

Transcript of lecture by L. Ron Hubbard AICL-39 renumbered 20A and again renumbered 38 for the *"Exteriorization and the Phenomena of Space"* cassette series.

CASE REPORTS, SOP 8-C, SOP 8-L

A lecture given on 28 October 1953

[Based on the clearsound version only.]

This is the October 28th. And we've had three cases actually into the - into here as demonstration cases. And I handled one of them just for the good and adequate reason - is I just wanted to size up this case; thought this case might be real interesting. And so it could be. That's these little girls I was telling you about.

And yesterday a Mr. Davis who has written over here several times wondering whether or not he couldn't be processed - paying preclear, by the way, I mean, he's perfectly willing to pay and all that sort of thing but he came in; he's an art - painter of some sort or another - designer. The girl in the office got him - got him mixed up with a - with a fellow coming up with wallpaper.

I haven't seen this report - or heard from them - it says, *"October 27th. Processed by me for one hour; reaction time is very slow."* That is a masterpiece of understatement. His reaction time was *"slow"*; it was detectable.

"From one minute for Straightwire..." - one minute for Straightwire?

Male voice: From one minute - one minute longer.

Yeah. Oh - longer? One minute longer Oh!

"... He exteriorized readily, and was only then able to get him on the meter satisfactorily. Assessment taken and Creative Processing done so that he could handle Mother and God. He held corners, and so forth, and reaction time improved by over 1000 percent." You see any marked change in his handling of the mock-up, as we call the body?

Male voice: Yes.

Marked change?

Male voice: Oh, a marked change.

Alert?

Male voice: Very much alert.

Uh-huh. Did he get up like he knew he was going to get up? Or did he get up like he was... When he first came in, he got up and then found out that he had stood up.

Male voice: Well, he went like he knew he'd been here.

Good. Good. That's fine. This boy is a caved-in artist, a caved-in painter And - that's just real fine.

Male voice: The exteriorization - I kept him on quite some time on that back in June and it proved to be a valuable exercise for him, and he just came up prettily.

What was the valuable exercise?

Male voice: Exteriorization from place to place and position to position - exteriorized.

Oh, you mean change of - let's get these processes right now. Exteriorization isn't a process.

Male voice: Oh, I'm sorry, Step I.

Yeah, that's right; it's not a process. And the other, from place to place, is Change Processing, just as a designation which I have been using - change of space processing. Got that?

Male voice: Yeah.

Now, exteriorization shouldn't be put down in your book as a process; it's not a process. It is a natural condition which we're restoring to a preclear. And when fellows get to a point where they're popping in and out of bodies, God help us. It means that they've got to own them, they've got to hide them and protect them, and - they're real bad off when they're in bodies. I mean they're just in a terrible condition when they're in a body. Horrible!

Male voice: I know that and I heard you.

Practically nothing can be done about them. I mean...

Male voice: It's worse than that in some cases.

Yeah, well...

Now, we have - we have in this - very interesting. I didn't mean to correct their - you on that - it's just that I want to straighten out that point real quick. That's very good; that's very good. Very good work, thank you.

I've got to start beating up the brush now for a few pcs. How long did this session take?

Male voice: Well, he could only stay one hour.

Well, it took an hour; I mean he took a long time on the session.

Adjust - adjust to that - long, long session. Just - get your - get your gun-shots in there so that the muzzle velocity is high enough to adjust to the techniques.

Do you know, actually, auditors will say, "*Well, this is a tough case,*" which means, "*It ought to take a lot of hours.*" And then they will sit down and figure out, actually, how it can take that many hours. I mean, this has been going around the bunch. All right. So much for that as a case report.

This morning, it's about time that I lowered the boom on you with regard to a process which is - we have been fooling around with but which is very serious and is the process and is the key process. One might say that this is the announcement - this isn't ultimate but this is an announcement of; as far as you'd care to be, pretty close to the top of the ladder for this universe and bodies and exteriorization and all that sort of thing.

Now, there's some of you people who've been worrying a little bit because you weren't flipping happily and readily out of the body and flying about the place and seeing everything in a beautiful roseate or golden glow. And some of you have been worrying about this.

Well, you haven't worried me, merely because we, here, learned something about human beings and learned something about life and so forth.

There's no sense in ruining, as Burke said early in the course, all these beautiful cases. But I've got to start beating up the brush here, because we're going to be fresh out of cases here in a very short time. You see what a resistance Homo sap will put up unless you practically turn sixteen-inch guns on him.

