

SOP: ISSUE 5

A lecture given on
16 December 1952

At first you won't believe it. Third afternoon.. second afternoon lecture. December the 16th, 1952

The remainder of the day, as tempting as it is to talk about aesthetics and this aspect, we can perhaps leave that to later, to another commentary lecture. I've got to go on with Standard Operating Procedure, Issue 3.. Issue 5, or we'll never get through it. Somebody stuck me on a time track. You got me thinking about flows here during the intermission. And it was very interesting, just as a comment, that the statement that there is really no such things as a DC flow is a very, very strange one to make until he added the rest of it, and that is, "There is no such thing as a DC flow, unless you change your viewpoint as fast as the flow shifts poles" - hmm.

So that if you insisted there was such a thing as a DC flow, or a single flow, in order to get a flow at all and not change your viewpoint on it at all with the terminals, you would simply have to start putting up lower and lower potentials, which would bring one right straight down through the reasoning band, bring him down through the emotional band, and bring him down into the effort band and bring him down to matter, and maybe that is the cycle of action: An insistence on a one-way flow. Because flows happen to be a very aberrative thing and I'm going to take up flows here. The Standard Operating Procedure Issue V has as its fourth step the following. This technique is really known as either relocation of anchor points or flow balancing.

Now, when you start talking about flows you are of course talking about terminals. And when you're talking about terminals, you're talking about a special kind of anchor points. And, as a result, when you go down through these various steps of Issue V Standard Operating Procedure, you find in Spacation that a person is able to hold a point quietly before him, if he can do that - hold this point quietly before him - you just go on with a complete Spacation and of course he's out and pretty stable. And then you go on to Step One again and finish it off, or Two.

Now, that.. that tells you that this person has a terminal. This tells you this person has a.. a flow potential which can be maintained because he can hold the terminal still, if you want to get to that, he can go in for the mechanics of electronics which require.. which require first and foremost some place from which to postulate into a space in which can be postulated a flow, which must of necessity run between two or more terminals. And in order to get a flow running you get a.. have to have a stable terminal.

A fellow has to be able to locate his facsimiles. And the reason he has to locate his facsimiles out in space around him is not because he can't postulate and locate newly, facsimiles - he can do that too - but because he's accustomed to using his old facsimiles and they gradually caved in and he's lost their orientation point. And he is trying to work on, oh, all sorts of things: flows between ridges, and, oh, most enormous amount of automaticity contained in this. And if he can't locate his terminals anymore, he isn't going to be able to get a flow.

Now that's all very esoteric, but it happens to be quite oh.. it uh.. follows very easily. A person has less and less energy to the direct degree that they are unable to locate their facsimiles or hold a terminal still. And when you put this point out in space in Step Three, this is essentially an effort to cut down automaticity. You don't have to know the electronics behind this thing, but there are electronics behind it and you'd better know that there are some.

It's just sufficient to know that uh.. the pc who can hold that point in space before him easily without a great deal of automaticity setting in is then capable of getting a good, solid energy

flow. Why? He can set up terminals. And he's doing this all the time automatically. And so we've got a.. a situation there which is quite simple.

And uh.. your next boy down the line is having trouble with anchor points. And that's why the next step below "get a point and hold it still" is Step Four and that addresses itself to anchor points and flow balancing.

And it says right away, uh.. if this fellow can't hold a point still, then he's missing some of his points. And he has his anchor points, probably, stacked out in his current lifetime childhood, and therefore he is trying to operate on these anchor points at some vast distance, and they're no longer serving him as anchor points. So you'd better get rid of at least the most important anchor points on the case, which would be the anchor points in the proximity of the best beloved childhood home he had. The one he liked the most. The one he was accustomed to call his home and to think about in later years as the 'pleasantness of childhood'.

And uh.. that is, of course, the scene of anchor points. He's stuck on the track, in Book One terminology. He's parked there in childhood and everybody knows that everybody gets parked in childhood, and everybody knew it all the time and uh.. so forth. They didn't know why or how to free him, but everybody knew this anyhow.

Uh.. and the reason for that is.. the reason he's locked up on the track is he's got a couple of anchor points. And then everything's piling up on these anchor points, and the whole track is jamming in an effort to retain these anchor points.

So we get the most fascinating thing in the world. Now the.. the.. the.. we get a picture of somebody maybe in his middle life, operating perhaps in.. in Miami, Florida, uh.. working on anchor points of his boyhood home which might have been in Brussels. And believe me, you can't find anything in Miami, Florida, by orienting it against the anchor points of - Brussels. You can't find a darn thing in New York City if you are.. if your anchor points were in Brussels and your business was in flames and you went to New York for a visit. You'd start to get losteder and losteder, and that's true of these individuals below Case Three. They get lost very easily. They get lost very quickly. And uh.. they get very confused about being lost, too.

So, of course, Step Four then really devotes itself toward tearing up the anchor points. You do that by getting a mock-up of this childhood home that he liked the most, and just multiplying it and dividing it and changing it and moving it front to back and around and putting it in yesterday and altering it. And that simple operation may itself stabilize him. That just might do that., at which moment you would go back to Three and so on. But there's a lot more to Step Four than that. If you have a Step Four, you might as well do right then what is necessary before he's a stable theta clear, and that is balance his flows, relocate his anchor points.

