Or she has a certain mannerism that connects him to an aunt, or Grandma and his wife are confused, and he has attached to his wife everything he has found wrong with Grandma. Ha-ha! And furthermore, his wife won't do the things he expected from Grandma. That's a real lovely piece of identification, isn't it?

You'll find more fellows have married their grandmothers and their aunts and so forth, and the wife isn't there at all. She isn't present.

Well, what do we do? What do we do? We.. in the old days we got him to take a look at Grandma and then look at his wife, and we found he was occluded on Grandma. How do we solve that today? Make him create his wife and put her through her paces and even create a body, his own body, out there in a mock-up, and have his wife put that body through its paces. And we go around on this and do the create and uh.. alter and destroy cycles, start, change, stop cycles, and so on. We.. we do all these things and uh.. we find out that the other just sort of clips out.

Why? Because all of a sudden he's gotten action, capability of control in space over an energy form.

Now how would we.. how would we really get Grandma back? We haven't been able to ever find Grandma, we know Grandma's very aberrated ... get an E-meter.. every time the E-meter says uh.. we say, "All right, now Grandma," and uh.. the E-meter goes "Rrrrrrr." You can just feel the brake lining smoke as it stops and sticks. He's evidently somewhere there on Grandma, and is she solid! Or we get a sudden change of density. He just gets a lot thicker all of a sudden.

You see, that me.. E-meter registers thickness - density of energy. The denser, the thicker, your preclear is, the less space he has.

So we say, "All right, now mock up.. mock up something which we will now call 'Grandma'. Okay, we've got Grandma. Now we'll have Grandma go through her paces." That is just your

standard cycle running, and try to run her upscale -- reverse the scale on Grandma, and so forth. 'Regret' is the attempt to reverse scale, by the way. 'Regret' is the attempt to not have, and reversing scale is to not have by getting space into it.

So we just handle this thing.

Now it doesn't matter whether he gets a pumpkin on a stick or.. or uh.. whether he gets uh.. uh.. a skeleton, or whatever he handles that he calls 'Grandma'; he'll handle this after a while and he'll finally realize that there was some possibility he did have a native capability of being able to control the old gal. So he's willing now to get a pumpkin with a skirt on it, or a skeleton with uh.. the typical hairdo Grandma had, or something strange. And you get him to handle this. And if you just went on down the line, the first thing you know he could.. he could mock up Grandma three- dimensionally and she'd really be Grandma. And the same time you do this, he could look at all his facsimiles about Grandma too. Don't even direct his attention to 'em. He just could do that.

So we've solved those two points. Now just let him stand Grandma up there and stand his wife up there, if necessary, these two mock-ups side by side. Probably by just handling 'em, you've blown all this. But the truth.. the final finishing touch would just be: "Look at them. What's similar about 'em?" And the fellow all of a sudden says, "Well, what do you know? They both have flat feet," or whatever it is. He has this identification. He's taken a single point of similarity and he has made it equal to the other point of similarity. You see, they both had flat feet; that made 'em similar. They both complained about their feet; that made 'em similar. And he's closed the gap on this similarity down to a point where there's a solidity in the fact that we have Grandma-Mama, or Grandma-wife being the same feet. And out of this we get 'same person' and out of this we get 'same behavior' and out of this we get the same reaction toward 'em. Well, that's an identification.

Now obviously this fellow has no space with regard to them. He's never been able to cause them to act. That's one.. that's one: he.. he wants Mama to come in and tuck him into bed and she never does. Just let him start on that one. Uh.. and.. and she.. he just never could control her, he never could, he'd be lonesome or he wouldn't have anything to play with or something of the sort, and he'd want Mama to read to him or something like that, and she.. she'd go over and do something else. He tried to say, "Come here" or "Go there."

A little baby, by the way, will get completely outraged about this. They have no concept of the idea that they can't place in time and space at will, because they're pretty high on the tone scale, although they're all messed up with trying to learn how to use a MEST body all over again. And uh.. you just get the baby reaching for a bottle, and then just arbitrarily move the bottle in some other location. And move it back and forth, and boy! That baby will start to raise more cane than anything you've ever seen.

But let's feed the baby so we don't even have hunger as a sort of thing, and then let's get the baby's eye on something like the bottle that sparkles or attracts the baby's attention. And now let's move it out of reach. The baby will start reaching - move it out of reach. When the baby doesn't reach for it, make him have it. You could drive him silly. I mean, he'd just go crazy right on. He'd just spin right before your eyes if you were to keep this up continually on and on and on. When he doesn't want something, make him have it; when he.. when he wants something, don't let him have it. And you'll just spin him in.

Why? Because you're keying in the whole doggoned track of the MEST universe on him. You're just dumpin the.. the.. the whole aberration scale that he has right on his head.

So he wasn't able to command, control or locate, or even get into a reasonable agreement with, the control and location of Mama in time and space. He'll stand for a lot, but ordinarily he cannot control this factor and in view of the fact...

And by the way, I should define ‘control’ for you. Control is simply locating something in time and space. Creation would be uh.. locating something to control - or creating something to control.

