

## SOP 5 LONG FORM STEP III - SPACATION

A lecture given on 19 January 1953

This is the second lecture of the . . . what is it, the 19th? Having to do, our consecutive line, on space and continuing the material on Step Three. And right here at the beginning I'm going to give you a technique that uh . . . I tried out, and uh . . . found quite successful, that is in conjunction with SELF ANALYSIS and therefore could be worked by an auditor upon himself and could be worked by an auditor using SELF ANALYSIS on a preclear. This is quite an extension to SELF ANALYSIS. All SELF ANALYSIS gives you is a random number of highly differentiated mock-ups. That's quite valuable because that's at 40.0 on the tone scale.

Now what do you do with those mock-ups is a professional auditor's job. You can simply sit there and get those mock-ups, you can get quite a bit of benefit out of it. But there are many other things you can do with mock-ups beside; just get mock-ups. And that's what we're covering now.

Now I wanted to tell you before we start into the rest of this material, want you to use this technique, want you to put this technique down and I would like particularly if you gave me a report on it. It is using the mock-ups of SELF ANALYSIS in order to establish a spacation. Now, let's get somebody with claustrophobia and uh or let's get somebody where the dimensions are just too vast to grasp, and let's do this trick. Let's get mock-ups and get them close and far, at every quarter, and above and below. And let's do those mock-ups in rotation, not necessarily moving the mock-up. We won't worry too much about moving it; not even necessarily making it disappear. We don't worry about these fine points. But let's use the mock-up seen as an anchor point.

"All right. You enjoyed doing something. Put that out to the right, ten feet away from you." We won't use a perceptic or cloud him up on the perceptics, so just use that. We say, "All right. Put that out to the right away, slightly to the right, ten feet a . . . before you. Okay. Now, let's get uh . . . you ate dinner, mock-up, and let's put that out to the left about ten feet in front of you. All right. Now let's get you patted a dog, and let's put that back of you about ten feet and to the left. Oh, you can't get it ten feet? Well, put it three feet. Okay, you got that? Now let's put another one out to the left, back of you. And let's get it out about five feet out there." Now you've given him a mock-up. "Now, let's get one out there about eight feet. You got that? All right. Now let's get one out there at ten feet. You say it quivers? Well, get another one at eight feet. Now get one at ten feet." Each time giving him a new line from SELF ANALYSIS and each time giving him a new mock-up. You catch why? That is to keep randomness rolling.

Now, get him to put a mock-up a couple of feet below his feet, now the next one let's put it down a little bit further. Flow these people that get things out at infinity, have them get mock-ups as far out as they can possibly get them. Increase, in other words, this tendency. Let's get mock-ups way out, and then let's get mock-ups a little closer. Use them as anchor points; theoretically there are six anchor points that you can use in this type of processing. One would be . . . They'd be sort of a preclear sitting on a cross. One would be out to the right and in front, to the left and back, to the left and in front, to the right and back. They'd be quadrants, you see. Instead of before, behind, to the right, to the left.

Now, the other two would be above and below. And those would be the mock-ups that you would get. Of course, you can put an infinite number of points out there to make a sphere. But let's try this on your claustrophobia on your vast distance, and on people who'd get their space all mixed up. Let's have them put these mock-ups in present time, and let's make sure that they are putting them in present time, and so on.

A little trick there in SELF ANALYSIS, it re-makes the past track. See, it says, "A time when you did it." It's not . . . not "Get a . . . create a scene where you are enjoying something." It says, "Create a scene where you enjoyed something." That's just . . . it's just patching up the track, you see? It's just changing the past all over the place. And you want to make sure that the fellow is getting created scenes. All of the things apply. In other words, use them for the sake of randomness, fine after line of SELF ANALYSIS, and use them as anchor points. Also, use them to make things stable. Try to get a stable proposition.

Now this is a technique sitting there all by itself, it's doing this in the wide aggregate of what we are doing otherwise, but this would be a method of handling spacation. And I may say is probably a very important piece of processing. I underscore this as a piece of processing because it has a great deal of latitude.

You can do then with the mock-ups of SELF ANALYSIS everything that you might be doing with anchor points, just as such. But anchor points aren't interesting. So if you run into that one, switch off to self Analysis created scenes instead of anchor points. But in particular, in just curing a person's misconcepts and inability to handle space, let's take that and put those mock-ups out further and further away or closer and closer. Person has an idea that he's got everything too lose to him. Well, that's fine, let's see how close we can get a mock-up to him. "Oh you can get it much closer than that."

All right, just set that aside as a little wedge there in these talks as a technique, and uh . . . you'll find out - I've done some of this - you'll find out that it's very productive. This, by the way, as a technique runs over into GITA, Step Four, but is particularly addressed to space so that it . . . and Step Four is space and objects. Possibly it belongs in Step Four, but I would say it belongs in Step Three because it teaches one to handle anchor points.

Now, the rest of this talk here, I'm going to talk to you about some quite pertinent affairs. Don't make a mistake, by the way, that theory is unimportant. Too many times in the past a Foundation trained auditor had that opinion. Lord love us, the theory is the technique. The theory is the technique. What he's isolating as theory is really the technique. Nobody expects him to exhibit a great deal of virtuosity on this theory, nobody expects him to be able to change it around, but boy, if he doesn't know what he's doing with that technique he won't know when the technique's done.