We have been talking about SOP 8 and we've been using SOP 8-L - 8-L is a learning process. You can run this on a preclear just as that and he'll learn something about life. Much more important, it's an educative process as far as we're concerned.

If you're going to do anything about Mr. Homo sapiens, you had certainly better know how he operates. Why, that sounds - sounds very silly to say that; it sounds asinine for me to say, "*Well, in order to do something about man you've got to learn something about man.*" It's silly for me to say that; it's too obvious. Only it's terribly original. It is painfully original in man's annals, archives - you don't find it - in order to do something about it.

Now, you had a fellow by the name of Alexander Pope. In one of the earlier tapes I razzle-dazzled up poetry by attributing Gray's "*Elegy*" to Alexander Pope, and so forth. I was immediately assured after the lecture by two or three of the auditors that Gray's "*Elegy*" had been written by Gray. I get too subtle once in a while. Sometimes I get so subtle I don't know what I'm saying either. So you see, so it's even. I get lost, but when I open the box it's a big surprise. Anyway.

Anyway, when we look into the annals and archives we find Pope's magnificent piece. It's much greater, that poem, than Zeno's Apatheia. I guarantee that if you brought this poem into a sick room your patient would die; we could guarantee that it would work that way. He says, "*The proper study... Seek not for God to scan. The proper study of mankind is man.*" Nobody took his advice. He didn't take his advice either.

He goes on, then, stanza after stanza saying how it's hopeless. It's a gorgeous poem; you ought to get it and read it sometime. It's man's - the highest tone man ever reached in the study of himself Really fine, fine piece of poetry. Scans every line, rhymes too.

So we have then - we have, then, back on the time track just about that: a study of man. You have no idea how difficult it's been to study man; I can tell you now - take down my hair a little bit amongst us girls - I - it was just incredible. It was impossible to find out, as far as I could see, just where we were going with this because cases kept showing up which were worse off than cases I had ever seen. And cases were terribly bad off and they kept moting.

And the wonderful thing about it was, is how the people that I've seen walk through clinics and through my processing rooms and so forth - how people could still operate. This is fantastic. So we could just assume that man will operate - he will operate below anything else's operational level. And if you got way down below anything's possible operational level, you would reach a high-toned man. That's about it; I mean, it's real grim.

Now, I've had you running computations, I've had you running all kinds of circuitry and shown you this and that, so on. We could go on for some time with this sort of thing because it's a beautifully complex problem and you can hit every part of it and it looks beautiful and it looks very convincing and so forth. Well, we could go on doing this.

It just shows you how hard man will fight to keep a game going and how many things he will hide to keep a game going. It actually isn't very necessary for you to go out and clear all of mankind suddenly, at a swift swoop, for the excellent reason that if you did you'd spoil the game; you'd just ruin it - ruin it utterly.

Capitalists wouldn't have any slaves anymore, communists wouldn't be able to parasite on the workers - you just wouldn't have any game going at all. Medical doctors, you'd give them no pain at all. I mean, think of what you'd deny a doctor or surgeon - blood flying around the place and arteries beating and the terrific drama - the terrific drama of going down and showing the appendixes - the appendixes to the - showing them to the relatives saying, "*Just in time! Just in time!*" I've seen a doctor actually spatter blood on himself so that he could go down and see the relatives, saying the operation was just in time.

Think of the drama - the drama that you would spoil.

The only thing that happens to this drama is after a while it gets so - so dramatic that they can't tolerate it anymore so they say that's actual, and that's really real, and then nobody can tolerate the drama so nobody can have any drama and it just gets dull.

Now, the only thing you would really do... You would, if you just cleared everybody across the boards, a full sweep, you'd spoil the game but remember the game gets spoiled in another way. The game gets spoiled by arbitrations of *"let's restrict."* And everybody has agreed on *"let's restrict."* And that's the one thing they have agreed on: that we have to restrict to have a game. And then they get too good at it. And they get to a point where there's no motion. And there's where the game is now.

So, actually, all you really desire is just to bring up the level of the game, not to knock out the game. You'd be surprised how boring it is sitting out nowhere for a long time - very boring, no action, nothing like that.

Of course, action is compulsive, you understand. You go high enough up Tone Scale and you're perfectly happy to be serene. That's a funny, redundant statement, but there isn't any other way to state it in a MEST language.