Now we could call this process 'Give and Take', or we could call it a technical name, 'Flow Balancing'. And let's call it both. 'Give and Take' is the better name because it says what it does, and describes the process. So, here we have what has happened to an individual that causes him to start saying, "What room?" "What wall?" "I can't be in my head. I'm not even in re head." Uh.. dispersal - negative space, if such a thing could exist.

Now we have all these various manifestations from Step Two down. The worse he is, the more he needs Give and Take Processing. It has several aspects. It is done very precisely. It's done by formula. It is necessary because you have to do this in order to give the thetan back his memory. And the thetan without his memory is not in very good condition. And the rehabilitation of memory, then, is quite important.

But the resolution of your low-toned case which is sitting at 'I' on the smallest and last end of the cycle within the cycle, DEI.. you know, right down there at the bottom, you'd find a 'desire to be dead' right down there, and this person is two steps below that. They desire to be dead and they can't even die, and they're raving mad at the same time. That would be the

lowest level of that. And a little bit higher than that the guy who can't have anything, who wants everything and has to hold on to everything he ever had.

Now, unfortunately, we've solved the capitalist. I.. I.. as a matter of fact, I wasn't going to give up this technique, but I see so many bright and shining faces before me that are unwilling to admit defeat and there isn't any reason why I should cause you to do the extra 80 hours of auditing on the Five, Six and Seven that you would otherwise have to do. So let's be big-hearted today and let these, too, into Valhalla.

Now there are people.. there are people who have a great certainty that although the number of steps we have here are Seven, that their case sits at Eight. And as Herr Doktor Noiga has stated, "If we had a Nine on the chart, they'd be sure they sat at Ten."

And as much as one can find randomness and interest and amusement in this extreme opinion uh.. and as.. well, as hard as these people try to stay the way they are, in view of the fact that I'm very tired of auditors coming around and telling me, "He just doesn't WANT to get over his aberrations, that's all that's wrong with him." In view of the fact that I'm tired of that and these other considerations, uh.. I wanna.. I'm forced to give you this technique. I was going to save it. I was going to save it and uh.. at the end of track on the preparation of Scientology, which by the way is not my end of track, but this has got an end of track somewhere on the track. Uh.. you.. you can't go on for the next 85 billion years in the NEST universe saying, "Yes, yes. Well, now I tell you. This is the way you do it, auditor." It can't be done. No randomness; you get the static.

Why, uh.. I'm going to have to give up this technique. I was going to save it, though, and have it put in a tomb, see, and then mock-up a body like this and have that buried in the tomb too, you see? And then people would.. - people would be able to go by when it hadn't solved their cases or something. And they could say, "Well, there is a technique in that tomb, but unfortunately it is written in international Morse, a dead language which existed in the middle of the 20th Century and nobody can decipher it. And uh.. they got the first two or three words out of it and it was something like uh.. Gaitah, uh.. Gaitah, and uh.. we finally figured out that what was meant by that was you.. you hook up this guy wire tower and you hooked up a boom for the preclear's head, and got the thetan out with.. with something else they used to talk about in those days which was "auto-magnetism." I thought that would be a very good joke.

But however.. however, when I think of these fellows having to go on any further along the track in all this agony, and I think of your agony as an auditor in trying to solve their cases, why I take pity on you. But I.. I want to know that in this one you owe me a favor. All this other stuff is yours for free, but this one you owe me a favor, because uh.. I didn't have to give you this one; the other techniques work.

I.. I may need a favor one of these days at the rate the rumor line goes. They.. they have a special rumor-machine. It's hooked into an ENIAC that is kept at Massachusetts Institute of Technology and has some of its branch parts at Bell Labs in New Jersey, uh.. and this turns out rumors at random. And uh.. and these rumors are picked up and they apply to anybody. You just put anybody's name on them, you see, and you've got a rumor. And it's quite a scientific accomplishment.

But one of these slots got stuck and started to deliver everything that it was manufacturing into the middle of United States and it kept coming out that - one of the stampers on it got stuck too - and it kept coming out "Scientology." And I've got to write a letter to Massachusetts Institute of Technology or some of these other organizations and ask them to please turn the machine off for a short time until we get the rumors sorted out and get them properly distributed, because they're jamming and contradicting each other.

I understand that today I was jailed by the FBI uh.. for uh.. inciting uh.. I don't know, a veteran to go into a foreign war or - I.. I'm not quite sure what it was. Oh, yeah! For not being

a Communist, or.. I don't think that.. because my party card is in good condition. I belong to everything: I'm a Democrat, a Republican, a Socialist, a Communist, a 'I will arise', uh.. Birmingham Burying Society - I'm a member of everything, Baptist Church - I'm for everything too.