And uh.. he isn’t able to do that and so what happens? By golly! She goes out as a perceptic. Goes right on out on a pers.. I was going to say, when it goes out in terms of perspective. She goes out in terms of PERCEPTIC. And this vanishment is because she has gone out in terms of perspective. He can’t control his viewpoint where she is concerned. He cannot control then, he figures, any space in which this character has been, which is all around him. And he can’t control the force and can’t control the location and it gets awful solid and the next thing you know, it’s just energy he can’t handle. You see, it’s a body of energy, a collection of particles. And so he says, “I can’t therefore view it.” So you get an occlusion on the track. Isn’t that interesting?

All right, what do we get then in terms of identification? Identification is quite black ordinarily. Now we get Mama or Grandma, or somebody like that. He hasn’t been able to handle that.. that mass of energy. And in view of the fact that he hasn’t been able to handle it, control it, something like that, it buries itself. Well, now it buries itself. He’s immediately saying, “I can’t take responsibility for it.” He can’t take responsibility for it because “It’s cause and I’m an effect. Well, if it’s cause and I’m an effect, I don’t want anything to do with it, and the best thing to do is just shut that thing off completely.” So he takes no responsibility for the vision or anything else. Saying, “No responsibility for the vision” is just exactly the same as saying, “I don’t want anything to do with that force. That force can master me.”

No responsibility is the inability to handle force. Responsibility is the ability to handle force in the MEST universe. And that is the definition of responsibility and that’s all there is to it.

Now.. so we get this solid pack idea of identification. Therefore, anything that comes along that vaguely relates to this commanding energy, the energy which handled him which was Mama and which is now in the engram bank as Mama, we’ll get the engram bank identified with Mama or Grandma, or whoever it is. We get that bank identified with them and anything else that moves into present time throws the bank into restimulation and actually will handle him in the same way. And he can’t identify the difference between one and the other because he’s got ‘em in identification. He is identifying, that’s the trouble with him. He identifies Mama alright. What we want to do is differentiate Mama.

Now, we start moving it up the line and the occlusion disappears and so on, and we get into a degree where he can see that they are just similar. They vaguely associate one with the other, and there’s just this similarity and you could actually interpose what? Space! You put space into action there. And the form that Mama is, is no longer packed tight. It’s.. it’s gotten space in it. And other things don’t pack in with it. You’ve got space in there again.

So you get up the line up here, and when a fellow’s really free, he can create space. He can make space open up and close up around these things.

One of the interesting exercises is to put a couple of anchor points out here on either side of some object he’s created, he’s got that, and then make it get bigger by expanding the anchor points. If you keep doing it, it just gets into smoke. It is practically.. gets to be smoke and that’s all, ‘cause you’re putting more and more space per particles.. unit particle.

Now there’s association: Association is logic.

Well now, there’s differentiation at one end and identification at the other end. And logic sits in between. Uh.. what’s this business then of finding the common denominator of all of these other things? Finding all these common denominators and so forth? Well, you’re actually identifying so you can pull to pieces again. You’re.. you’re showing, “Now look: these things are related to this degree. Now we can bring them up into association. And now we can bring them up into complete differentiation.”

When you start to differentiate, you have looked over this, you find a common denominator to any problem - it will actually be up in a high band. The common denominator is in the high band because you can take it then, and build down into an identification with it. So you can go both ways on this thing, and your association can be.. I mean, your.. your uh.. common denominators can be top scale or bottom scale.

What we're studying is: What series of postulates would you make to cause the MEST universe? So we're studying this thing from.. from up here at uh.. point Observer.

What's this silly series of isolated postulates that differentiate everything in the MEST universe? What postulates are they? Well, you've got the first postulate in Q-l. And uh.. that is that uh.. you've said that.. you've said it could locate in space and time. You've said, "Well, we can create space and we can create particles, and we can get action this way. Well, I agree.. agree.. agree.. agree." It doesn't mean that that's all theta can do at all! Or even vaguely! We've just got the highest level that we can get there and uh.. have a MEST universe. We can have any kind of a universe we want to if we go on to that point 'X' Observer and looked down, and made another postulate. Let's make the postulate that the capability of theta is to produce solid matter, uh.. capability is to produce solid matter which then will create space. Anything. I don't care how backwards it would be. You could think and think and figure and figure and all of a sudden you could figure out how a universe could operate that way. You could make it operate.

Now this goes from the Observer, then, into high complexity, because from the time you get down here to identification, it.. it's really very complex. It's all solid and there's not much space. AND EVERYTHING IS IDENTIFIED. You say, "This is.. this is hydrogen. That is gold. Something or other is that. This is a body. Uh.. this is a swamp. That is a planet. This is an asteroid." We've got classification by object.

You want to how NOT to find out about the physical universe? Classify it by object. German classification as the modus operandi and the only way to go about it would have led into deeper and deeper and deeper MEST. And it would have become more and more solid and more and more cumbersome and more and more cumbersome, and more and more solid. Until one day, with the solidity, the bottom falls out.

You get differentiation and association in space. That means restoration of space, then, is the key to this thing, hmm?