So the technique I'm giving you now, actually, spoils your game to some slight degree.

The beautiful idea of *"The fellow is awfully aberrated and we have to do something for him."* We could have the terrible drama of dashing in to the relatives and saying, *"Well, he only lives twice."*

We saw a psychiatrist - we saw a psychiatrist last night - a play; oh, beautiful play, I mean, it was gorgeous. It opens up with a psychiatrist telling somebody - and it was on television, they've got that up pretty good now, you can almost see a picture - if you use your imagination. Anyway, this psychiatrist opens it up by telling the fellow, who is terribly discouraged, that it will take a long time. Well, he shouldn't really, really - he should realize something can probably be done, possibly, but it's going to take a long time. He explains this to his patient and that sets the note of the picture. And then he goes down and finds this girl who won't talk and can't communicate and who was arrested for murder, or something of the sort, and finally gets her to talk. And he runs half of the engram and gets her up to a terrific emotional charge, where she is just about ready to spill the grief on the charge, and so forth, but all he wanted it for was evidence for the court. So, he turns around and gives it over to the court; he leaves the engram half run.

And then they go away saying - she recounted how she'd murdered the fellow, you see, and she was just getting down into a beautiful release of grief when he just quits, you see, and ran out and told the judge what the score was, and so they - everything was fine.

And this is real sloppy processing - real stinking, real stinking. Right in the middle of the engram (while she's running the engram), he says, *"Hold on to yourself"* Isn't that great? I mean, so we can assume from this movie which was a factual movie, and so forth, that they had good technical direction, and we can assume that this sort of thing occasionally happens, that a psychiatrist does not know Dianetics, much less Scientology. We can assume that. Well, that's just an incredible fact: I hardly feel you would accept it for a moment, but it's true.

And then he finishes up the picture telling - with the statement that the girl may recover sometime or another. Well, I don't know quite what this is all about, you see?

"The girl may recover somehow or another," when the fact - the fact of the matter is that he had the engram half run.

You see that? He has it half run and then he says she may recover sometime or another. Well, that is a beautiful example, and the only reason I'm bringing in television on you is just to demonstrate that that's the way they keep a game going. They do the right thing halfway and then hope that something else will happen. See, cause and effect, cause and effect.

Don't dare take on a full cause; if you took on a full cause you'd ruin the game. Well, does a process exist which gunshots the case and exteriorizes people rather easily? Yes. But you had a good time with computational processes. And I hope that with these processes you have gained an understanding of what Homo sapiens is all about and how you exteriorize him and how he resists it and what he will get into and what he thinks.

Because, believe me, after this it's going to seem kind of unreal to you that we would go through all of this amount of trouble. And if you start processing a preclear and he starts telling you this and that and so forth, it's all right in the processing room just to shoot him down in his tracks with a very fast technique.

But remember, he's alive, he's out there on the street. That street isn't a processing room. You have to have some sort of an understanding of what makes him tick, for two reasons: one, so your insatiable curiosity will not lead you into numerous traps set by him, into tremendous numbers of insincerities rigged up as beautiful sincerities. You get the idea? It's the guy on the street we've been learning about, the fellow in the state house, the fellow in the government, the reactions that we see about in.

Well, here are two guys and they have a couple of cars. There's one very gorgeous car and it has run into - it's right up here up the street, up here, this morning - it's run into the back of a - of a rather knocked about Ford sedan. But this beautiful green car - brand-new car - evidently plowed in real hard and - as was pointed out - and the fellow in the big new car slammed on his brakes to keep from running into the back of this other car in the rain. The nose of the big car dipped, you see, and then struck, and then, of course, came back up - you know, when they slam their brakes the nose dips. A very lousy sort of a way to build a car, by the way. If you build a racing car that does that too often you're in real trouble because you get up there around anything that could be considered a velocity, like 150, and you have one that ducks its bonnet and does a bow, and it bows all right, it also somersaults. But anyway, they built this big beautiful car this way, so that it does that. Its front springs aren't tense enough.

So, here are two wrecking trucks, and one has hold of the front car by the front bumper and one - the other has hold of the back car by the back bumper, and they're trying to get these two cars apart.

And now let's get - let's get what they're doing. At the moment we passed, the wrecking trucks, each one having solid holds on the car with the big, beautiful new car sort of tipped up with its hind wheels slightly in the air, started to drive in opposite direc-

tions at the same time, you see, and yank and pull and bang, and you could hear pieces of bumpers coming apart and all of this sort of thing. It's very interesting.