For instance you take old Theta-MEST. You read SCIENCE OF SURVIVAL today and you can read the basic theory of Theta-MEST. There's some fascinating material in it, by the way, which aids one's understanding of Homo Sapiens a great deed, just on the Theta-MEST theory. We postulate there's such a thing as enMEST; we postulate there's such a thing as entheta - just for the sake of argument - and then we see that entheta and enMEST go together and Theta and MEST go together. Then we'll see that entheta will tackle Theta and we'll see enMEST will mess up MEST. See, we're just talking, I'm just giving you words. EnMEST would be MEST which has been organized but has been all loused up afterwards. Technical definition.

All right. Here we have . . . here we have our . . . a car. And we take this car and it's an old dilapidated car. And we put on a parking lot or in a garage with a lot of brand-new, sleek, high geared, beautiful cars. Now by this theory the presence of that piece of enMEST, enturbulated MEST, once organized and now in a horrible condition, will actually demonstrate and show itself up in those beautiful big cars. Just park it in there, that's all. That's all you have to do and you'll get it affecting those other cars. What do you know - it will! It drips oil, for one thing. Mechanics walk by, they pick up the oil on their feet, they get into the big cars, and so forth. It gets on the carpeting. Small points, isn't it?

When you start that car, it's got a lot of exhaust fumes. It coughs and spits and spreads exhaust fumes all over the place and the first thing you know the cars parked immediately near it have a thin coating of exhaust waste over the backs of them. A lot of other things happen. There's also another factor. Somebody comes in and takes a look at this old car, and

uh . . it would seem apparently to accentuate the newness and beauty of these other cars. Actually it doesn't, it makes the whole place run-down to him.

Now a person can get so concentrated upon enMEST that he never sees any MEST. And he can get so concentrated and down tone scale on enMEST, which is below 2 on the tone scale, that he will make enMEST out of every MEST he's ~ got. You can just take such a person and hand him a good solid piece of MEST and then get it back in 24 hours and see what happens to it. You would be a . . surprised. That much couldn't happen to a piece of MEST! I see somebody -looking very uncomfortable there, he's just been through that experience.

All right. Now we take entheta. There's some weird attraction between entheta and theta. They seem to come together with a dull thump. Every time you put out a theta line, for some cockeyed reason, Below-Two will attack it madly. Either Below-Two is trying to bail itself out on the strength of the entheta or thinks everything that is theta has to be entheta. Therefore you see the most confoundedly dull attacks on the subject of Dianetics or Scientology. You see the doggonedest things! I mean nobody could possibly think or believe those things, just nobody.

There's more rumors and more garbage thrown around in this line. Well, the best reason is . . is in this society, today, possibly about the highest theta line that anybody is putting out rather consistently happens to be Dianetics and Scientology. It says you can have a chance to be free; it says you have a perfect right to your own sanity; it says you have a perfect right to your own life; it says you can help others to be free; it says a lot of other things. It says there's some hope, there's a chance for it, uh . . and it says. . . we might be able to do a lot of things with it and it just says so consistently and it isn't saying anything else. By this theory you would then expect and predict that it just would be machine-gunned from every quarter.

Now they say there's a method of . . of . . of . . uh . . getting around this. And that is to say, for every good fact you put out, put out a bad fact. That is to say, for every piece of goods news put out a piece of bad news. You know where you'd find yourself if you do that? You'd find yourself at 2.0 on the tone scale. Who wants to be at 2.0? I don't. 'Cause those entheta facts are going to snarls up the theta facts. So can you go out on an overt line of attack against entheta and come off with clean hands? No, you can't. What can you do with it? You ignore it. It won't ignore you, but what do you know, if you ignore it, it will . . it'll disappear. So it does. So it does. Where are the attackers of yesteryear? New crops come up. They go down. Too bad. It's not serious.

But you take the newspaper. Let's take a society and just saturate it with entheta. Just saturate it. Pick up a newspapers what do you find? Death, rape, wrecks, murders - oh my! I mean, good s . . facts we just can't do without! Drive in their anchor points is always the operation. And by the presence of that in the society, the presence of that alone driving in people's anchor points consistently, you yet a down tone of the society. They say it sells newspapers. The devil it does. #as anybody ever tried putting out a newspaper that prints good news? No, they sure didn't.

So what do we get, then, out of the old theta-MEST theory? We come up to a higher technicality. We come up to a better explanation of what we were talking about with theta-MEST. It gets awfully simple. If you scramble up and drive in somebody's anchor points, you get enMEST and entheta.

The operation of entheta: what is entheta anatomically? It has to do with a corruption and mess-up of somebody's space. So we were right when we were saying it was sort of straight lines were good and . . and crooked lines were bad. So we're right when we say aberration. Well, how do you create entheta, and what is entheta? Entheta is driven-in anchor points, saying, "You can't occupy that space."

As everybody has his own individual concept of space and as these concepts when combined make our collective concept and agreed-upon concept of space, it then becomes very

interesting in a society to watch the contagion of aberration on "Drive in the anchor point." Somebody gets afraid, he gets scared. So he drives in somebody else's anchor points. There's nothing more embarrassing to an advancing army than to have a regiment in full retreat hit it as it's advancing. You know what happens? It takes the most seasoned veterans - in other words, guys who just don't give a damn anymore, they're in complete despair - takes seasoned veterans to s . . . to keep on advancing or holding a line. The militia comes back through 'em like shot rabbits. This is terribly depressing. And, uh . . . there is anchor points being driven in.