All right, let's take uh.. find out how Start has to do with that. Now Start can exist there and this could exist in Change, and this can exist down here in Stop. But, you say, that stuff down there is in motion. Well, that's true - that's true. That.. that's down at 0.0. Uh.. you've got objects which are in motion. They're not true statics at all. They become dead as far as theta is concerned. And all of these scales are viewed from the viewpoint of theta and its capabilities. Don't try to view this picture from the standpoint of MEST.

Now if we looked from here up, we look from identification.. everything.. we say, "Now look. We've got to identify this and we've got that identified, and we've got something or other identified. We try to look up from here to 40.0. Oh, no! I'm sorry. It just uh.. it just gets to be too airy. It's just thin and airy, and you look high enough and there's nothing there. And Man's been doing that just uh.. since.. for ages and ages and ages. You run preclears, "If I just could find out the secret of the MEST universe, I could have put my own back together again and I guess I've been worried about it ever since." You get this off of preclears.

You say, "What are you really worried about?" or something like that, and the E-meter's falling, and you say, "Well, your own home?"

And the guy says, "No, I'm.. yeah. I've always been worried about the house. I don't want to leave it."

And you say, “Well, uh.. sort of like a little world to you, isn’t it?” Whamm! And you say, “It’s interesting you don’t like to stray far from it. What are you.. what’s the matter? You afraid something will happen to it when you...” WHAAMMM!

Well, you could run out houses until you were blue in the face. But if you just start to mock up houses, in a lot of preclears that you run, you’ll all of a sudden get this tremendous spaciousness. You.. you.. the guy’s looking at a plain or he’s looking out here at a tree, or.. or.. a.. a world that’s flat, or something. He.. he’s looking at this plain. And you say, “Now we were trying to mock up houses. Now let’s.. let’s get down to cases on this. Now let’s mock up houses again.”

And the guy mocks this up, and he says, “I keep getting this plain, and that’s about all I wanna mock up.” He gets real interested in this, and he feels all kind of griefy, and he gets kind of upset. There are many things that lead him into this. He’ll tell you.. some of the most esoteric things are responsible for this state of mind, until you suddenly spring the one “home universe” on him. “Eeeowwwww!” It was a universe he and several others, or just himself, built once.

One preclear had a home universe which consisted of simply one thought pool. They had fixed up a sort of a place and they’d just sit there and look in the pool. And one day the pool turned black and they couldn’t figure out why the pool turned black. And they sat there and sat there, and what do you know? Seventy-four trillion years later, in a session, in Scientology, we found this preclear. For all intents and purposes she was still sitting alongside of the thought pool. She sort of dragged it along with her and sort of hid it behind her back. And that was the case in her.. her case. If she just could have found the secret of the MEST universe. She kept thinking about this, “If I could just know the secret of this, and what had happened to that pool, why it would have been all right. But then one day I found it out and I told somebody and they really gunned me down or they did something to me, but after that it was too late and it didn’t matter,” or something of this sort. Very sad.

Uh.. you’ll.. one time a preclear of such a history in processing uh.. oh, a violent, violent distaste for anything like past lives or anything like that! Oh, no! And uh.. I saw this on the E-meter and ran this on the E-meter. So uh.. we suddenly hit the word ‘stars’ and we got nothing but this: “The day the stars fell down.” And she cried and she cried and she cried. This person had never spilled a grief charge. And this person just cried and cried and cried and cried. And then she’d utter that phrase again and she’d get this visio. It was the day the home universe caved in. The MEST universe had overlapped and with a dull crash, that was the end of the home universe.

And so a viewpoint up here, looking down at this, we can see what’s going on. Rut if we try to keep on viewing this thing from MEST and holding on to MEST while we go ahead and do this, and so on, it’s not so good.

Now when we say, “Start, change and stop,” we actually could write right here, “Start - change - stop,” see? We could uh.. just have those just a little bit on the scale. Just this little tiny gradient here at the place marked “2” here. Have this little gradient, Start-change-stop. And as we go down there we.. we see that there’s a slight drop - oh, just one of these little emotional curves. And that’s what an emotional curve is: Starts something, changes, stops.

The fellow who thinks he’s still operating this universe can get Start. He still thinks he’s operating his home universe, he’ll get Start. And all of a sudden things will get three-dimensional to him. He’ll get Start - he’ll get things three-dimensional. And then you say, “All right, change it,” and it’ll - “not quite so much.” And then, “Stop,” and it goes “Flap!”

Most of you people with bad eyes think the whole environment’s holding against their face. They have no space points.

So we get this Start, Change, Stop. And there’s two reasons for this: In one’s own universe, all he had to do was say, “Let’s do it,” and uh.. that happened. There’s nothing to that. There

was no balk. But in this universe, he could start something very easily, but to change it became a little harder, and to stop it practically became impossible. So he gets quite upset. He's still trying to run his own universe.

So we get this Start, Change, Stop. And we get it for that reason. But there's a deeper reason than this, and it's simply this reason: Start, Change, Stop on the big scale. Of course, you have three-dimensional visio when you say, "Start it." That's space. 'Start' and 'space', for this universe, are synonymous. So when you get vistas you can always conceive of starting something, you have space. Then you tell your person, when he's mocking up things, you say, "All right, now change it," and he has a little more trouble with it and it sort of wants to cave in on him. He started it all right. He had it way out there. He had it out there about 30 feet. And it was just fine, and you say, "Change it," and this thing shows! It's going to start coming back in on him again. And you say, "Stop," and then my golly! He just can't hold it out there.