So, uh.. these rumor machines get to work on this. And uh.. one of these fine days you, as an auditor, may get some preclear up to a level where he doesn't believe each rumor which is handed to him, because your preclears get very confused when eight or nine of these rumors are handed to them in a group, from the same source, each one contradicting the last. And the having to believe all nine almost splits their skull open. And when they fall into the category of a Step Four or Step Five or Step Six, or Step Seven case, of course it does split their skull open. And where this is an easy way to get the thetan out, it gets the carpet bloody, and so forth.

And it's not a recommended process: Blow him up by feeding him rumors.

So uh.. when we get into this uh.. Gita Processing here uh.. - I actually hate to give you this. I mean, I.. I do. I do.. I.. I.. it's uh.. well, it spoils something. It spoils your.. your randomness, but there will always be...

Voice: We don't want it.

LRH: You don't want it?

Voice: Don't bother.

LRH: Good! Good! Good, I won't.. I won't bother to give you that, but I'll give you this other. Well, I want to tell you about this:

Now the hero who.. this is more important data. We'll forget about that other one.

You'll find many preclears in this kind of a condition (it says right here). Did you ever hear of uh.. winning much better than winning? The way you win much better than winning, is to win while wounded - it's used in every novel. Uh.. the hero gets wounded just before he finally knifes the villain in the back which is a heroic act because he's the hero. And you'll find many of your bodies playing this role. The hero who plays the game while wounded - if he's really a hero. And this guy will come in and he will be winning, vaguely, just because he's.. and he comes in.. and.. and he.. the only reason he comes in to see you is so that everybody will know now that he was wounded but he was winning anyway. It's just to make the game tougher.

You've put restriction on yourself, see, than uh.. anybody could possibly stand, and then still win, and that increases the nobility and the glory and the purity of it all. And this comes under the heading of, you'll find a lot of preclears under this heading, 'the glory of being restricted and still winning'.

A lot of people who spent half the last war in hospitals and so forth, were solely there because I swear they saw the bullet coming and they just moved sideways and into it, you see. So that they could win and be wounded at the same time.

Now another item. Uh.. the greatest pretense there is is the pretense that it is not all pretense. Pretending that it is not all pretense. That is the biggest pretense there is. And you'll find everybody, more or less, doing that. They're making sure that everything is real instead of actual. And they're.. they know darn well they're pretending.

You start cracking this, you'll get that feeling off of ridges ad infinitum.

Now we'll go on to some other things here. Well, you said you didn't want that technique.

Voice: Who said that?

LRH: Did somebody?... Oh, nobody said that? I must have been getting.. I must have been getting a backflash on the side. Voice: Well, we'd like a chance to.. disagree with it. All right, that's pretty good. He'd like a chance to disagree with it.

Well, now this will be mimeographed up, but I'd advise you, uh.. in view of the fact that I haven't spoken to the management about that, to take down some of these steps. And this is really Step Four. He mocks up his childhood home in order to recover those anchor points. He puts it under control by turning its colors, by moving it in various ways, by putting it behind him, ahead of him, around him. And finally by putting it into the past and then mocking it up again, and getting a lot of them. And then he sits this thing in various locales where it couldn't possibly be. He puts it in Washington, he puts it in London, he puts it in Birmingham, he puts it in Scotland, he puts it in Ireland, he puts it over in uh.. New Jersey, he puts it in Alaska, he puts it in China, and he gets it carefully oriented there each time. And then puts it into yesterday and puts it into last year and so on until he's really blown those anchor points up.

Now there's some refinements that he can do on these techniques if he's pretty good and you're working a higher-toned preclear for this and you find ones that are lovely. Just take all the anchor points you ever had in the MEST universe. Now connect each one to the next one. Now connect those lines all together. Now turn them upright and have 'em run into the sky. Now bring them down and condense them into a ball. And oh.. now put that anchor point where you would like to have an anchor point. Now that's an interesting little variation on that, but that is not Give and Take Processing.

Give and Take Processing becomes so excessively easy on you that any girl who is even on the lower band or kid that is on the lower band - he's giving everything up, he's unstable uh.. abandonment, runs away, fright easily - Homo Sapiens. Or the fellow who is chunky and big and beefy and so forth, and is holding on madly to everything and won't let anything go away. -- Life is very serious for him. They're your rough cases because they're your lower toned cases. And that applies from cases from Three down.

What's wrong with them? Well, the same thing's wrong with them that deprives them of their memory. And I'm going to give you, as I told you in a little earlier lecture, a whole rundown on memory.

Hut this process, I will tell you, just as a process and whether you ever remember anything about the memory or not is beside the point. I'm simply going to read this off:

"A pc who can mock up his childhood home and bring it under control can regain many anchor points. He is then able to remedy his main difficulty: Too much loss, too much havingness."

Sounds non sequitur. It won't, but I'll give you a rundown on this.

"The pc finds it necessary to take hold of everything and thus lose nothing, or he finds it necessary to give everything away in order to hold at a minimum his own body."

"The Four's basic trouble and the basic trouble in any case from Two down is the necessity to obey MEST anchor points and to obey MEST flows."

If you were to run 'obey flows' as a concept, an individual would practically cave in because it's all over the track. He's supposed to obey flows; he's supposed to obey perceptic flows. He's supposed to obey flows of speech; he's supposed to obey electronic currents. He's supposed to obey all these things. And "obey flows" is his basic difficulty.