All right. We have somebody around whose anchor points one conceives are being driven in continually. So they have to react by driving in other people's anchor points. What they're basing their conclusion on is that there isn't enough space. That . . . that . . . that's wonderful. I mean, you don't have any space anyhow!, so of course there isn't enough space, excuse me, and this person thinks they have to defend all this space by doing what? By driving in everybody else's anchor points. And so we get loose characters uh . . . going around banging away, and we get newspapers banging away and banging away at everybody's anchor points. Why? To sell papers? No, they don't sell papers that way. They . . . they don't sell anywhere near the number of papers they should sell that way. They, to that degree, control public opinion. They s . . . seem to stabilize a tone scale below 2 for a whole populace - which is a great mission. And I think they ought to be complimented and at the same time sacked .

So driving in anchor points is quite an operation. Now any time you look at a whole track incident that is really serious and that the preclear has in restimulation, it has first and foremost these characteristics: It was lots of space and then suddenly it wasn't very much space. Somebody actively led out his anchor points to a vast distance and told him it was terribly desirable, and then drove then in - smash! And that operation - out-in locks a person up on the time track. What is being stuck on the time track? It is the WAY out, WAY in of the anchor points.

There used to be . . . I used to talk a lot about the . . . the suddenness of bad news or an accident determined its aberrative quality. Well, that's true enough. If you break bad news suddenly to somebody - it is actually the rate of change of distance to anchor points. Here's this person, he's out there, beautiful, sunshiny day and you walk up and you say, "Your father's dead." That . . . tha . . . would be the quickest and most wonderful way in the world to do it.

Now there . . . there's . . . there are other ways, there is a method of breaking bad news that must be broken, and that would be to take him out of the brightness and take him down to someplace that was fairly close and dark, and then Say, "Well, I have something to tell you which you probably won't like very much, but I'm sure you can recover from it, and so on, and that is the fact that your father..."

And they say, "What!" and uh . . . "He's hurt?" and you say nothing, and they Say, "He's dead?"

Well, you . . . they . . . they told themselves.

And you say, "Okay, that's that." You find out the sh . . . amount of shock would not be very great.

I saw a person told this one time, and often wondered afterwards why it produced such a shock value. It was a crippling shock. Person went immediately to a hospital. Uh . . . just bong! And yet they didn't care very much about this relative. Until I just the other day was going over this, and suddenly remembered that it was told to them in the most beautiful expansive scene that a fellow could possibly put together, just gorgeous scenery. Lots of space, a warm balmy day, and all of a sudden, bang! Somebody dropped this one on him. And they collapsed.

Now the technical point is would they have collapsed if it'd been told to them in another scenery? No, I don't think so. So what are you looking for when you're looking for a very, very bad incident? You're looking for the way out and way in - speed. Not so much speed out, but good and solid anchored anchor points way out in all directions and the person's owning everything and so forth, and then you drop a boom on him quick. Now you can drop that boom simply by shooting him in the . . . 'tween the eyes. That's a very fast way to drive in a person's anchor points. Drives them all in to between the eyes. Look what this thing is working out to. This thing is working out to the theory of a somatic. Now we're talking about pain, now.

In the Axioms, when we say "attention units," put in "anchor points." And so, too fast a motion on the part of those anchor points produces the manifestations of pain, the manifestations of unconsciousness. More optimum motion and change of the anchor points produces what we know as the sensation of pleasure.

The preclear does not happen to be a particle. He hasn't any particles. He hasn't any other anchor points than those he himself postulates. Follow this closely. He doesn't have a particle! He is not a particle. Therefore how in the name of common sense can any particle impinge itself upon him to create within him a sensation of pain?

Answer: It can't.

How can 'he then feel pain? Or how, as far as that's concerned, can he feel pleasure?

He has to be interested in at least two particles. In other words, he's interested in these two particles; and the distance from one particle to the other particle and the rate of change of that distance between those two particles establishes whether or not he feels pain or pleasure, unconsciousness.

Now there's . . . look at your preclear. as a thetan. He's sitting there and he will get interested, then, in terms of two's. This whole universe is built out of two's - dichotomies. So he's interested in two bodies more than he's interested in one. Marriage and interpersonal relations. Groups. Group activity. He'll get an interaction between two bodies . . . more, much more than he'll set an interaction with just one. There isn't anything to interact in the body except one body, so there's no body to act against the body, so if he's just interested in one body it'll start to fall apart. Why? Because he's got to have it in separate chunks in order to have it produce an interaction between.

You'll actually get somebody who's been very lonely and who has lost a great many partners and that sort of thing, somebody like that, and you will wonder why he seems to be so fascinated with his liver. Well, the only way he can . . . he'll . . . he'll actually run pain. Pain is sensation, isn't it? He thinks he has to have sensation to convince him he's alive, so he runs the liver impinging against the backbone or something of the sort, and he'll p . . . he gets this proximity and changes the distance between the two and he gets pain. And he'll . . . he'll go around savoring this. He says this is horrible, but he knows he's alive.

Now when you get too close a proximity, in other words, high nervous tension . . . - you all know what high nervous tension is - you want to know what high nervous tension is, you want to know why a guy's shoulder muscles, for instance, get very tight and that sort of thing when he isn't in very good shape? He . . . he's actually doing this. He's thinking up ways and means to crowd these things together to produce sensation! And because of the reversal of flows of the MEST universe when he tries to spread them apart they crowd together. You get all sorts of manifestations on that reversal flow.