Now you say, "All right. Now let's mock up this thing, and now let's.. let's uh.. let's make it walk to the right. Now let's stop it. And every time he starts to stop it, he find it's sticking on his nose practically. It just flies in and hits him.

Why is this? It's because Stop at 0.0 has no space, and Start at 40.0 does have space. You see why this is? Be.. and differentiation is simply the distance between the particles. When you have all the particles on one point, so to speak, you've got identification; and when they're just a short distance from one another so you get some sort of a battery action amongst 'em - a mild battery action - they trickle through. You can think consecutively: add up, subtract, run this facsimile into that facsimile, cook up a new one, pour into the cook's stove and boil it up real hot and serve it out as a geometry. Uh.. and you get more particle distance in it where there's no interaction between these points, and we get, of course, difference. Well a particle is different from another particle just simply because it is located in a different point of space, that's all. And we get thinking, then, can be very airy. I mean, the fellow can think about this particle for a while, and he can think about that particle.

Now, hold your hats, because there's a higher drill than differentiation. You've got to be willing to use force. And the postulates that you get down lower scale are pretty interesting, but they get enforced by force. But you can actually do this drill and improve the ability of a person to run mock-ups very fast. A lot of you have asked, "What.. what about.. what about getting a concept of this dog. I can just get this concept of this dog marvelously, but I don't see a dog." No. No good - not a mock-up. A mock-up has a location in time and space - not a thought. You're thinking of thinking of a dog.. you're thinking of seeing a dog, not seeing a dog or perceiving a dog.

What's indicated there? Black and White Control Processing! And I don't mean by running black and white now. I mean you mock up a black point in front of the preclear with his eyes open or closed. He finally gets to a point where he can see this black point no matter how small, no matter how big. He can SEE something in front of him. And you ask whether or not you should see these things in your imagination or see 'em actually. Well, they.. they look awfully thin when you first start, but you actually see them. You.. you.. you know when they're there and you know when they're not there: That's the criteria of it. "Do you know that thing's there? Do you feel that it's gone when it's gone? Do you.. when it's there do you know that it's there?" That's about it. Rather than the thinness of the perceptions.

The fellow.. fellow will feel this sudden surge or something when he knows this thing's gone, when he knows it's there, when he knows it went into yesterday, something like that. You.. you're figuring for that positiveness. All right, let's just drill with a gray spot on the wall.. or a black spot on the wall, and let's move it no matter how slightly to the left, no matter how slightly to the right, no matter how far up, no matter how far down. And let's turn it a color, or let's increase it in size and let's drill with little black spots and little white spots and big black spots and big white spots. And move 'em around in time, space. Put out a couple of anchor points and put the spot in there. Deal with that simple geometric figure. And deal with it and

deal with it till all of a sudden the fellow heaves a sigh of relief and he says, “Ahh! You know? I believe I can see something!”

That’s very fascinating. There’s all kinds of variations of this drill. You take the black spot. All right, now cut it in half and move the two halves in opposite directions. That’s kind of complicated. Now turn just one of them into a cross. Now turn the other one into a cross. Now turn the first one you turned into a cross back into a circle. See, it’s just control. You’re practicing on control on a mock-up.

And that.. imagination isn’t good enough. You have to.. you actually.. what is indicated, if a person is doing this, or if a person is worried about imagining it; if he can imagine it all right but he can’t see it and this is worrying him, start him in at the bottom of the energy scale, which is black and white spots. If he can’t see a black and white spot after a lot of figuring, if he can’t get some kind of a flicker - somewhere - with his eyes open or his eyes closed or something like that, ask him to see if he can conceive a little bit of space - by putting out a couple of dimensions. And if he can’t do that um.. in imagination, at least let him locate the anchor points in the room he’s sitting in. And if he’s gone down to that level, he will receive quite a shock when he locates the anchor points of the room he’s sitting in.

You think, just because you can see them, that h does. He thinks he’s seeing them, but he actually hasn’t located them at all, or they don’t exist for him or he coils at the thought of putting out anchor points. So this is your gradient scale of how you move in on energy. You’ll find out uh.. by the way on.. on this, it’s.. it’s very amusing what you can do to give the fellow the difference of concept on anchor points.

Now, let’s get Start, Stop and Change on a chain of thought. Start, Change and Stop on a chain of thought. Let’s start a guy thinking about some thought or other on some subject. Now let’s increase the amount of thinking he’s doing. Now let’s decrease the amount of thinking he’s doing. Now let’s stop. Now let’s pick the chain up he was thinking about just before you started processing him, let’s decrease it and uncreate it. That is to say, stop it again.

Let’s work until the preclear can start thinking about anything. Increase his thinkingness about it, decrease his thinkingness about it, and stop thinking about it.

Let’s work until he can start out thinking about guitars. All right. He thinks a little harder about guitars. Now he changes from thinking about - change is in there too, you see - he changes thinking about guitars to thinking about guitar strings. Now he decreases thinking about guitar strings, then he stops thinking about guitars. Rrrrrrrrr.

