

SUP 4

SOP 5 LONG FORM STEP II - DEMONSTRATION

Philadelphia Doctorate Course

16 January 1953

I want to give you a little demonstration of what we're talking about when we talk about mocking up somebody going in and out of his body who isn't out of his body stably at all. And I'm just going to give you the series of commands on this, and I'm going to ask Dennis to do this if it's all right. You can come up here and sit on the edge of the platform if you want to, Dennis. And it's just this:

LRH: I want you to get a concept now of your body being out there somewhere, and get a concept that your body is out there. Sort of feel a personality coming from that point which is your personality. Can you do that? (pause) Can you feel your body someplace else out there?

PC: I can get my body still sitting in the chair, just...

LRH: You can get the body still sitting in the chair, that's very good. Now let's get the feeling of personality coming from that so that -- the personality of that body. You got that?

PC: Mm-hm.

LRH: Good. Now, let's get the concept (you don't even have to see this, just get the concept) that the beingness -- that the body keeps sitting on in the chair and the beingness of the body moves back of it.

PC: Mm-hm.

LRH: Now have that beingness of the body transfer from in back of the body, back into the body again.

PC: Yes.

LRH: All right. Now have it transfer out of the body and just be in front of the body again.

PC: Yep.

LRH: All right. Now have it be in front of the body and then be behind the body.

PC: Mm-hm.

LRH: Okay. Now let's have it be way behind the body. The body's sitting in the chair and the beingness -- the feeling of beingness in the body way behind it.

PC: Yes.

LRH: All right. Now let's have that beingness be back in the body again.

PC: Okay.

LRH: Get the personality of the body sitting there. That's all.

PC: Mm-hm.

LRH: That's -- thank you.

This is an interesting, interesting thing. You just keep up more of it, that's all. There's just more of it. And you just keep more of it and more of it and more of it.

Now, there's a few little hookers on it that you can run in. Have that beingness transfer and be in a woman's body and out of it.

Now, if the person's getting good mock-ups, he'll start to get better mock-ups on this than he's gotten for some time. And he starts to get good mock-ups, have him be a bright thing or something if he wants some more locality and keep his beingness connected to the bright thing -- the personality, the feeling of personality, not from the bodies but from the bright thing. And what you've done there is transfer the personality over from the body (to which it is not native) to the beingness (to which it is native) and that's the stunt.

You get the fellow by drill, by drill, by drill finally to start thinking of himself as a beingness that can be anyplace. And he does that by contacting that feeling of beingness at a distance.

Now what if he says, "No, I can't... I can't feel any beingness at all" and so on? (This is unlikely, but supposing you did run into that.) Is that a blind alley? No, you can start being the eye: being the right eye and being the left eye, and then have an eye out in the front of the body to be. You can really transfer the awareness of the thetan all around inside the body. And then you can transfer that awareness outside the body slightly.

So the earliest part of this gradient scale (to which you really will not have to go) is to pretend at first to agree with reality, which is subnormal -- I mean, pardon me, it's subzero. Now flash back into having parts of the body mocked up, just

conceptually mocked up as being slightly outside the body.

I hadn't had a lot of people of -- this is, by the way, furnishes you a -- this is a beautiful technique on clearing up a chronic somatic, if you want to know the truth of the matter. Instead of talking about the beingness or personality or the feeling of beingness or anything like that, you just talk about the pain of the somatic or the ringing of the ear or anything of the sort. And you mock up a statue out in front of the fellow and have one ear ring and then have the other ear ring and have him transfer that ring around, by gradient steps.

Have him move the ears upside down and transfer the ears around and change heads on it a couple of times, and then finally make one of its ears ring, then make the other ear ring, and so on. And he -- finally he'll get to a point, if you work it well, give him wins enough (the whole secret of processing, you see, is to give him wins, not loses) and have him flash back and forth with that ring, he makes one ear ring and he makes the other ear ring, and he makes the other ear...

He's doing it conceptually at first, you see, and all of a sudden he'll say, "What do you know, that ear is ringing." And you do that until you actually can make the ear ringing on that side of the statue and make the ear ring on the other side of the statue. And then what do you do?