This fellow absolutely detests watermelons. Watermelons drive in his anchor points, drive in his anchor points, drive in his anchor points. So he winds up growing watermelons. Why does he? It . . . it's the only thing that he could possibly do. You see? I mean if that's the one thing that drives in his anchor points, so therefore uh . . . every time he tries to put out anchor points

and that sort of thing he runs into watermelons, he thinks, or something. So the best thing to do is to at least have the damn watermelons where he can locate them.

Now you . . . you're controlling that which drives in the anchor points. And a person will make a whole profession out of this, controlling that which drives in the anchor points or that which is an anchor point.

Now don't omit the fact that a body is an anchor point. People get very interested in this big particle which is a composite of small particles called a body. Therefore you find marital affairs get very, very involved, and they have a lot to do with proximity. Marital partners like to be certain distances, and they don't like to stretch those distances or shorten them suddenly, and all hell results, when you suddenly stretch them or collapse them. That's why traveling salesmen never have any happy home life.

That's uh . . . one of these big, high generalities, this. I think it was Rube Goldberg was collecting wonderful generalities and one of those generalities was "Jewellers never go anywhere." He have that one, "Traveling salesmen never have any home life."

Uh . . . anyway, you get people spread apart and brought back together again and they will tend to stabilize at a certain distance. Now when somebody else comes along it adds a new complication to the situation and you get this distance, you get a di . . . a diversion. And one of the thetans in this pair is keeping this distance constant. Now somebody else comes along and makes this second particle - the other body - go in some other direction, and it leaves a vacuum, because he's already established a communication line in between two vacuums, I mean, he's . . . he's got two solid pieces which have vacuums in them and it leaves a hole. Because it's all adjusted so that there's a solid something in the second position. Now all of a sudden there isn't any solid something in that second position so of course that's a vacuum.

You can locate these vacuums in the geographical vicinity of your preclear. You can say, "Where is there a vacuum around you?"

And he'll tell you, "There."

"All right, who belongs in it?"

"I don't know . . . my mother! Ha-ha! Yes, that's my mother." Sure enough he's been trying to fit everything into that vacuum and all he was trying to get there was one anchor point called "Mother." And he married "Mother," and he did this with "Mother" and that with M . . . but he never got Mother in there. That's because - gone.

Now somebody dying leaves one of these vacuums. And people sort of try to fill that vacuum with anything, everything. All you've got to find out as an auditor is what belongs in that vacuum and the preclear will come out of that manifestation and get over mother's death and so forth just snap.

Do you have to run a grief charge to do this? No, you don't. You don't have to run grief charges to cure loss anymore. That all comes under GITA, next step, which I'll take up next series.

But this tells you then that this individual must have a feeling that there's a scarcity of space. Space around him must be valuable because it has to be filled and emptied. Why doesn't he get some more space? That . . . that's a good question. Why doesn't he . . . why doesn't he just go get some more space?

Now, have you ever had a preclear who couldn't move an object or a mock-up from A to B in front of him? Well, you'll find them that have difficulties in doing so. Well, they have difficulties in doing so because A to B was never a motion that was undertaken by this object you're trying to get him to move. What mood was the environment? Reverse the thing. Move

the space around the object. That's uh . . . sounds like it's somewhat fast and non-sequitur to you maybe, but uh . . . you've got a preclear here that ge . . . has a tendency not to want to move himself or a mock-up or anything else. Well, shift the environments around him. In other words keep running space under this mock-up and around this mock-up, and a . . . over this mock-up and so forth. Just run it various and assorted space. You'll find out the space will move. Mother will stay right there but the space will move in all directions and all of a sudden he'll say, "Well, the dickens with that vacuum!"

Why? You've shown him that there was never a scarcity of space. That's another way of giving somebody space. The reason why people can't get things to move easily in mock-ups is because they think there's a scarcity of space. There's a scarcity of space because it's only MEST universe space that they can have and there's only so much area on the top of a planet. That's the way they figure it out. There are people who advocate all sorts of birth control and starvation measures, they even go to the point of saying it was a good thing there was a famine because places like India are overcrowded. And therefore they have to have a famine to wipe 'em out, and disease is good, and we'd certainly better not clear out yellow fever or malaria out of some area because it'd get overpopulated otherwise. Space!

Hell, they're operating on the delusion . . . they're operating on the delusion in the first place that there is some space, and the next they're saying there's a scarcity of it.

Now in SELF ANALYSIS there's a chapter there that has on the abundance of things. You have to have abundance to survive, it says. Well, doggone it, you have to have abundance of space to survive, but if space is a concept then you'd better get the concept of abundance of space into the head of your preclear to make him well. Because he won't get well as long as he thinks there's a scarcity of space, because there's space back of every object and space back of every energy and space back of every being and space back of everything there is on the track. And therefore unless you hit for space and by Spacation cure up this idea - I use the word CURE UP for lack of English - uh . . . language doesn't give us as many words as it ought to - uh . . . unless you . . . you orient your preclear properly - wrong word, YOU see. You . . . you know why . . . you know why these are all wrong words - unless you "cure up" space and so on-3 It's . . . it's the simple thing that space in terms of English is an arbitrary. And we're dealing on a basic denominator of English. And the basic denominators of English are Matter, Energy, Space and Time. And in view of that fact - there are no further abstracts than that, and the second that you start hitting one of these and start discussing it, in the past they started just talking about it in terms of the other three. And they thought that was making sense. That never made sense. Never will.