You would be amazed what will happen to some preclears. You say, “All right, and let’s start thinking about cars. Okay, fella. All right, now let’s think a little bit more about cars. Now let’s change to thinking about car tires. Now let’s decrease our thinkingness about car tires. Now let’s stop thinking about it.”

“All right, now let’s start in thinking about...” And you keep it up, at that rate the fellow can just feel his brakes start smoking on some of these lines.

“Now let’s think about a guy you don’t like. Now let’s increase the thought about it. Now let’s decrease the thought about it. Now let’s stop thinking about him.”

Oh, boy! You can.. you can see the brake fluid squirt out of his ears, sometimes, when he tries to stop some of these chains of thought.

What you’re doing.. what you’re doing is just working with the control of association when you’re doing that -- mostly, associative thinking, and you’re doing it on this little band here, rather than on a large band.

Now you get all sorts of pictures and neck-ups and everything when he does this, quite ordinarily, but he isn't paying any attention to them. You just want him to get his time factors in there.

Now you could do at it.. more.. "Now let's think of a big, wide space. All right. Now let's change it. Now let's think of a little, bitty cooped-up place. All right, now let's.. let's.. let's change it into a nicer place. Now let's think of a big wide space." You've got the guy on up the tone scale. And he'll generally laugh or saddle or feel pleased about it.

Now wherever you can run these curves backwards, do so, but most of the curves, when they run Start, Change and Stop and so forth, the guy's Start gets awfully confused with Stop. So if you start an automobile, back it up. You're running a curve backwards. Have him stop the automobile; now make him make the automobile back up. And he'll be back at the beginning of the thing again.

But get.. now, of those drills, this starting and stopping a chain of logic is a very interesting one. Of course, that doesn't cover too much, but when we apply that on a chain of logic to thinking about wide spaces, changing their character, thinking about small places, thinking about a little bit bigger places, thinking about big wide places again - why it's interesting what happens.

Now we could take the whole emotional scale and we can start planting the emotion - this is quite necessary in this mock-up - we can plant the emotion in the incident uh.. in the.. in the scene. In that case, you have to have scenes. Or you plant the emotion in the thought chain. "All right, let's.. let's think.. let's think now about your grandfather. All right now, let's think cautiously about him. Now let's hate him. Now let's be.. feel fear of him," see? Now it's best to put a mock-up out there and put the emotion on that. "Let's.. let's get afraid of him. Now let's feel a little bit of grief about him. Now let's feel a little bit of caution about him. And now let's feel enthusiastic about him."

Of course, you're taking the guy up scale when you get these upscale emotions, because they're on the emotional curve. Enthusiasm is at 4.0 and apathy is at the bottom, so you can run the guy from apathy on up.

"Now let's feel.. let.. let's get a visio of a stopped car and feel apathy about it. Now let's change the thing and feel cautious about it. Change the car and feel cautious about it. Now let's start the car and feel enthusiastic about it."

By interrelating those two things, you've shot the guy up tone scale. You've done the same thing as, "Take a little tiny space; now make a little bit bigger space; now make a great big space." You've brought him up tone scale on that gradient scale, and you've got Start, Change and Stop regulated against emotions, which again give more space!

Do you know.. ever hear of anybody who was enthusiastic spoken of as 'broad' and 'expansive'? Yeah, that just means more space in him. And did you ever hear of anybody uh.. apathy, and so on - actually there are a lot of degrees of apathy - but a guy.. a guy gets awful solid at apathy. A catatonic schiz is actually so solid in some cases that you can mold their flesh, and it stays the way you put it. They're still alive it says at the bottom of the bed chart.

Now, therefore, identification, association, differentiation goes from condensed space, such as an object, through wider spaces with more or less related objects in them, or disrelated objects, up to widely different objects.

"Let's uh.. let's get a picture of a mine, uh.. in the West and a plugged hat. Let's get a high silk hat and a mine in the West. Uh.. now let's get the uh.. now let's get a factory chimney and a breadfruit tree." See, those are widely different things; they're in widely different places. Now you might experience just a little bit of difficulty sitting 'em down side by side. Now you could practice sitting 'em down side by side and then start moving them out again.

Your enthusiasm and zest for existence comes mainly from your ability to differentiate. You go into one place, you one.. one quarter of the country - one province - and you find out that they're talking there with uh.. one accent; you go over the border of that area and you find out they're talking with another accent. And you say to yourself, "My, isn't that interesting?" A guy alongside of you who's way down tone scale, heard 'em talking the first accent, went over the border, heard them talking the second accent and there was no difference between the two accents. Didn't make any difference at all to him. He couldn't tell the difference between the two. Oh, he really could tell the difference between the two; it's all the same to him. It would've meant space caving in on him.

Now you get.. get the difference and the handling of and the similarities in and the identification of s.. objects and spaces with regard to thinking.

You know space, by the way, has another action in it. You can get always a minus side of the curve. What do you think when you have to drive a long way across a lot of space to get someplace? Lots of space with very little havingness in it? Well, how do you think some rocket jockey feels when he would shove off from one planetary system to another one by slow freight. There's LOTS of space. It sure increases the appetite for havingness and there's lots of space in between those two.