You make him make his ear ring worse. Make his ears ring louder, and then louder, and then softer. You exaggerate the condition and then change it and then minimize it and then exaggerate it and then minimize it and exaggerate it, and that is the whole secret of bringing something under control. Something is going too fast to make it get under control. Make it go faster.

Something insists on rolling over every time the preclear mocks it up. Make it roll over twice. Make it roll over dozens of times. And then put an extra roll onto it. In other words, if anything gets erratic, make it get more erratic. And in such a wise, if his ear is ringing, if he's got just one ear that's ringing rather badly, you know that you can do the strange thing of having that ear ring louder and then softer and louder and softer, and he'll finally get it under control. You're running the cycle of action of the ear ring. You're just running a cycle of action on a ringing ear, that's all.

Well, you'll just bring it over finally and you'll say, "All right. Now let's have it ring out just a little bit further from the ear than it's ringing now."

"Now let's have it ring just inside the ear."

"Now let's have it ring right in the ear."

"All right. Now let's have it ring just ahead of the ear a little bit."

Transfer it around. Finally get the other ear to ringing and then have him turning off an ear ring in his right ear and turning it on in his left ear, and transferring it around, putting it behind his neck and putting it up on top of his head and making his right foot ring and his left foot ring, and he finally says, "Well, to hell with it." He says, "I can put that ring anyplace."

And you say, "Well, hang it on the chandelier and let it ring from there on out if you want to."

Now, that can be done with any chronic somatic. You know, if anybody in this class, day or night, has any trouble with a chronic somatic -- honest, it would be just from this reason only: He's just got too many techniques and he's on an indecision as to which one to use. That's the only thing. There's just -- you take any of these techniques and they'll work out a chronic somatic.

This, by the way, is the neatest one because it will work out the roughest ones. And you get a fellow who's got a terrible stomachache, and if you can just make him move that stomachache around just a little bit or give that -- have a statue with a stomachache or a doll with a stomachache or something of the sort and get him to transfer that stomachache to something else somewhere else and transfer it around a little bit, he won't have a stomachache anymore.

Or have him mock up his stomach out in front of him and have it ache out there, and so on. Just change location of the thing. And if you change location of something, what do you do? You bring it under control, of course.

You'll find out the lower a person is down the tone scale, the worse trouble he has on the subject of changing the location of anything, or the more a thing will get bogged into energy. If a thing is really energy and if he really believes in energy just fully and deeply, he'll have trouble with changing the location of something.

Okay? Now let's take the second part of this technique. Richard, would you like to -- would you like to get a small drill here?

LRH: Would you mock yourself up, up here on the stage at this moment? Mock yourself up as standing up here?

PC: Yes.

LRH: And say to the audience, "Hello." Mock yourself up saying hello.

PC: Yes.

LRH: Got it? Now have the audience sneer. Get the feeling of the audience sneering.

PC: Mm-hm.

LRH: Now have yourself say hello now, with great poise, to the audience.

PC: Mm-hm.

LRH: Now have the audience applaud.

Okay. Now mock yourself up as saying, "I am here to speak before you, not behind you."

PC: Yes.

LRH: Okay. And have the audience cheer and whistle much too loudly.

PC: Yes.

LRH: Got that? All right. Now say that phrase again with even greater confidence.

PC: Yes.

LRH: And have the audience look very pleased and feel the pleasure coming from them.

Okay. Now have yourself say, "Twinkle, twinkle little star." Just that.

PC: Yes.

LRH: And have the audience clap and shout much too loudly.

PC: Mm-hm.

LRH: Now, say the phrase "Twinkle, twinkle little star" again.

PC: Yes.

LRH: And get the audience going into apathy.

PC: Now that's difficult. They tend to go to sleep more than go into apathy.

LRH: All right. Have them go to sleep. Have them go to sleep.

Now announce to the audience that the building is on fire, and know that it's an error.

PC: Yes.

LRH: All right. Now have them all wake up.

PC: Mm-hm.

LRH: Announce to them it's just a joke.