So we talk about curing up somebody, we talk about altering his concept of. And he has this concept of space, all right, and he's got a concept that space is scarce. Why does he stick on the time tracks Because space is scarce. Why does he think he has to have other beings around him? Because space is scarce. Why can't he tolerate other beings in his vicinity? Because space is scarce. Why has he got so many things identified with so many things that he's . . . that he's so loopy that he has to work for the government? Because space is scarce. Why does he think objects are so super-valuable? 'Sell, that's a funny one. A condensed space, condensed object is the most valuable object. So therefore space is very scarce so therefore we have value.

What is the basic definition for us in terms of value?

it means . . . it means a space which is . . . which is possessed, or which can be possessed, which is scarcer than other pieces of scarcity. That's all. Value is determined by scarcity. Don't think your Capitalista doesn't know that. Boy, how he works and slaves to create a scarcity! He would starve isn't that horrible? - If anybody came along and broke the theory of scarcity. If anybody just took it and busted its spine, those poor fellows'd starve. They wouldn't have any Cadillacs and nobody'd have any diamonds and mink coats and they wouldn't be able to control people and kick 'em around, and they wouldn't be able to starve little babies so they could make another penny cut of milk and everything. Isn't that terrible?

So let's not breathe of anything about this scarcity. Let's keep that strictly amongst ourselves and under no circumstances let it out that scarcity of space is the thing which creates extreme value. And that the cure for a sick society is giving it space. Any time you want to cure society, cure this concert of scarcity of space. Just as . . . I don't care whether you're doing it in pro-agenda or anything else.

By the way, you probably think I'm anti-capitalist. I'm not anti-capitalist, not even vaguely anti-capitalist. In fact I think the capitalists are good people, and I think that . . . that . . . that uh . . . they ought to go . . . be all put together and made very scarce. I've had my bellyful of what they've tried to do to Dianetics and Scientology. If once more one of those characters walks up to me and says, "You've got to make it scarce," I swear to God I'll throttle him, just like this!

Now, therefore if there's a scarcity of space it follows then that, in view of the fact that you think you occupy space, there must be a scarcity of you. Interesting concept, isn't it? Then why . . . how come you're not there? How come your preclear isn't presents How come he . . . he's . . . he's operating through his MEST perceptics but he's sitting someplace else, or he's dispersed around in an area or so forth? It means space is so scarce that he has no space which he can honestly occupy and he can only pretend to occupy a small amount of space.

So you say, "Get out of your head." And he can't get out of his head, there's no space to get into, of course. Space is scarce. How do you cure this? Just cure the scarcity of space, that's all. Give him lots of space . . . lots of space. Have him mock up space. Have him mock up lots of space, and -mock up some more space and throw it away.

How do you mock up space? You put out anchor points. You put something terribly valuable in it and then make the whole thing disappear.

Scarcity of you. Well, it goes further than this. You know that you don't occupy space? And yet you've got to come up scale to the point where you occupy space not to have to occupy space again. You're in negative space. You're in a space scarcity where there's no space at all. You get the idea? There's not only no space at all, there's got to be a lot of space before there is any.

Now that . . . that sounds very weird, and you could only get a condition like that in terms of concepts, which is one of the most interesting demonstrations that space IS a concept. You can have a negative concept but you certainly couldn't have a negative space if there were space.

So if you want intervening distances between you and other people. That gives you an identity, that gives them an identity. That gives you something to perceive across. It gives you all sorts of things. It's very interesting. And you've gone all the way down the line to be sure and agree with this so that you can have these differences. Well, that . . . that's fine, there's nothing wrong with that, but that does not create a difference. With a typical MEST universe flow, this longing to have a scarcity of space so that you can always estimate space also delivers to you pain.

You've got to have that object there, haven't you? It can't be anyplace else, can it? Well, if you've got to have an object in a fixed position and you can't move it fast enough, you're certainly going to get it hurt - you're going to lose it. This is the history with bodies. You find your preclear can't get out of a body because the body needs him too much. Well, basically what's wrong is not the super-value of bodies but the scarcity of himself. He knows he can't exist very much.

You know, s . . . this is a very interesting concept, if you want to run a concept, ask somebody to run just this one: this is a dirty trick, by the way, this is ruinous) uh . . . just ask them, "You mustn't multiply any more of you," and run a bracket on it on somebody and see what

happens. "You mustn't multiply any more of you. The guy's got an idea he can only be one place at once, you see? He's got an idea there can be only one of him.

There is no reason under the sun why a fellow can't exist on ten hundred thousand billion places simultaneously. So he . . . 'cause there's scarcity of space, there has to be a scarcity of him then. He can't multiply himself all this time because if he did, you see, why, he'd be in terrible straits. So therefore he gets stuck on the time track. Get the idea? He . . . he can't be back on the time track, he thinks, over here to the left and rear. You see, he . . . he . . . he . . . that's space. And so he . . . he can't be back there on the time track track uh . . . unless, there's so little of him that he has to divide what is of him in present time to be back on the time track. You get the idea.

When he left the body or wherever he's stuck, when he left that body, he had to have the idea that there was just so much of him to leave and not all left. That's why there had to be some sort of a scarcity of him. In other words he was a finite quantity. The thetan is not a finite quantity. He could be . . . there's enough of him to be stuck in every engram and incident on the whole track, liberally and awarably stuck, and have enough of him in present time to be more of him than you'll ever see in present time, and aware of only present time and not even vaguely affected by past times.