Now all right. He gets down to a point where his only actual anchor points are bodies, and the only objects he cares about, really, are bodies and things associated with bodies. Think of that for a minute. His anchor points are bodies. This guy is sort of hanging off in a negative space

aspect and looking around, and there he has a body. And uh.. he orients everything where this body is, and everything is kind of blurred out and beyond the body. But up close to the body he can...

You don't believe this? You know.. I mean, you.. you don't.. you don't.. you don't get the impact of this and when I say when he perceives his body and when he knows his body, and when he's using his body as an anchor point, I mean just that! And if you don't quite see that, how many people in this room felt that streetcar motorman go by this instant? Nobody. That's within your perceptic area. Nobody tasted the workman's lunch box that was on that streetcar. Not a single person here.

As far as the.. the wall back there is concerned, none of you have had any tactile on that wall for a long time now. Some of you might have felt it.

Uh.. very few of you would.. would uh.. I'll bet you nobody has felt the.. the silkiness of that tie in looking at me - if you're obviously looking at me. That's within your field of perceptic experience. Just looking at something is not really experiencing it. That's a sort of a 'Let's draw back and be coy'. But there are very few of you here who haven't felt the beating of your heart or your lungs or the warmth of your body or the position of your head or your face. And that is the limit of experience in a body - and that's pretty narrow.

Therefore, that anchor point which is the most reliable is the anchor point which lies within the limit of experience and which is the limit of experience. And a true anchor point is the limit of experience. What are my anchor points? "Well I haven't got a lot of points out there," you say. What.. what are my anchor points? Well, my anchor points are actually the boundaries of what I am experiencing. That's my space.

If you're in the MEST universe, you're living on borrowed space. So you just simply.. you.. you would throw out your limit of experience and this would be the limit of experience. And that would be your anchor points. But you'd experience everything out to the limit of the anchor points to the degree that you know that your mouth at this moment is wet.

You know, that might give you some kind of an idea of what it feels like to be alive. That's not said sarcastically. I.. that's the first.. first.. first time I've had an adequate communication phrase to describe that feeling of 'being aliveness', you know? You go down the street, and.. and the whole street is alive from side to side. That's it. The bricks on both sides of the street are in a sphere of experience. That's how big you are; you don't talk to somebody, you experience what the person is experiencing. And that's communication. And that person then experiences something aesthetic or extraordinary just to demonstrate to you that he is experiencing.

You get an interchange, then, which is the... It is the up-tone level of what talk might be - speech. Speech is trying to tell somebody, "I and you are experiencing. We're co-experiencing something or other, or we're discussing the co-experience of something. But just by speaking, we are co-experiencing, and by speaking, you see, you are saying you're alive and I'm saying I'm alive. And we're demonstrating it by keeping up a communication flow. Now this is very simple.

So, what do you.. what do you do on a higher level than that? You communicate by experiencing what the other person is experiencing at the moment. That only gets to be uncomfortable when a fellow gets to be very very shy and when he's so unethical as to be burying all sorts of memories and experiences, and he wants to hide things and he's not strong enough to hold and protect himself and other things. He has to be pretty strong in order to have a completely wide-open front door, wide-open memory bank and so on.

Then somebody comes along and steals something out of the memory bank, he has to be strong enough to say, "Zzzzzap!" and take it back and put it back properly in the memory bank. Or

make something new to take its place. Or play an awful good joke on this fellow by getting ahold of him and making him take five more.

That is what we mean by 'experience' and that is what we mean by 'communication'. You've had no adequate technique to reestablish this, and you'd better reestablish it in terms of "What is your sphere of experience?" Well, my sphere of experience is the boundaries of my own anchor points, really. You see, there could be primary and secondary anchor points. There'd be anchor points which denote the space in which I own things, or have things. There is.. the anchor points of that space which encloses all things, which I am not necessarily experiencing. And there would be the boundaries of what I am immediately experiencing. And those would be the primary anchor points. Any others would be secondary anchor points. And the only reason you'd ever have those secondary ones out is so you could find, once more, what you had, that's all. That.. they don't even become very important.

That's part.. the horrible part of this universe is, is the less you need something.. the less you need something, the more valuable it is. The less you need something - actual, it is. I mean a fellow who doesn't even vaguely need anchor points has the doggonedest strongest anchor points you ever ran across. I mean, these anchor points are stretched out about eight light-years in that direction and ten in this direction, and there's some havingness over there about 20 light-years back. And he could go and find those things just bang!

Any moment he knows everything that's going on if he has to anywhere amongst them, and uh.. his immediate line of experience is maybe a couple of hundred feet - just because it suits him not to experience anything further than a couple of hundred feet.

Here on earth, of course, a person has contracted his experience sphere (new technical term for you). His experience sphere is contracting continually until - what is it? It's a body.