PC: Mm-hm.

LRH: Have them all rush out of their seats, pick up your body and stamp it.

PC: Yes.

LRH: Got that?

PC: Mm-hm.

LRH: Good. Now have them tear it to pieces, take it out in the street, and throw it under a truck. (pause) Have one of them take off the coat off the body and take it out and throw it under a truck.

PC: Mm-hm.

LRH: Now have them take the shoes out.

PC: Yes.

LRH: Now take the whole body and throw it out under a truck.

PC: Yes.

LRH: Okay. Now, let's mock up a new body here in front of the audience.

PC: Yes.

LRH: Put it in a priest's robe.

PC: Yes.

LRH: And say to the audience -- say to the audience, "Bless you," and give them a speech in Latin, which you know very well isn't Latin.

PC: Yes.

LRH: Okay. Now have the whole front row get up and walk out as you're doing this.

PC: Mm-hm.

LRH: Just keep your poise up; have the whole second row leave.

PC: Yes.

LRH: Now go on giving -- have your body go on giving the speech with even greater poise and have the rest of the room empty.

PC: Yes, I think everybody's gone.

LRH: Now to a completely empty room go on and deliver a druid ceremony which you know very well isn't one, with great solemnity.

PC: Yes.

LRH: Okay. Put that all in a hundred years ago.

Now mock yourself up standing on the stage of an auditorium...

PC: Yes.

LRH: ...with a huge audience out in front of you.

PC: Yes.

LRH: Be all alone on the stage.

Now get a definite impression of hostility from the audience.

PC: Yes.

LRH: Now, walk from one side of the stage to the other stage and simply lean up against the scenery.

PC: What other stage?

LRH: I mean walk from one side of the stage to the other stage -- I mean to, pardon me, to the other side of the stage.

PC: Yes. Yes.

LRH: And just stand there.

PC: Yes.

LRH: And have the audience getting very, very restless and just persist in keeping your body standing there.

PC: Mm-hm.

LRH: Have the audience getting more and more restless and demanding entertainment and have your body just keep on standing there.

PC: Yes.

LRH: Now have the people out of the front row start to throw dead cats up on the stage.

PC: Mm-hm.

LRH: And have your body just stand there.

PC: Mm-hm.

LRH: Now have the people toward the back of the room begin to hiss and stamp the floor. Have your body stand there.

PC: Yes.

LRH: All right. Get the management coming into the wings and shouting at you to do something, do anything.

PC: Yes.

LRH: Get your body just standing there. Now get the whole balcony walking out of the theater.

PC: Mm-hm.

LRH: All right. Get the middle row of the theater, now then -- a row up toward the middle there -- have a bunch of big, brawny men rush out and up on the stage and demand you do something or they get their money back.

PC: Yes.

LRH: All right. Just have your body raise its finger and point to their seats, and have them all file back to their seats and sit down quietly.

PC: Yes.

LRH: Otherwise, just have your body stand there. Have the theater catch on fire.

PC: Yes.

LRH: Be the only person there who can show them the way out.

PC: Mm-hm.

LRH: Just have your body keep on standing there.

PC: All right.

LRH: All right. Have the people dying and getting hit by beams and chandeliers and just have your body keep on standing there.

PC: Yes.

LRH: All right. Have the whole theater come to pieces, and have your body keep on standing there.

PC: Yes.

LRH: Now have your body walk over the dead and dying out in front of the theater and light a cigarette and go on home.

PC: Mm-hm.

LRH: All right. Get what your body is thinking about.

PC: Yes.

LRH: Got that? Okay. Put that all in a thousand years ago.

PC: Mm-hm.

LRH: Put your body on the stage of the biggest theater in London.

PC: Yes.

LRH: All right. Now put a grand piano on the stage and be the concert pianist.

PC: Yes.

LRH: All right. Take one finger -- mock up all the seats full of people.

PC: Yes.

LRH: Mock them up now as having paid ten pounds apiece for the seats.

PC: Mm-hm.

LRH: Now take one finger and hit high C on the piano. Just one note.