You see, it's only scarcity that makes him so valuable to him that he has to worry about what's happening to him. So if he operates freely . . . in order to operate freely he's got to have a scarcity of space cured and he's got to have a scarcity of self cured. A person doesn't operate freely . . . why doesn't a person operate freely? Why doesn't he go out here and throw himself under the wheels of a truck? Why . . . why not?

Well, there's only that much of him, you see? I mean, y . . . a fellow, by the way, just for amusement's sake might . . . might stand on a curb and sort of throw himself under the trucks as they go by, just to scare the truck drivers or something of the sort. There is no reason why he shouldn't do it. Wouldn't hurt him any.

But he's got to bring two items in proximity, he thinks, in order to get a sensation. When you bring them in too intimate and try to crowd into the same place, it says right here in the rule book, MEST universe - I think they're still running on issue one - uh . . . it says right here that he can get in bad trouble.

How can two particles come so close together as to create pain? Well, that's because there isn't enough space between them. Well, how can you keep more space from getting in between them? Well if you are not careful there won't be any space between them. And if you're not real careful there won't be any particles there. So . . . this is scarcity deluxe, you see? Scarcity of you-ness. You . . . you have to be very careful not to get stuck any place because you can't be elsewhere than where you are.

Now we take Step Two, and that teaches a person to be here and to be there and to be someplace else. Now let's add another one in Creative Processing under Step 3. Let's take the Step 2 mock-ups that create him here and there, and so forth, and in terms of space let's just create lots of him - as a thetan! Just create lots of him. All kind of identities and so forth all in present time. And then get linear distances and sketch them all up and down the line. And now instead of running a cycle of action, let's have a new thetas be in each moment of the time track. Be a brand . . . brand-new beingness with the full knowingness of the past beingness but a brand-new beingness with great amplitude being in each new moment. Leave him stuck in every moment of the time track, in other words. He's trying not to be stuck, let's fix him up with mock-ups so that he's stuck in every moment.

All right. Let's have him being beheaded, that's good. That's good. Now . . . now get the thetan being crowded down and staying right there in that beheaded body. "Okay? You got that there? All right. Now let's mock up a new body of yours..."

The fellow says, "Wait a minute, I didn't get out of that last one." That's all right, that's all right, just be right there. Now mock up this new body of yours be hanged. That's good, you got that body hanging there? All right, got yourself being stuck completely in that body. You got yourself stuck there? No possibility of your getting out? All right. That's fine. Now mock yourself up over here in eighteenth-century clothes, and so forth being killed in the Crimean war."

Now the fellow says, "Wait a minute!"

And you say, "Wait a minute," that's what you're trying to do! You just wait in those two bodies all you please."

Let's get mock-up's all over the place under Step 3, and let's cure this scarcity of you-ness. Let's just get lots of mock-ups and get him stuck in every mock-up, till he all of a sudden gets the idea, which is the true idea, that he has unlimited amplitude, unlimited volume, unlimited beingness. And what do you think returns to him? Differentiation of the widest sort on facts. Oh, he can get lots of distance.

What else returns to him? Immunity from pain, there's so much space between particles, that unless he wants to put 'em in proximity, they won't go into proximity. Pain is enforced proximity of particles.

There is no scarcity of you. There is no reason why you can't be here fully knowingly and sitting home in your own living room at this moment fully knowingly listening to radio 2. There's no reason why not. You think, "Well, I wouldn't have an identity if I did that." You know why you want an identity? I'll tell you why you've got to have an identity: so that others will be wrong. How could you possibly ever prove anybody wrong unless you had an identity. How could you . . . what do y . . . why do you want to be famous? It'll, it'll make them so wrong. Make who wrong? Them. Well who's them? Well, I don't know. They probably all degenerated into cells by this time, or they're in trouble so many other ways they don't need any further trouble about you making them wrong.

You'd be surprised. The only reason a person wants an identity or he has to have a face, is to prove them wrong. And you don't think that's . . . you don't think that . . . that . . . that's right, or that that connects. Well, just put it down in your notebook, and run it on somebody. And find out what happens.

"All right. Let's prove 'em wrong now. Let's run a bracket on proving them wrong. Let's get people proving you wrong."

This goes, by the way, right down hill, and having an identity is below having force. Here's the terrible trick: You feel like if you get enough of an identity and you get famous enough that you can't then be limited in what you do. And of course that is exactly the way you get limited. Just try and get a little bit famous some time and find out all of the . . . all of the, the . . . the shackles that So onto you. Lock at some of these characters around, that was one of the first things that struck fine down in Hollywood. I . . . I used to look at these stars. Oh God, they might as well have been anchored with elephant posts at the studio, and . . . and they might d' well have been in cages, and being been wheeled from their homes down to the studio every day and wheeled back again. You talk about captive by fame! They were objects, and they were valuable.

Person says, "No, someday I'm going to get famous and do anything I want to do. I'm going to be president of the United States." Do you know what the president of the United States runs into every time he turns around? Secret Service. I would hate to tell you some of his activities that have to be supervised by the Secret Service.

Now Harun al-Rashid had a cure for this, all Harun al-Rashid used to do was mock himself up as a beggar and go on out and talk with the common people. But I noticed he was always

cracking out with "I am Harun al-Rashid." That was the only way he could solve anything. What a dope. The only way he could solve anything or award somebody for doing something was by suddenly disclosing the fact that he was the sultan. Boy, was he low on the tone scale! There's so many things you can do besides disclosing an identity or calling upon a hoarded wealth, but of course you have to be a Scientologist to do that. And you have to be a good one. And so we won't blame Harun al-Rashid.