Now, there's a perfect explanation: they're "*wrecking cars*," aren't they? And by Q and A there has been a wreck. So, what do you do about it? What do you do about a wreck? You do just what firemen do about a wrecked house by fire, you wreck it. See - Q and A. You can watch this identification running and actually it affords a great many jokes, because it's pretty silly. His intention - his full spoken intention, you see, is to - is according to what he said - what the owner understood - was that he was trying to "*salvage*" these cars, you see, and make them - bring them apart and repair them and fix them up and keep them from being further injured. That's what the owner understood. But there's no communication between the owner and the wrecking truck driver on this subject.

The wrecking truck driver - I'm sure that if you questioned him very carefully on the subject, you would find him very blank about it. What was he trying to do to that car? He wouldn't give you a satisfactory answer. He'd say, "*Well, I was trying to get them apart, of course!*" That's the obvious thing. Well, what is he trying to do? He's a wrecking car, so he has to wreck cars.

Anyway, we have this sort of thing going on. As you see man operating, he becomes very funny. Now, as an auditor, you go much further on this and a lot of other things become very funny to you.

There's this fellow lying on a sickbed, and this beautiful sadness is going on in all directions, and the children are about to starve because Papa is dying or something of the sort. And this can become screamingly funny, believe me. It is very, very funny. Here's this fellow about to shove off and pick up another kid, see, throwing all of his responsibilities to the winds. See - wham. Dickens with them. And here are all these - these other beings - totally certain that they have to depend utterly upon this fellow who is passing away.

Why do they have to depend upon him? Well, they have to depend upon him, you see, because he's leaving. It's just complete idiocy.

I remember one time I was driving down the road - this was in the Bible Belt - and driving down the road. It never quite hit me what they had been about in the Bible Belt until I saw this huge, huge hearse. It was just a wonderful hearse. It must have cost fifteen or twenty thousand dollars; the most gorgeous limousine you ever saw; a better car than anybody was driving around alive in. And it was piled high with beautiful flowers - much better flowers than anybody had on his table or at any wedding. And it was followed by car after car after car, all of which were just completely crammed with weeping relatives.

And I looked at this thing going along and I couldn't restrain myself; I started - it was just one of those moments when I was carried away, and I began to laugh because it was so silly.

This fellow, for just one - one sweep down the line of cars and so forth, had never in his lifetime been accorded anything even vaguely resembling respect. He had been

sponged on and ruined, one way or the other, and everybody - particularly the closest relatives, were real happy about all this, and they were weeping and they were carrying on and all this beautiful style was going on. To do what? Well, to put this mock-up down in the ground someplace and cover it over. It - honest it was real silly.

And it had just come from an undertaking parlor where the undertaker had made a better looking mock-up out of it than it ever had been. So all the aesthetic, the flow-ers, the harmony, the sympathy - everything the guy needed in his lifetime, see, but never got - he's got it now; he's dead; he's on his way.

This is a sort of a brutal sort of a - of a sarcasm or some kind of a ridicule on the part of a society, and yet they'd never see it that way, you see. Very, very fascinating. Man - man is just fabulous. He is - people - people say, "*Well, why doesn't this Operating Thetan go out and do something or other in Russia and so on?*"

I know one pc I was processing was just furious with Russia beyond fury. And she kept on coming up the line, coming up the line, coming up the line, till one day it occurred to her that what on earth would she be doing for randomness. These Russians were such beautiful game. And a bunch of overt acts on the track, one way or the other, suddenly showed up and blew. Well, as a spirit she hung around Russia for some time before she finally got trapped in a body. And one of the Russians' pen-chants is to go on into the barn and all sit down griefily and burn the barn down on themselves, see? So she used to help them out getting into the barn.

And here - here's this vast country that if today - if you were to put the face of Christ above it in a - in a huge visible mock-up above Russia - why, the whole government would cave in and everybody would go to pieces. And if you put up signs or icons to the effect of "*Lenin has come back after having joined Christ and seen the light,*" Russia would never - Russia would never never be able to rest again. I mean, that would finish - finish off communism, it'd just be dead-pam. There would be no more communism.