PC: Yes.

LRH: Hit the note again.

PC: Yes.

LRH: Now just keep on hitting the note monotonously.

Have the people getting very restless and keep on hitting the note. And get (pause) have the people get even more restless.

Now have the queen there in the box.

PC: Mm-hm.

LRH: Just keep on hitting that one note. Got it?

PC: Yes, fine.

LRH: All right. Have the first row get up and walk out.

PC: Yes.

LRH: Have some journalists saying, "Boy, are we going to fix him," and have them walk out to get the story in the papers.

PC: Mm-hm.

LRH: Now fully realize that you could play the most beautiful concerto ever played, and keep on hitting that one note.

PC: Mm-hm.

LRH: Now, fill the whole orchestra pit up full of the London Philharmonic, ready to accompany you when you finally start playing, and have them all sit there with their instruments poised, ready to strike.

PC: Yes.

LRH: Keep on playing that one note.

All right. Have the people in the second and third row start throwing cabbages up on the stage.

PC: Yes.

LRH: All right. Now have the whole audience -- get the feeling of contempt and disdain and everything else from the whole audience. Keep on playing the one note.

PC: Mm-hm

LRH: Okay. Have extras appear on the streets as to what's going on in the music hall, with your name prominently displayed.

PC: Yes.

LRH: Have your parents and all the people you know reading it with great shame.

PC: Mm-hm.

LRH: Have the rest of the audience just leave.

PC: Yes, I can put it there.

LRH: Okay. Get the queen leaving.

PC: She's backwards.

LRH: Backwards, huh?

PC: Yes, she's left too.

LRH: Now have the whole audience -- whole theater deserted and have a janitor sweeping up the stage.

PC: Mm-hm.

LRH: Now keep on hitting the one note.

Have the janitor be sure you're crazy.

PC: Yes. He goes on sweeping.

LRH: Mm-hm. Now make a postulate that all of the audience and the queen and everybody else will come back and have them come back.

PC: Yes, they're back.

LRH: Now play a gorgeous concerto.

Now have rave notices come out all over London.

PC: Yes.

LRH: And refuse ever to touch a piano again.

Have people offer you five million pounds for one performance and refuse to do it.

PC: Mm-hm.

LRH: Got that? Now put that all in a thousand years ago.

Now mock yourself up in your schoolroom when you were a child.

PC: Yes.

LRH: Got that?

PC: Mm-hm.

LRH: Climb up on the teacher's table.

PC: Yes.

LRH: And start quoting a dramatic poem to the whole room.

PC: Yes.

LRH: Forget the lines halfway through.

PC: Mm.

LRH: Refuse to be embarrassed.

PC: Mm-hm.

LRH: Have all the children and the teacher arguing with you, telling you you should be embarrassed and ashamed of yourself, and retain complete aplomb.

PC: Yes

LRH: Got that? Okay. Have your parents be in the back of the room. Get the -- get a feeling of great shame coming from them.

PC: Mm-hm

LRH: Now quote the lines of the poem all wrong and make everybody accent them.

PC: Mm-hm. Yes

LRH: Got that?

PC: Mm-hm

LRH: Now, get the teacher picking you up and throwing you out the window. (pause) Have her throw one shoe out.

PC: Yes All right

LRH: The other shoe out.

PC: Yes.

LRH: Have her take a lock of hair and throw it out.

PC: Mm-hm.

LRH: Have her throw you out.

PC: Yes.

LRH: Okay. Now make a postulate and have all the children fly out of the window.

PC: Mm-hm.

LRH: Okay. Make another postulate and put that in ten thousand years ago.

PC: Yes.

LRH: Okay. Call that a sample of a session. Did you have a hard time with any of those?

PC: Mm, well...

Here we had a preclear who doesn't have very bad aplomb on all of this, by the way. But You'll be surprised. You'll keep varying this situation and varying types of audiences and varying occurrences, and your preclear's liable to hit a can't someplace along that line. And when you hit a can't, you just do a gradient to bring him about on it. You Let these two techniques?