Therefore his primary anchor points are in the limits of the body. So bodies mean an awful lot to him. And you take anybody below Two and take his body away from him, or threaten to take his body away from him, why, he can't do a thing. He.. he knows, with the body gone he knows nothing. And sure enough, although we can turn on that E-meter and find out that all the facsimiles are there regarding all sorts of existence, uh.. co-existences going on at the present instant, uh.. all sorts of facsimiles that represented some sort of past existence and all that sort of thing, for a fellow to remember any of these things very directly and say, "Well..." Or a couple of fellows could be yarning along and accept each other with complete confidence and truth. The fellow says, "Well, I remember there at the Battle of Hastings uh.. we had a fellow name of Bilk and uh.. uh.. he was, I think, a lance corporal. And uh.. yeah, he was a lance corporal. And anyway this fellow.. and the captain's horse..." and a big anecdote goes on.

And the fellow says, "Yeah. Yeah, yeah. I knew a fellow once that knew this fellow Bilk. Yeah, that's fine." I mean, that could be ordinary conversation - if you had direct memory on these things.

Well, why haven't you got direct memory on them? Because you haven't got a body to orient the facsimiles by. And if you haven't got that body with which to orient the facsimiles, you haven't got those anchor points, so therefore that experience doesn't exist. You've just got a picture of it parked someplace and you can't get ahold of it because the anchor points there... So... And furthermore you wouldn't have enough capability of re-establishing anchor points to just recapture and uh.. view the experience with complete actuality in the absence of pre-established anchor points. You'd just go back and pick up all the old anchor points. And you experience it in that wise. And that'd be very simple then.

So, anchor points, and bodies and things. Now a person much less uses corners when he becomes aberrated for anchor points, the corners of spaces than he does the things in the spaces. For instance, you orient this room ordinarily with this platform, or that table, or this white board up here on the wall, or those seats - not by its corners. And of course those seats and the white board and the platform and the table are just objects. They are of the least

possible importance where it comes to orientation, because anybody could fool you with them. They could kick this platform over many inches, and move that board over many inches, or lower it many inches and shift that table around - without your beginning to notice it.

But more important than that, you might notice that in relationship to your seats and each other; but they could shift those anchor points called the corners out there three, four feet, if all these other things remained constant, and nobody'd ever even notice it. Move them in, shift them out; they.. they could have been going.. these anchor points up here in the corner actually could have been going like an accordion all during this lecture and I don't think anybody would have seen it.

The importance, then, of the object as an anchor point denotes a fairly low action in perception and experience. Object becomes the anchor point. Instead of just putting out anchor points, the fellow looks for an object to be his anchor point.

One of the most confusing anchor points there is, then, is a body, because it's in motion and it's an object. This almost drives a baby batty. He looks at Mama, and Mama is on her way this way and off there again that way and she's someplace else. And when he thinks of 'home' or he thinks of the room or something of this sort, he thinks of Mama. She's a more valuable object.

Anything which has already been conquered by life is more valuable than those things which have merely been molded by life. Anything which has been animated by life is more important to a living thing than those things which are merely molded by life. And therefore bodies are quite important. Live things are more important than wind-up things. They have to be imbued with life before they become valuable. And as a consequence a valuable object has now become, in our aberrated preclear's state.. frame of mind, an.. an object has become an anchor point.

Therefore, let's take the most valuable object around and call it the anchor point, of course. Solved? No trouble at all. Except complete and endless confusion from there on because the anchor point will then up and die, it moves around, it disappears. Look at a child: A child gets frantic when Mama and Papa disappear over a long period of time. He's lost his anchor points. He doesn't have anchor points in the corners of the room, because he doesn't feel free enough to pervade this room and experience it in any way.. And.. and he.. he isn't putting out anchor points of his own. His disability in this is.. is terrible.

And so Mama disappears for the afternoon; the afternoon then is completely lost. If somebody came along a few days later and asked this little boy, "Johnny, what did you do the other afternoon when your Mama was gone?" he'd say, "I don't know." That's right: He.. he'd lost his anchor point. In one way he's trying to get away from a lonely and painful period, but the more pertinent answer is the fact that he... How does he know? He didn't have his anchor point.

Now you wonder why people believe what Mama tells them. Now we get this horrible extremity: A communicating anchor without which one is not only lost, but is not fed, not clothed and, in short, lost in terms of all havingness. That's.. that's.. that's just the end of track as far as the baby's concerned - the disappearance of Mama.

Now this is true of a child who has been with his mother as little as two or three weeks after birth - and then loses her. It'll really.. it'll show up on the child. It really will. Of course, Mama's been the only anchor point this body had.. the GE had for months. And naturally we just swing in there on that, and it just continues. And then all of a sudden Mama isn't there anymore.

The process which we were talking about, then, peculiarly fits everyone from Three down. And in just reading this over...

“A pc who can mock up his childhood home and bring it under control, can regain many anchor points. He is then able to remedy his main difficulty: Too much loss; too much havingness.”

I'll go into that.

“The pc finds it necessary to take and hold everything, and thus lose nothing. Or, if he finds it necessary to give everything away in order to hold at the minimum of his body, he does that.

The Four's basic trouble is obey MEST anchor points and flows. He feels he must obey them, not originate them.”