But the track leads you to believe that you should become an identity, that you should have a face, that s . . . people should know your name. Why? So you'll have rights. Why do you want rights? I'll tell you why you want rights. One reason you've got to have rights is because you're liable to be hurt if you don't have rights. So the need for identity and the need for rights is the effort to avoid pain. And so a person becomes an identity, becomes a solid object, as handled as a solid object, really, when he's got all the fame he can stand. And he has no rights any more. He's got all the rights in the world - only he hasn't got any rights. And that is the very, very spooky trap that the MEST universe has all pegged out. The more of an Identity you become, the more of an object you become, why, the safer you are, you think. Uh-uh!

Boy, you really have to be a tough guy to help anybody. I . . . I'm not kidding you, you have to be tough enough to knock somebody's block off before you can help them. You have to be real strong. Because the only way you can get famous is to help somebody or something. That's a lower level than being able to command people to do something, so what are we doing? You're falling down from a postulate.

"Boy, would I like to be king!" somebody says. "Then I could do anything I want to do" - except wear the pants you want. Except eat the things you want to eat. Except be where you want to be. Did you ever see one of these fellows running around, and they christen ships, and . . . and so forth? I've never . . . Edward uh . . . Prince of Wales, so forth - my father had something to do with him, part of a tour that Edward was on. The poor kid had to change his . . . his . . . his clothes in the back of a Rolls Royce devout four times a day to go to these noon meetings and appointments and that sort of thing. I mean, it was wonderful! He . . . he . . . he was just a Waking clothes-horse! And was he handled.

One day the most horrible thing that happened in time . . . over . . . one day in one headquarters was the fact that he turned up missing. One time during the war he ads able to cut off across country and jump a fence and get away from the colonel and a couple of troops that were shepherding him, and he was taking a run one morning before breakfast and he all of a sudden realized that these guys couldn't get over the fence on their horses. And so he just skidded through the . . . the barbed wire and took a run across a plowed field and went and found a tree and sat down someplace and relaxed. And he had practically half the Allied Army on its ear. Everybody got worried because he wanted some freedom.

And that's the way it goes. So how do you restore this? Well . . . what's the cure for an identity? The cure for an identity is the possession of power. And what's above power? Space. You have to recover the ability to use power before you can get into space. And so we get a whole technique that has to do that. I've written it down up here, is unable to use force or display force. So we put that under the heading of demonstration of power, and we put that as the bridge to be crossed, one of the bridges to be crossed in three.

Now why is it sitting there in three? Well, it's sitting there in three because it's the bridge that goes three up to two. Somewhere on these five steps we've got to rehabilitate power. So let's rehabilitate it in three. We disabuse the fellow completely from using force in Step two and get him to use postulates. All right. Where's the bridge to that? Well, the bridge to that comes up from being an identity up through the ability to use power. And when he's able to use power he doesn't give a damn what identity he is.

Why does somebody want to be king?

“Cause I could have all their heads chopped off.”

“Why do you want their heads chopped off?”

“Well, it’s because they’ve done me in.”

“Well, what have they done to you?”

“Well, they did this and they did that.”

“Well now, they did all that; well, why do you want to be king then? Maybe you couldn’t get at them.”

“Well, I could at least show ‘em they were wrong.”

“Now why do you want to . . . why do you want to be this famous? Why do you want to be able to do all these things any...”

“Oh . . . well, I’ll show my teacher. She didn’t think I was any good.”

Wonderful motivation, isn’t it? But uh . . . truth of the matter is, nobody gives you permission to So way up tone scale to 40. You don’t have to ask permission from anybody to go in that direction. So beware of all routes where you have to ask for approbation and permission in order to be. And boy, you sure have to ask everybody’s permission to get famous. If you go along and don’t give a doggone what people think of you, and you just go on and you do your job and you let them chatter and you let them yak and you don’t care about anything, boy, you’ll really get in Dutch sooner or later. ‘Course, all things come to end, if you can stand the gaff. If you don’t wear out. But the only possible way that you can get any freedom is to stop asking everybody’s permission to be.

And beware if you start operating in your community, and you’re operating in an area, and you get yourself way up tone scale and you’re able to do some trick, people start finding out what you can do about ills and that sort of thing, beware, as you would of the plague, of a thirst for fame.

I’ve had to do a very had thing in Scientology and Dianetics. In order to secure the line of research I’ve had to hang my name on it continually. You can ask anybody who was in the first Foundation. One day I raged and stormed and beat the desk until I was fit to . . . I scared everybody. As a matter of fact the whole board of trustees said uh, “Why, Ron, I never knew anybody...” they thought it was just because, you see, I do something like Dianetics and Scientology, that automatically and immediately r was thereafter have to be completely controlled and be a perfect gentleman. There isn’t any . . . that doesn’t follow. It’s non sequitur. Uh . . . I am much more at home on a quarter-deck. They were trying to tell me something or other and I got mad about the thing because - this was very early - they wanted me to put my name on some things, and I had it all beautifully rigged up into the most wonderful little swindle up to that time you ever heard of. And more people believed this swindle. They believed that Dianetics was the creation of a number of engineers of which I wasn’t even one. You can ask in the early Foundation about this. And then what do you know! All these engineers that were named turned into prima donnas and started turning up and saying, “What you should do is all go out to church...” and some of the others said, “What you should do would be to go over and . . . and . . . and change all of this and that...” and they were going off in all different directions except the direction to make anybody well. They hadn’t even bothered to learn this subject before they began to become authorities on it. They became such horrible authorities that everything get !chopped up.