When the truth of the matter is, you see, that they've done this in the past. The Rus-sian peasant is actually so accustomed to the rigors of living and is quite savvy, really, about thetans; he knows he's a thetan. And so people come up who don't even look the least bit like the fellow that's dead and they suddenly say, "*Well, I'm so-and-so.*" And others come around and they say, "*They're so-and-so,*" too. It doesn't make any differ-ence to anybody in Russia. Big revolt! Shoot down the government; kill everybody; burn all the barns! I mean, it's just fascinating.

Some leader dies - somebody could come up right now and if religion was still al-lowed to run in Russia - that's why they're holding religion down, see, at the muzzle of a gun - somebody could come along and say, "*I'm Stalin.*" And if Stalin had any friends (which he didn't have), the government of Russia would just go appetite over tin cup - pam. That's all there is to it. But actually it takes somebody of a saintly, apa-thetic sort of a character to get the Russians upset this way. You see?

So this Operating Thetan immediately saw all these things, understood all this and so forth, and just didn't back off from the whole problem. It just melted as a problem; wasn't a problem. Says, "*Look at that beautiful playing field.*" It's something - you - they

get up on world affairs somewhat on the basis of "*What! Burn down Yankee Stadium?*" It's just that silly.

All right. Well, there are processes which burn down Yankee Stadium. We won't worry about those. We'll talk this morning about a process that brings a preclear into pretty good shape fairly fast.

You've had this process; I've been talking about it all along; you've been walking around the edges of it. This changes utterly nothing I've been talking about for a long time but you must know that SOP 8, as released, is not complete. No Step listed is complete.

There's just enough SOP 8 printed to do a job on psychosomatic illness and aberration and exteriorization up to a medium level of cheerfulness. That's how much SOP 8 there is out there. Every one of those steps, all the way down from I to VII, would require, for an outline of its total possibilities, at least a large chapter in a book to give everything that you really did with the Step all the way through. Those are model Steps, and the most elementary form of each Step is the part of SOP 8 that's been printed - just a mod - just an elementary summary.

Somebody could very cleverly take one of these Steps and expand them, and so forth, and he'd see where they led. If he just carried it out just a Step and never figured it, he didn't figure any further, just carried the step out to *reductio ad absurdum*, all the way down the line, just completely exhausted it as a Step, he would see that Step I, Step II, Step III, Step IV...

Step IV, well, as I said, it's got a sleeper in it: level of acceptance; how you have to waste. People can't even waste some of those things, do you know that? You can take as rough - rough subjects as there are in that list - some of the - even the rougher subjects - some people can't waste them.

I had somebody this - a very short time ago trying to waste boredom. I swear, I could just hear his brains cracking as he was trying to waste boredom, and it was utterly impossible. And then he got around to a way of where one didn't have to have boredom and he called that wasting it.

It - this just was an impossible problem for him because I just started him in at a wrong level on the Tone Scale, and I just did it on purpose and just pushed him into the wrong level of the Tone Scale and he ran up against a blank wall, just as though he had hit a - hit a concrete wall with a tank. And he just - you could just hear his brains crack and his ridges creak; he was having an awful time. What he had to waste was apathy and then he had to waste grief and fear, hate, antagonism and then he could have wasted boredom with great ease. But we don't go into that sort of thing because it's very hard to get people to read anything that's very long, and also there isn't any sense in putting out that much information in one fell swoop.

Now, I haven't been holding back information. It's partly laziness on my part. There is no significance to me doing this, just beyond the fact that it isn't all there. But it's workably there. Do you follow me?

On a Step I it says drill dangerous places, do this, do that and so forth. Also, I don't know whether it says it in the present issue, but it says earlier that you do all these on a thetan exteriorized - do all these Steps. I don't know whether SOP 8, as printed right now, makes that clear or not. You get the thetan outside and then you do all these Steps.

All right, let's take Step II. Step I as printed merely says you take him to all these other places and you do this and you do that and so on. Well, it doesn't go into Change Processing; it doesn't go into shifting him from one viewpoint to another viewpoint and building up his viewpoint and so forth, but a fellow would understand that if he read the Factors. I mean, all I've been trying to do is make sure the information didn't get lost; it could be reevolved.

II, Step II. Obviously if a fellow just kept mocking himself up and mocking himself up, if he was in pretty good shape, why, he would exteriorize; if he was in pretty good shape. But you can use Step II for a total exteriorization.

How? Well, you have to know about anchor points. You're not going to run any degree of charge off of the case one way or the other by putting up one anchor point; you don't have space there, you have a line.