Now, this main trouble, as I was explaining to you, is that bodies are used by him as anchor points and are communicating anchor points. And these bodies, being ambulant, make it very confusing. Thus, we have him holding on to bodies as hard as he would ordinarily hold on to anchor points.

And the confusion between these two, bodies and anchor points, is at the root of the Three, Four, Five, Six and Seven's inability to have enough space to exist into, to exteriorize into. His lack of space, which is to say, his lack of anchor points, and his tremendous havingness with regard to objects, stick him. And you find him stuck in his body but thinking he's outside of his body, but maybe he's never been in his body. He's in negative space. And this gets very arduous to him. He gets very upset about this. When you suddenly say to him, “All right. Be two feet back of your head,” he's got the idea he's never been in that head in the first place. He knows he's really not ever been in the head, somehow or other, because.. cause uh.. well, he's kind of the body and he's sort of holding on hard and he's doing a lot of things. But uh.. well, he can feel all through the body and that to him is a grasp of reality, and actuality too. He confuses the two. And quite in addition to that, it's his only anchor point.

The body goes around and finds anchor points for him. Without a body and without an identity he wouldn't have an anchor point.

So you're suddenly asking him to shoot the moon in a grand way. And the guy says, “NO!” And you'll find practically anybody that will do anything to trap a thetan is from Three down. And your people from Three down do not necessarily, by far, operate in this direction. But a few in this category will go to extraordinary lengths to make a preclear intensely uncomfortable, to upset him, invalidate him, evaluate for him - particularly the last. Almost anything.

And, uh.. the job on a Three, if you were to directly address theta clearing and were to assist this way and that was his goal, he would just continue to go down in tone, down in tone, down in tone, down in tone. Unless you had these processes to keep picking him up, up, up, up. Because he would recognize basically that there was considerable truth in what you were doing. And he wouldn't be able to face that truth. He's well below 0 on the sub-zero tone scale as a thetan, and his whole beingness rebels at something he cannot accept readily.

But with a technique, of course, which makes him spot a point, if he can spot a point, mock up his home and the remainder of this balancing technique.. well, he's all .right. Because.. then you get down to Five, and you get control-dot. You're picking up his reality. Something or other is happening.. something is happening all the time to him, right along the line. And he is perfectly content to sort of greet the idea of a theta clear as quite unreal and probably not applicable to him. But he'll go along with it because you seem so interested. And he's liable to have a very patronizing attitude toward it all. And he's liable to just dote on telling you failures, too - depending on where he is. You see, these steps don't place a man on the tone scale.

They put these people uh.. the condition.. other things place him on the tone scale and we haven't gone into that. So, you get a great variation in there.

Now, "The process consists of causing him to take in, in the order given below, large numbers of things. And by bringing them into his body, condensing them and then sending them out. This remedies excessive holding to articles, facsimiles and old sensations." Now that's mock-ups.

Now if he can do the old home and handle the old home as a mock-up, no matter how poorly, how thinly, with what degree of struggle and unreality, If he can do that, he can do the rest of this process. Because this requires no great exactness in the construction of a mock-up. And the.. you're making the mock-ups do exactly what every object does in flows in his vicinity, as I will show you when I finish this.

Now, when the preclear must give up everything, you know, lower the 'I' - inhibit - part of the scale, they have to give up - abandon. You know, one fellow holds on and he's sometimes quite beefy and some fellow is very thin and he's got to give away everything. Now, people who are on that give-away are in a highly propitiative level most of the time. But you understand, of course, that this.. the inner cycle of a big cycle. You got a grand cycle. But this fellow who is trying to hold on to everything may be up there around 4 - Homo Sapiens. And another one, trying to hold on to everything - uh.. pardon me. He wouldn't be trying to hold on to everything at 4.0, he would be holding on to everything at Three. Excuse me.

And uh.. the fellow at 1.5 is trying to hold on to everything in a similar way.

Hut the person at fear is trying to give everything away.

And now we go right down below fear and we find out a person in grief is still desperately trying to hold on to everything. And right down below grief, before we get to apathy, we have a flow there, a dispersal rather, where he's trying to give everything away again.

And when we don't.. we don't get into the next emotion below that until we've gone through that give-away. And then we get into apathy - one level of apathy - which is hold on to everything again. And then it sinks into a flow and dispersal emotions which aren't named where they're trying to give anything away again.

So you see, whether or not the fellow receives these things in or sends them out again isn't spotted by his place on the tone scale. It's just this manifestation.

But if he is fairly strong as an individual, and he has fallen into one of these 'hold everything's', he is liable to be fluctuating between a 'hold' and a 'give away', or a 'flow in' and 'hold'. And eau don't care where he is. You just start with this process and you take a look at him and just make an estimate: Is this person in propitiation, or is he trying to. is he trying to give everything, or is he trying to take things.

Now, uh.. that's all you establish. And then you make up all these mock-ups, however unreal, at a distance from a person who is trying to take things and you have them move into his body. And then you mock up duplicates for all of them, and have them move into his body.

And once in a while they won't move into his body. So how do you hold this? You.. you get a mock-up and then you make him turn it red, and turn it blue, and it'll jump in, jump right into his body - Boom! Almost an automaticity. And you're using that automaticity and putting it under control.