Space, however, becomes infinite and so forth, only.. and becomes too big, only to the degree that a fellow feels he can handle force. Oddly enough, if a fellow can handle lots of force, he can handle lots of space. He's just as happy about it as a clam.

But for instance, if you were to suddenly adventure upon a voyage which would take eight months and you would not even see land or water or trees or anything else for eight long months, and all this time you could see by the passage of stars that you were on your way someplace, I'm afraid that the degree of force of which you're capable of handling right at this moment would make you feel awful funny.

Now if you want to get that same feeling, go out and look at a bright sky, a real bright sky when there's no moon and just look at that sky for a while. And just spend a few minutes looking at that sky, or a half an hour just looking at that sky. And you'll all of a sudden find out what your force registry is with regard to space. God, a guy gets tiny! Gee, he becomes weak looking at all that space, all that distance, all up there. Eeeowwww!

Now you take somebody else.. somebody else - maybe young and feels enthusiastic and zip, and so on - terrific capability of force, he's got his ideas. And he looks at all this space and he says, "Ad astra per astrum!" or "Stars, here I come!" Yes yes. That's very interesting, the interrelationship of that.

Now, space has a great deal to do with "Let's pretend," and the reason why it has a lot to do with "Let's pretend" is because when you see lots of space you know there's lots of room to set up lots of things in it. So it doesn't matter whether anything you set in it is true or not, there's lots of space to spare. If you want to repair the ability of a man to pretend, the ability of a man to assume, and so on, show him that he can keep manufacturing space and putting things in it almost ad infinitum. That there's no capacity; that he can keep manufacturing space and putting things in it and knocking things out of it. And all of a sudden he'll get more and more expansive and more and more expansive. It's actually more important than anything else to demonstrate lots of space. And one of the ways you demonstrate lots of space is by mocking up a space, pull in.. putting up.. up anchor points, and then putting something in it and then putting it in yesterday. And then mock up lots of space and put in anchor points and then put something in it, and put it in tomorrow. And the guy has a flicker of a notion of how to do this, at first. If he's worried about his facsimiles being in present time, something like that, give him one. Just tell him to mock up a facsimile and put it in yesterday. And then put that in a thousand years ago. And of course it's all the same thing.

The way you do that - he just knows they're there. And you'll find 90 percent of your preclears that are in bad shape will be doing this trick: They will be going back to yesterday. And they know it's there because they've still got their eye on it.

Then you'll say to 'em innocently, "Now.." just very innocently, "Now.. now how do you know it's there?"

"Oh, I'm looking at it!"

Here is a guy with tremendous space scarcity. The way you give him more space in a hurry is just simply to put him straight and then drill him until he's got it well that all he has to do is say, "I know it's in yesterday." That's all there is and the thing disappears. That's all there is to yesterday you see. Yesterday is "I recollect that I had - and n.. now necessarily.. don't necessarily not have, but I probably don't have now."

Now if he still can't get this, you get this one: "Well, take a look at it and realize you had it yesterday too." He finally can stretch his imagination far enough to grasp the fact that he had it yesterday. He can convince himself that he had it yesterday.

When he's got himself convinced that he's looking at it and he had it yesterday too, he can also get the concept: "I won't have it then tomorrow." Now really throw the.. throw the 64 dollar one at him: "All right. Know it's tomorrow now."

Work anyway you can to get him to get things to disappear in space. There's another method of getting things to disappear in space. You put out anchor points and put an object in the midst of all these anchor points and then you collapse the anchor points. And that stuff will disappear. There's no space for it to sit in. If he can't get that, just make him vanish things and vanish things.

Now here's a neat trick for you: "Get a concept.. get a concept of anchor points WAY OUT in front of you. Get this concept of these way out anchor points: One to the right and one to the left - way out in front of you. All right. Now bring those anchor points in until they sit about three inches in front of and to the side of one eye, and three inches in front of and to the side of the other eye. Got those anchor points in? Now put them out about 2O feet. Now put them out a few hundred miles - that should make you feel more comfortable."

You know, you can actually knock a man down with that trick. He.. he doesn't know what you're doing. You say, "Get two points now and let's put those points as far out as you can get 'em. You got 'em now?"

"Oh, yeah."

"Now bring 'em in right to here."

And he'll go 'reel' - he starts bringing in all the energy with him. Did you notice that? You notice you had the idea?

Do you know there are a lot of people walking around with the.. with the whole environment sitting here? Right here on the ends of their noses? Collapsed space: There's no space in front of them. Well, various things that have happened to them is.. is people have kept insisting that they do things. People will stand up in front of 'em and say, "Now you do this. Now you do this. Now you go there. Now you do this. Now you do that." And they've done very little of that, you see. "Now you do this, Now you do that. Now you do something else," and so on and so on and so on. "And you ought to be careful. And you shouldn't talk so much. And don't be so enthusiastic about things. And you know it probably won't come to pass anyway." Just this noise - sound - yak. And it's poured at them from a close distance and they keep trying to get rid of that yak. They don't want that, but somebody's convinced them they don't own any space right in front of their bodies. And so they get this idea they don't own anything

there, and the first time you ask them to put out an anchor point, it's quite common that some person will appear in it. Bang! Or, there's a great big black curtain appears in it. Ask 'em to reach over and pull the curtain aside, and find out if anything's there. And they'll say, "Yeah! I wonder where that came from? That's a picture of my mother!"