Why do you think people have communication lines to other people? It's just because, you see, the whole universe would disintegrate if there was two of each of you - if you had two bodies and if there was somebody just exactly like you - someone just exactly like you - go through the same motions - you'd get a meltdown.

Now you've seen Matched Terminaling? Well, the two terminals disappear; I mean, they just melt each other up, that's all. That's because you have a line between those two and you've got the rudiments of a plane which is at least part of space. But a line - a line is too rudimentary. So if you've got one individual and he's very different from every other individual, naturally all you'll get between individuals is lines and this makes energy. And you can compound the lines up and pack them down and stuff them into things and make energy out of them and all sorts of things. But just don't go around being two identical people.

Twins for instance, have lots of fun but that's merely because they're rare. If you ever wanted to look into the mental makeup of a twin, if you ever had twins as preclears, you're in for quite a time. They're just melting each other down all the time. It's fabulous, and they're meshed and merged and they - their individuality is shot, and one of them hurts herself and the other one gets hurt too, and - just fabulous. I mean, they may be miles and miles and miles apart, and one of them is in an auto wreck and the other one develops a headache or ... The motor rapport is too close.

So, being an individual is, in part, a prevention of what? Of melting the whole universe down. That's about what it amounts to. Don't have two of everything; that makes them less valuable, you see?

Now, tells you that just putting out one mock-up, then, doesn't answer all the conditions of Step II. I was telling you now, Self Analysis, yesterday, get two mock-ups - space. Did you find that very interesting reading? Very interesting on a case level.

Well, it would get a hell of a lot more interesting than that if you put up your body eight times and made space out of it. A fellow's got terrific certainty on his body; it's the first anchor point he'll get. So just put it up eight times. Some very interesting things will occur.

Now, what about these people that the fellow's worried about? He knows there's a witch from Haiti hanging around or he knows he has a couple of friends or something of the sort, that keep pestering him when he's asleep, and he knows he's haunted by demons or something of the sort. He's real certain of it, isn't he?

Well, for God's sakes take the most certain thing of the case and make anchor points out of them, and by that I mean at least four-point space and really eight-point space. He'll make eight-point space with great ease. He's certain of it; all right, let him make space out of it. So, he's just lost his - he's just lost his child or something of the sort. He's real certain of that child; he's never been more certain. As a matter of fact if you ask him closely as he's doing mock-ups, an image of the child will keep flipping in and out on him. It'll be blackness and the child and blackness and every once in a while he'll run into this image again.

Remember? Invalidation is: make anchor points uncertain. Well, he's got a certain anchor point there, and that's beautiful stuff to make space out of; so let's just have the child around in eight points of space and his concern about it will vanish. It's a very simple process.

Somebody says, "*I knew this girl. She left me, and my emotions have been off ever since.*" It's not - doesn't follow that he - you can't turn these on just because he says they're off. He's quite certain of this girl; he doesn't get a visio of her, but he will very shortly. Just make space with her. A lot of these things will blow. You don't have to have any motion involved in it; no motion at all involved.

See how that works? You take things of which the guy is certain and you make anchor points out of them, and he'll fly out into that space. He'll get all mixed up with life and so forth, and he will eventually pin his hopes on one type of anchor point; he's always got one anchor point, two anchor points, three anchor points. Well, you make space out of them. And the problems concerning these things will blow, but that's almost immaterial.

And the point is - is you start him exteriorizing; that's Step II. Just keep it running all the way out. Most certain thing he's certain of is his own body; now, there's the entering wedge on a process. So just make - put eight - eight bodies; put him around eight times. When he can finally do this stably, he'll exteriorize.

All right. Now, let's go down to Step III. And here at Step III is plain unadulterated murder. It says, "*Spacation.*" Now, you're running concepts in brackets and that's all you have to know about it see? You run concepts in brackets. You just do a bracket - actually, it amounts to a bracket of six on space. It's a bracket of six, it finally works out to be. I'll show you what it is in a minute - the extra bracket, but we - the extra point. Just space.

And now we reduce that all the way and we find that we run a bracket of holding the corners of the room. It doesn't matter whether you do two or eight of them; it's best to do eight of them.

Your pc will all of a sudden get blazingly bright, clear, golden anchor points sitting all over the place! He's liable to go around saying, "*Gee, I got anchor points! I got ahhr-ahr!*"

How long did it take you to do it? Well, it didn't take you very long to do it. Everything is dark as a coal scuttle. Next thing you know he's got bright anchor points, and he sits them all over the house like Saint Elmo's fire. He's never seen like this; he's fascinated.