There's really no great necessity to give you any further example here on the subject purely of Mockup Processing. But remember this: When you give a person a win, you're not trying to give him a success. Don't get those two things confused. A win in Mockup Processing is merely the ability to mock up and carry through the mock-up. That could be a lose. But the fellow successfully being

able to mock up and carry through the action of being chopped to bits by saber-toothed tigers or something, that's a win.

The other thing you don't want to make a mistake about in Mock-up Processing is gradient scales. Don't get a gradient scale running in this fashion: making it more and more complicated, but doing the same action.

You see, a gradient scale is we throw one shoe -- we -- you see, we caught that, see, quick there, fairly quick. He -- all of a sudden we see hesitation on going out the window. All right: Let's throw a shoe out. Let's throw another shoe out. Let's throw the coat out, a lock of hair, anything like that, and we'll throw him out. Well, he came up such a gradient scale.

Now, very often, quite often, an auditor gets these things snarled up -- complication and a gradient scale -- and he just starts making it more complicated.

"All right, let's see now, uh... let's have her put your body in a wheelbarrow and then wheel it over to the window and throw it out," or something on that order.

Or, "Let's have the janitor and the teacher and three or four other people go over and pitch it out the window." You see, they're just making more people or less people. "All right. Let's have five children less there and have the body thrown out the window." All these things are non sequitur.

What he -- the preclear is finding impossible is to let somebody throw that body out the window, and it's on the subject of value of a body.

The reason why problems of the mind were not solved earlier is a very simple reason, is people insisted on getting more complicated instead of less complicated.

We had to get awfully simple to solve the problem of the mind, not awfully complicated. So don't make the error of making something more complicated and think you are -- or less complicated, just on the basis of fixtures or scenery or something of the sort.

Let's take -- you're trying to make a preclear handle an elephant. You've suddenly found out that he can't handle an elephant. An elephant -- you have said, "All right. Now get an elephant and have him sit down in the chair."

And the preclear, "Wait a minute... uh, he just stands there! Now he's walking toward me. No, no!"

You say, "All right. Well, have him sit down in the chair."

Well, the wrong thing to do -- the wrong thing to do is to have the elephant sit down on a sofa. The right thing to do would merely be to mock up a couple of more elephants. See, he's afraid of elephants. So you just give him a lot of elephants, that's all.

Now in handling elephants, we say, "All right. This elephant won't sit down in the chair, but every time he starts to sit down in the chair he flies across and hits the wall on the other side of the room."

Well, have him fly across and hit the wall on the other side of the room and go through the wall and bounce and fly back and sit in the chair.

Sometimes that will work, you see? What we're interested in here is adding more to it, not getting more complicated with the scenery. Because I've actually seen an auditor do this. It's kind of hard for me to mock up a situation on it. It sounds a little strange

to you. But I've actually had them, because the elephant wouldn't sit down in the chair, then they would put a howdah on the back of the elephant and have the elephant with gilt trunks or something, and start going up in some fashion or other: "And now let's have a bigger tent" or anything. Well now, that might even succeed, because you're really asking the preclear to do something. But the point is he has not made an elephant sit in the chair.

And by the way, you run one of these very long, you very often find this amusing circumstance: an elephant standing right there with one foot right there in a facsimile. You'll do Mock-up Processing on one of these can'ts, and every time he gets a new lose -- you need to see this to really appreciate what Mock-up Processing does.

First he had a facsimile of an elephant there and he -- you had him doing things with elephants down around here. Yes, you could make an elephant stand up on a chair, and you could make the elephant jump up on a pedestal and you could make the elephant get off of the pedestal. And you have the elephant walk around the pedestal. And then all of a sudden you say, "Make the elephant walk around the pedes... "

He says, "Yeah, but he walks backwards."

Well now, you are doing all these mock-ups, but there's an incipient facsimile right here, and it was an elephant -- about eight feet away, right there, see? You don't process that. Forget

it. That's a facsimile. Just keep doing mock-ups and that thing will key out. But he gets a lose. The elephant walks backwards around the pedestal instead of forwards around the pedestal as he intended, and what happens to this facsimile? The facsimile comes up here (pop! pop! pop!). Now it's only six feet away.