Well, somebody pointed this out to me and I went into a storming rage on it. I said, “You know what’ll happen from here on out?” I said, “My good name won’t be worth two cents. If I want to go up to the Alaskan tundra and thumb my nose to all this I’ll have to stay here.

No!” They won. Not five months later I was all over the pages of the Los Angeles newspapers with the darndest bunch of garbage you ever looked. . . A gal I wasn’t even married to was suing me for divorce. Fame!

All right. We’ve got this name on it as a trademark. But at any day . . . at any day, you’re liable to ha . . . having a 10 year old boy or something showing up here to draw any paycheck I might be drawing from this operation any day. And . . . and, and . . . and this body just beautifully buried with the nicest ceremony. Much as your life’s worth.

So that . . . that’s a bad route. I . . . I’m . . . I’m using . . . I’m using this as a horrible example. You . . . it probably doesn’t come hostile because you don’t know how horrible the example is. . . it . . . it’s . . . it’s a roughie. For the last two and a half years this has been just pure unadulterated hell on the subject of public repute.

You know I used to be able to go into New York City and they knew me as an explorer and as a writer, and they used to run nice columns in the New York Times about me. Not now. Now I’m the leader of a cult or something. Devil with that!

Now, if there was to be a prevention of that, it would be through the field of force. When is a person unable to use force? It’s when he’s got a public repute to protect. You can’t use force. I haven’t thrown a tantrum for years. Yet I well remember with what satisfying memory an ink bottle, as I hit the desk, jumping off of it and landing in the lap of a person I was talking to, upside down. Boy, that was the last satisfying view.

Now actually you’d have to be . . . be anonymous to use force. If you used unlimited force you’d better be sure anonymous because these cops, they’ve got Bertillons and everything else. What do you know - they can’t list a thetan yet. Why do you want to use force? Well, it’s just to use force, that uh . . . uh..! What good . . . good reason it must have. So many people want to use it. It’s all backwards by the way, it’s unusable. You can do things by postulate but not by force but in order to do things by postulate you’ve got to be . . . have complete control of force. Awfully interesting idea, but it happens to be true.

So demonstrate force. Now how doe . . . what’s the mock-up of this? Not to get long-winded and windy about this sort of thing, what’s the mock-up? You’re not interested in me and my formulas, just this mock-up. All right, this mock-up that we do to get this is to mock the individual up using unlimited quantities of force. Do mock-ups of using unlimited quantities of force. Now remember we had in two - or was it one? Uh . . . uh . . . stage fright was in two. Uh . . . you had to cure a person of stage fright. All right. Now that’d be the last rungs of it. Let’s cure a person in three of being wary of using force before witnesses - mock-ups which give demonstrations of temper, unlimited quantities of force, destruction and so forth, before witnesses. And just a series of mock-ups which show him busting up everything and breaking everything through and everybody saying, “Tsk tsk tsk tsk tsk!” and so on, and . . . and . . . and uh . . . so on. And th . . . this is not the same as stage fright exactly, but it has some bearing on it. So you make him use force and always before witnesses. Just using force, you see, won’t pull him out of it. So the long form of Standard Operating Procedure V on spacation here, then calls for mock-ups using force.

We get him up to a point where he believes he could use any kind of force on anything. Good. The second he does that he will be cured of something else - thirst for identity - which lets him out of his body like that! Because about all his body is is a very expensive unusable method of having and carrying around an identification card. Actually I have little cards, and we can issue cards here in code names and put your wavelength on file if you’ve got to be identified, but you won’t want to be. All right. There, then, is that uh . . . problem - unlimited use of force.

Now why are you afraid of space? You’re afraid of black space ‘cause unlimited force is liable to come out of black space. So you do a series of mock-ups under three, of locating the most horrible things in the black space - not seeing them, creating them in black space. Just

think of all the things you could create and then not bother to look at them. Just keep creating things in black space till the fellow's completely accustomed to finding anything in that blackness. He just gets the idea . . . more locks'll come off, by the way - Rrrrr! The thousands - locating things in black space.

Now what do you know - white dazzling space is just as important to locate things in because it's an electronic area. What's smoking? Evidently smoking is merely energy. And so we've got another one under Standard Operating Procedure Five Long Form, and that is locating things in flaming energy. Get a . . . a big . . . great big ball of energy and the fellow thinks that's all there is; well, put a dragon in it. In other words, get them objects and energy flows, black and white, and get them around him and mock up things in that, and not even see them but just know they're there. And get him up to a point where he could know anything is in the black space. And you'll get him over a lot of fear. Now there's one in . . . in the next step, number four, which I'm not covering at the moment but I'll just mention it off hand, is we will have energy GITA. You mock up energy. A person getting energy, and a person giving out energy is part of . . . of Step four. So this is . . . is this is just above, above the;. It's a . . . it's a higher . . . it's a higher level. It's locating things in energy. GITA, we're just getting energy, getting the idea of taking energy in and putting it out. Well, let's get in three locating things in it.

And the goal of three is, for heavens sakes, let's absolutely get a person over two things in three, if we don't get him over anything else; of course, basically we're just getting him over any aberration in space, but let's get him over two things that are very specific. And one of those is being afraid of black or white space, that it might . . . hm . . . might mask something. And get him over...