Now that's, by the way, one of the tricks in.. in mock-ups. One of the ways a preclear gets rid of things is to drop black curtains over them - quite common. He keeps pretending to himself that he's got rid of them. He's lost the ability to make them disappear. He's run out of space. How he can run out of space is more than I know. This MEST universe is really lovely. That you could run out of space! People think they have though.

You know uh.. you couldn't hire somebody that's lived in Lower East Side, New York to.. to move out, really, in the wide open spaces. They would get upset. They'd really get upset. That's too much space and their.. the amount of force they have does not match up to that much space. It has to have a much narrower space.

Well, anyhow, you get this fellow that thinks he doesn't have.. that he doesn't have enough space or something of this sort, and he hasn't made objects go away. Or he's got a terrific "Save it, hold on to it" or something of this sort. And he actually has this black cloth sitting across the object. And you take a look at his visio - a funny thing will happen: This fellow's got no field of visio. And yeah, he can't do a mock-up or anything like that. You say, "How about.." just.. just as a little test, "how about reaching out now and picking up the corner of a black curtain and lifting it and see what you see. Put.. pick it up very cautiously and take a look at it." My God, there's everything he's ever mocked up or thought of, it's sitting right there with him. It looks like a junk heap or something or other to him. You'll have to teach him how to get rid of it.

Now very often you will find him slamming down a black curtain right straight across his face and saying, "Yes, it's gone." Sure it's gone! Same way a little kid will hide his head under the pillow and say, "I'm hid." He can't see you, so therefore he figures you can't see him. Just as silly.

So this is the trick on space. You've got to drill your preclear into realizing he's got lots of space and he can create lots more. And you do that by drilling with anchor points, and also, you do it by reversing these scales. You get him starting things, and you start him upscale about this. You get him upscale on emotions. You have him mock up things and then run him up scale. See, don't run enthusiasm uh.. enthusiasm, conservatism, anger and then finish it up in apathy. Uh.. if you want to, you can go ahead and do that. Of course, you'll kill the fellow if you keep on doing that. Let's not do that now.

Let's start in fairly low on the scale. If you can figure out what his chronic tone is. Maybe this guy's scared. All right, this fellow's afraid. Let's see if he can feel some grief. "Let's feel some fear. Let's feel a little bit of anger. And let's feel a little bit of that." First you start in depressing his tone. Then you bring it up: "Now let's see if you can feel some enthusiasm." You'll find normally he can't feel any enthusiasm. No-no. He can sh.. feel a little conservative about it because he's got that mixed up with a lower scale. Because your person who is afraid very easily feels boredom.

Now another thing the fellow will be doing, he'll be holding on to things like mad to keep his space contracted. He's got things flowing in on him, and you try to solve that and it doesn't solve right away quick. Well, the reason why it's not solving is a very simple thing: He's simply trying to keep things from going away from him. He keeps the inflow, he's doing it. You'll find that every once in a while. Ask Mr. E-meter along about that time: "Now let's see. Are you holding things in?" What do you know? The E-meter will go "Zong!"

You ask him now, "Are you trying to get rid of these things?" E-meter - no move.

"Well, you want to get this engram and stuff away from you?" No move.

And you say, “Are you trying to get this stuff out there?” No move. Yet he can’t put a toothpick out five feet in front of him without it slapping him immediately in the face. Bop! You obviously say, “The trouble with this preclear is everything is flowing in on him. All right then, everything flowing in on him.” He’s getting all packed full. Ah, he wants it that way. He knows as long as things are flowing in on him they’re not flowing away from him. It’s very good, see. I mean, that’s very good philosophy. If you keep things flowing in, they won’t flow out. Now that’s good.

So how do you solve this? You just mock the fellow up, get the fellow to mock himself up, or mock something up that vaguely is a shadow that he calls him, or anything you can put over there, and you say, “All right, now get it holding things in. Now get it holding things in.” And the guy’ll look at this thing and all of a sudden it’ll get very thin, I mean the.. the constituency of it’ll get thin. The size of it will start increasing, and increasing and increasing and increasing. It’s letting things go.

And then you turn around to run this flow back here and you find out the flow’s much better. So you take this nebulosity again and you make it smaller, and then you make it even bigger. And then you move it someplace else. And then you change it to a color. And then you make it much bigger, and then you change it to some color. And you put it over here. And every tune you make it bigger you bring him on up tone scale.

The fellow who could handle, customarily, mock-ups and say, “Well, where do I put the head?” and you say, “Why do.. why do you want someplace to put the head?”

“Well, the MEST universe isn’t quite big enough.”

When he’s dealing like that, don’t think that he’s.. he’s feeling insignificant. He’s not feeling insignificant. He’s trying to get spatial uh.. expansion on something. He’s holding in something for a long time. He’s suddenly starting to get expansion. Well, get him to decrease it down and up and get things relative to the way HE wants them, till he can finally get this figure which is very small or in the distance or something, and realize that it.. know completely that it is 2000 feet tall and he’s much bigger than that. That’s one of the ways of going about it.