Now the elephant walks around backwards around the pedestal and you say, "All right. Now reverse his direction," and the elephant jumps up on top of the pedestal and crosses his front feet, and the big facsimile comes (pop! pop! pop!). Now it's only two feet away. Hm-hm! It's very entertaining, by the way, to watch one of these things happen.

So he gets two or three more loses. That is to say, he makes this elephant do something, but the elephant doesn't do something. This is a little mock-up elephant he's using down here, or a toy elephant. And every time he has a failure with that toy elephant, what will we find finally happens? There's a great big elephant's foot planted squarely upon the preclear's chest and the preclear has the full somatic of being squashed. That's how important it is to give him wins.

Now, it's going to take you a long time to run out being squashed by an elephant. You don't even know where it is on the track. You don't care where it is on the track. You've got nothing to do with it at all. You have this. You don't even care whether it's his facsimile or not. It's certainly affecting him, isn't it? He's getting a visio of an elephant with one foot halfway through his chest.

How do you solve it when it's gone that far? Give him a win with an elephant, that's all. Just a win. Have a little toy elephant sitting out there in front of him. "Now you got that toy elephant? Okay. Now have that toy elephant fall over."

"Yeah." What do you know! The pressure comes up off his chest.

"All right. Now have it fall over again, roll once."

"Yeah." What do you know! Less pressure.

Now have it do this, have it do that -- little toy elephant. Bang, bang. Thing's blown.

"Now put a wind-up motor in it and wind it all up and make it walk erratically across the top of the desk. "

He does.

You say, "How's that facs----"

"What facsimile?"

He could handle something on a postulate level and all of a sudden, "What am I worrying about this elephant for?" is actually what occurs.

It's as though one were being attacked by people who were obsessed with the idea of making everything into a bogymen. As though the main activity of the universe had been coming in and telling you, "You know what there is? It's this horrible, terrible thing, and it's going to ruin you and so forth. And you can't handle it. And nobody can do a thing about it, and that's - - oh, my! That's why you've got to do so-and-so and so-and-so and so-and-so." It's as though this was the main activity in the universe.

Because they're all bogymen and they all blow up. I don't care how frantic or worried the preclear is or how real it all seems; it'll blow up sooner or later. Just exactly, if you don't watch it closely, that this wall will blow up if you don't keep very close tabs on this wall after a certain level of clearing. You actually can go to the point where you have to stipple the wall in again every once in a while.

Now, you want to know this little business about anchor points? Fascinating, but anchor points -- you know, I showed you, you have a somatic? Well, take an anchor point out from the somatic and put it some distance from you. The somatic's liable to go away. Take another anchor point out and put it some distance from you -- bang! That's putting out anchor points. You can actually take a somatic and put it out.

Really, this is a manifestation that takes place with every explosion. An explosion occurs somewhere in the vicinity of the preclear and he gets the feeling that anchor points are going way out there again. But his attention is brought down here to the center of the explosion, right? So he has the feeling that his anchor points have closed in. So his dragging attention to the center of the body makes the body itself solid and makes him locate himself in one small area which is the area of the body, and that's just because it impacts against the body. But you can take anchor points and put them out all the way around, and all those incidents will blow.

What the devil's the difference between putting out anchor points like that and putting out a few billion anchor points simultaneously to make this wall? There isn't any difference.

You put out enough anchor points and you put them out in great, big, thick sheets and you stipple it in solidly enough and you believe positively enough that it's there, and boy, it's there.

And that's about the long and short of how you put together reality. You stipple it in all the time. Arduous work, isn't it? After you get just about so clear, one day you're walking down the street and you forget to do it.

And if you're -- however, if you're at a level of clearness to that degree and so forth, even though you neglected to stipple in the bus that was coming by, if you neglected to stipple it in, it wouldn't run over you. What do you know!

That's the level of operation that we're going in for. Okay -- as incredible as it may seem.

I hope I've given you a pretty good windup on Step II.

All right. Let's call it a night.

[End of Lecture]