Now the thing that you.. you do, uh.. he's got e mock-up and it won't move in. And he turns it red and turns it blue and nothing happens. Make up another one and another one and another one and one.. and bing! The last one will jump in, the next one will pump in and it'll just run off Brrrrrrr! And he'll have them all in.

Now, when the fellow is trying to give things away, you might have somebody who is taking in, as I said, various points on the scale, but you've got other people who are propitiating,

trying to give away. And every time he mocks up anything it disappears. And you've never quite traced, "What happened?" You look over there, he.. he mocks up something something then.. then - gone. And he'll mock up something - gone. You say, "Where are these things going?"

Of course, you know where he is: You're trying to do orientation. He can get a mock-up; you know exactly what you're doing. You're doing exactly this: Your single discernment necessary on this is, have you properly brought him to that point by making these other tests; is he really Four? And, when he makes up a mock-up and when he's doing the old homestead, watch for this: Does it tend to fly and hit him in the face? Or does it tend to get smaller and go away? Every time he mocks it up, which? And the only reason you want to know this is because, do you get him to create in his body, mock-ups, and then push 'em out in all directions? Or do you get him to make mock-ups out there and pull them in from all directions?

Now you put them in a body and they won't move out. That's quite a trick. You say, "Right where you're standing now, mock up.. mock up a.. a beautiful young man. Oh, a very, very gorgeous young man. Now mock him up right where you're standing." She's telling this girl this, see?

And she says, "So-and-so," and nothing happens to this young man. He.. he stays there! It didn't go away, you see? That's what you want to do. So you say, "Put it out in front of you now." You're not trying for the actual people; you're trying for mock-ups. You're not running facsimiles; you're running built things in present time with live mock-ups, you understand. I mean, let's not get facsimiles mixed up in it because the preclear who does this with his eyes shut at this level of the tone scale gets facsimiles, not mock-ups. So eyes wide open on that step. Eyes wide open on Four.

All right, it still doesn't move out. She can't move this young man on. Then two conditions exist. She either must mock up one out there and bring it in, or she just changes the hue, color and characteristics of this young man. And if she does that a couple of times, it goes Wham! It'll go away - it'll leave. And you say, "Well, push it way out there."

Of course, that's going way out there, and so she says, "Okay, I'm pushing." Now you say, "Mock up another young man..." "Yeah - no, he's not leaving either."

"Well, make him blue. Make him green. Give him purple hair" - anything. And uh.. it doesn't move out, make her mock up another one in the body alongside of him, and another one in the body alongside of him. And all of a sudden the last one she mocks up will go Wham-wham! and the first one she mocked up will go out too.

This is automaticity and you're using it.

Why can't a fellow get ahold of his facsimiles? And why can't a fellow, no matter how hard he tries to get those facsimiles, why can't he get them? I'm going to give a long talk on this as soon as this part of this lecture's finished.

Or, if he doesn't want his facsimiles, why can't he get rid of them? It's all answered in this.

And here's the list of things that you do this trick with. You do them in this order.

1. Vast numbers of the opposite sex: First in, and out.
2. Now, the next one, vast numbers of friends. Just bodies that he labels 'friends', you see. They can be actual friends and will turn into friends.
3. Bodies which might have been his own. They're just mock-ups, you understand. You're not trying to get the old.. the old body. You're just trying to get pictures of bodies.

4. Hordes of parents and relations.

5. Many graves. The girl who is trying to give away will have the graves flowing out. The girl who is trying to hold in will get those graves slapping her in the face so fast. And then all of a sudden she'll say, "Wait a minute. There's a grave there that isn't snapping in."

And you say, "All right, make another one like it. Make another one like it." Or "Turn it red, turn it blue." And if it's still difficult, do both: "Turn it red. Turn it blue. Make another one. Make another one" - Brrrrr! She'll get all three of 'em.

And what does she do with these, by the way when they come into the body? You can tell her to pack them down - pack them down real tight. And she'll begin to feel like she's exploding after a while. Or you tell her to make them go way away, with this kind of a case. Yeah, make them go further. Make 'em just get out there and disperse.

Next, 6. An enormous number of buildings and homes. And of course, that's your mock-up there that you start with. And all kinds of castles and huts and - he.. just make him mock up anything and everything. Do this whole thing for the whole track, you see.

Now, 7. Vast quantities of food.

8. Enormous quantities of raiment. A girl with no appetite, by the way, is not able to bring food in. If she had food it would simply leave. You would put a loaf of bread where her head is, and the next thing you know she'd see this loaf of bread flying out behind her at a mad rate to a considerable distance. She wouldn't be able to hold on to this loaf of bread. Or she'd be having difficulties handling it in a flow level. Enormous quantities of raiment. 9. Vast sums of money in many forms, bills and coinage. 10. Great numbers of jewels.

11. Weapons and energy beams. A person's gettin' awful well off by this time, believe me. 12. Communications, like letters, voice, anything. 13. Emotions.

And 14, last but not least, Sensations. Get sensations flying in, sensations flying out and so on.