Well, the idea is to get more space. We.. we want more space in these incidents, we want more space around the preclear, we want these ridges out further and we want all this to take place. And you’ll get action when that takes place.

Well, one of the reasons why he’s holding on to something goes right back to what I started to tell you about a little while ago, and that’s the loss of the home universe. As long as he keeps things flowing in, nothing’s going to flow out. And the reason he doesn’t want anything to flow out is because he remembers losing the home universe and one day it flew out. Somebody sort of pulled the bottom out of the tub and bang, there it went, down the drain and he never could figure out what happened to his universe. Or, one tricky fellow still had it, and I imagine many of them have facsimiles of them. And you start uncorking the facsimiles, (sh.. tell me) the facsimiles of the home universe and they’re very, very beautiful. The guy doesn’t want to get rid of these. He doesn’t want to touch these in any way. That’s the only recollection he’s got of the whole deal and he’s sort of been hoarding these all the time. Why? He’s gotten into a state where he couldn’t possibly create another home universe, he thinks, so he’s holding on to it like mad.

And if you want to look around your preclear with an E-meter or you want to look around your preclear in processing or mock-ups or something like that, you’re going to find those facsimiles. You’re going to find he’s holding on to ‘em. And tha.. that’s what he’s dodging mainly. That’s the secret. Somebody got to it before and so we’d better not find out how anybody gets to it again.

Well now, you know a minus space.. minus space would be into somebody else’s space and scattered. And that’s what takes place from 0.0, on an arbitrary scale, down. Your thetan..

your thetan is in somebody else's space, and there's a MEST universe space and he's scattered in it. And therefore he's in minus space, and that's why you have a minus tone scale below there: He's dispersed. And you've gotta collect him. And the way you collect him is he thinks he's got a lot of space. But you'll find out when you first start processing him, he won't even vaguely be able to handle space. He'll get real upset if you ask him to "Now saw out a square block of space."

He'll say, "I don't want anything to do with it."

Well now, isn't that strange? I mean, you're gonna saw out an imaginary square block of space out of the room and move it someplace, and he doesn't want anything to do with it. He'll be on the minus scale.

And as you get this person more and more able to handle space, he passes this point of 0.0 and goes right on up the scale. And after a while becomes terrifically able to move around.

Now the wrong way to get somebody out of his head like that is just keep hammering him and damning him and shaking him and uh.. processing him and uh.. sort of saying he's being reluctant and he's being mean because you can't move him out of his head easily with perception. He hasn't got perception because he can't handle energy, and he can't handle energy 'cause he's in minus space. That's all there is to that, so you rehabilitate his anchor points, rehabilitate his ability to use space and you run him up scale on emotion with Start, Stop and Change and other things in the mock-ups and so forth; and you give him differentiation and you give him space back.

By the way, this person could possibly be the most logical person and very forceful person you ever saw. Well they've just got a lot to spare, that's all. That's why the MEST universe was tough on them is 'cause they were tough on the MEST universe. They started in on the MEST universe and they started going "Rrrrrrrrr" - the MEST universe gunned 'em right back. Because all that you've got back from the MEST universe was the volume you put into the MEST universe - no other volume.

So, do we have this now and so on? This person is in other space than his own and dispersed in it. And then a 0 would be a sort of a solid dot in space. And as he comes up the line he is a solid bit of energy, and as he comes up the line a little heavier he might be appended to some old MEST body down here at 0.0. He's got some old body, he thinks he's a space ranger, he thinks he's a school teacher or he thinks he's buried someplace, right about that level.

And the way you get him out of that is just ge.. he gets to be an energy unit and he'll be shooting energy all over the place, and all of a sudden he'll get all very active and he'll start talking to you about ray guns and.. and how he - "Look at that streetcar conductor. Now look at him now. Okay. Ha! The guy's hat flew off," see. Something like that. He'd say, "What do you know. I'm getting a little bit better. Marksmanship is getting pretty good." And uh.. you keep him from going back into action there because that's kind of senseless, wanting to go into action.

And then let's get up the scale higher here, get up the scale and he's getting more nebulous and all of a sudden he finds out one day he can mock up a body. He'll say, "Isn't that pretty? I am that body," and.. and all that. He's got lots of space and he can make lots of space and he feels very free about it all. And then one day he makes a MEST body and uh.. he.. he's just sitting there calmly at the office and the such.. secretary comes in and says confusedly, "I didn't know you had callers."

And the body gets up and says, "Well, I'm sorry. I was just going." Okay, that's how she is did. And uh.. those are our aims and goals in how these cycles of action run.

Now you understand, of course, that any cycle of action that goes from 40 down here to minus 8, any cycle of action can be used to reverse this, and every one of them reversed will give us

what? Space! And we're looking for space, because if you haven't got space, you aren't going to be able to get out of this space because you haven't got anyplace to go. You know that horrible line? No place to hide? Well, that's a guy who's in somebody else's space and dispersed in that.

Thank you very much, and good night.