Now, "Each item is run in or out and then made to go in the opposite direction. It will be found that the pc will let the action continue so far, at which moment it is reversed in direction." In other words, you say, "All right." Now this fellow is just holding 'em. You say, "Got all this packed in. Now we've got 'em all packed in; now start them leaving" and they go two steps. And he can't move them a bit further, and they won't go another step. He's got eight billion women by rough calculation have been packed on this and they go two steps, the first layer, and that's all.

You just make eight billion more women and pack them in. And the next time he can go four steps - pretty good. You're gettin' there. Now we take 82 billion women and bring those in practically singly, and then they start coming in flows, and lots of them, and so on. And then we start them going out. And what do you know? They go ten steps before they suddenly falter and start slapping him back in the face.

All right, the girl who has got stuff going out, and so forth, wait til she can bring something in comfortably. And then make her start bringing these things in, 'cause she's gonna do what it says here.

"Change and drill all mock-ups. Use them in a 360 degree sphere." In other words, don't just process out to the front-back, above the head, below the feet.

It's very funny, but blanketing starts showing up on that first one like mad. Angels start to fly up from below and down from above the second you start to mock up women, for a man. And for a girl, other kinds of angels will do the same thing.

Uh, "Continue the process, adding the items which the pc thinks undesirable."

Now, go on the reverse - instead of bodies he didn't want. Now we've got the reverse. Because your fellow that's holding is also trying to select out. And now you make all these enemies, bad communications, just the.. the negative of that, and make these fly out away from him. He's trying to hold in; now you go.. enemies. They're on their way out.

Okay, now, "Items that think - uh.. continuing the process adding the items which the pc thinks undesirable and send these, for a Take Case, out. And for a Give Case, in" - just reverse 'em.

"These would include enemies, harmful things, ugly and disgusting things as demonstrated by the assessment."

And here's your assessment suddenly showing up as tremendously valuable. You want to know what this fellow's trying to hold on to. You want to know what this fellow's trying to get rid of. And what he's trying to get rid of, he's trying to destroy. What he's trying to hold on to, he will show up on the Create or Grab or Hold level. So you just.. you can just take that as part of your assessment - these lines.

"As the direction for either a Give or a Take will eventually shift, the Give becoming a Take and the Take reaching a new level of Give, the process must be continued until the pc is simply, quote 'cured', unquote, of wanting, having, or not having." - not until. Mustn't be continued just until that happens, but until he is splendidly lighthearted about the control and its possession.

Now you just.. just BEAT this one to death! I don't care how many hours you put in about it, because the number of hours it took in the past to free what we had at a level Four were a great many - there were 50, 80. You could easily put in 30 hours of this kind of auditing on one of these people with great profit, 'cause this is just a technique.

Now let's look at something else. What about the overt act? Every once in a while when he starts to run kind of sticky, throw thousands of women there and start to have him pass around his body. And of course there are four flows, four pressures on every flow: The outflow, the restraint of the outflow, the thing that's trying to arrest the outflow from the opposite end, and the thing that's trying to inhibit the arrestment of the outflow from that end.

Now if you want a good gag, make up a body out here; and now try.. put a belt on it and try to pull it toward you. Good gag, isn't it? All right, now this is the MEST universe. 180 degree vector: Now give it a push that way. Isn't it interesting? All right, now get it trying to resist being pushed that way. Now get it trying to resist being pulled that way - and you'll see this thing at work.

Now it works four flows out like that too. Now as these women or men all walk out from this pc, they'll all of a sudden get out there so far and struck 'em. You don't know how to make them.. go any further? All you have to do is put a big loop around all of them and give a slight tug - and they all go out further, of course.

And if they're coming in too fast and you want to stop them from coming fast or something of this sort, just put a hook around the inner ring and open it up a little bit. Of course, they come in like mad.

So you can just govern these flows like you would handle puppets. And that accounts for and eradicates flows as an obsession, a compulsion, an inhibition or a desire on the part of a pc. And everything that's wrong with a Three, really, a Four, a Five, a Six and a Seven is they obey flows, and MEST anchor points. And they thoroughly have anchor points mixed up with ambulant points - bodies.

Now that is the technique: That's Give and Take Processing. And you follow this list of things with the preclear with whom you're having trouble - don't care how accurately he gets them, what happens to these things, whether or not he gets them into the past, what you do with them; it doesn't matter what you.. how.. how good you do this process. Just do it well enough so that each time he knows he's got them coming in himself, and he knows he's got them going out himself.

And he'll start to get very interested and very original about this whole thing. There's things you can mock up when you say jewels, also things like medals. You can use a great deal of virtuosity.

And then there's a whole list of hateful things which the Johnson Office wouldn't permit me to write - used to be the Hayes Office.

And that is Give and Take Processing. Now you understand the theory of flows. We covered that earlier in the course. You just do this with objects. And not to run flows. At first he'll identify with the flows, then he'll merely associate it with the flows, and then the flows won't have anything to do with it and you've sprung him up the scale and got differentiation and that is what you are trying to achieve with your preclear. And this solves any case that was tough beyond the level of One. Amen.

Let's change the reel.