Now somebody comes along and they haven't got good perception. I've given you some class demonstrations here; notable for the slowness of the process. But very interesting that these class demonstrations will pick up perception. Very interesting - one yesterday - pick up reaction time. Gave you another one yesterday - finding the nothing at the end of the communication line. That is the search for the other terminal, and that is the biggest search anybody makes in the universe - the search for that confounded lost anchor point. And the only reason they're stuck in the universe at all is they're trying to find that lost anchor point.

Did you ever see anybody lose a collar button? Well, he'll just keep at it and at it and at it and there are about five other collar buttons sitting in that doggone bureau, and he'll just keep looking and worrying and wondering and fussing about that lost collar button. That's what people are doing with the missing terminal at the end of the communication line. He actually has an impulse to make things valuable, which makes them scarce. And you make things - something valuable, you've got to have few of it, believe me. So his idea, then, is the thing that has the fewest of anything is the thing which the most is lost. The fewest - the fewest is where it was but isn't and that's really upsetting.

He wouldn't stay in this universe at all if he didn't think he'd lost something. Fellow says, "*Do you want to take another airplane flight?*" And the other fellow says, "*No, I didn't lose anything up there.*" The hell he didn't. He's got things lost all over space; he's lost them on purpose so he can surprise himself when he finds them Then he's forgotten the mechanism And he has a hell of a time after a while, he just - he thinks he's lost, too. And he goes on down the line - great speed.

Well, this is just a question of anchor points, isn't it? Anchor points or terminal points - it doesn't matter; there's a lot of classes of anchor points; there are anchor points, dimension points, terminal points and merely mass points. You know, you just got a lot of points and you throw them all together and that makes a mass and then you can make a bigger anchor point; but every point in a big anchor point is mass. Call them "*anchor points*" and you're just as happy as dimension points. They're just points and they make space.

The whole problem blew apart at the moment we cracked the definition for space. This utterly, inanely simple definition for space was missing in the technology and

knowledge of man - utterly missing. Now, he could have had that definition, you see, without blowing up the universe, you know. He didn't have to be this obtuse.

At first - he didn't have to be this stupid as to pretend to have a science of physics that depends upon space - utterly dependent upon space and then ignore the fact that it's dependent upon space and study energy. That's really "*don't look at it,*" isn't it?

And then it keeps talking about space though: things drop through space, space, space. Everywhere you go in a physics textbook, you'll discover that they're using space, space, space, space, space; it's all they're talking about.

And a physicist's main worry is, as he boils down atoms and gets more and more atoms, and they get less and less, and so forth is that - the fact that he finds smaller units all the time and so on, and he's running out - he - he's - right now, he's getting frantic because if he can't find a smaller unit than he's found, he'll have to face the fact that he's looking at space. See that? He can't do that, so you get - by the way, your nuclear physicists of today are crazy.

That was the fastest route to insanity, the study of nuclear physics, if you were going to take it seriously. You find them dropping down Tone Scale like bombs. Why, these nuclear physicists are joining the "*Committee for the Enforcement of Communist Liberty in America*" and recommending enemy aliens for employment on secret projects and just... Ah, boy, they're really on their way. In a beautiful condition they are, for a - an auditor. How can anybody be that bad off and still live?

You - to understand this and appreciate this you'd have to know some of these boys intimately, and if you do then you know what I'm talking about. But you haven't seen, on the streets, anybody as bad off as a nuclear physicist. In the common concourse of man, in the delicatessens and so forth, you just don't find anybody that bad off. Why?

He is avoiding the last avoidance, which immediately tells you that his case must be in terrible condition. He's down there to a point of where he is doing a "*must avoid but can't avoid.*" And that's like "*must reach but can't reach,*" and so it develops an insanity; and these boys are mad as hatters.

The one piece of technology which they have to have to resolve nuclear physics and to resolve their own madness is just that idiotically simple definition of space - a viewpoint of dimension. They cannot admit that there is a viewpoint! Everything is impartial, you see? There is dimension but they can't figure out what makes space because they can't admit the existence of the viewpoint. And so, the whole subject is lost to them because they can't admit livingness, which is source, you see? So they're looking at the ultimate effect of livingness and are reaching as far away from livingness as they can reach!

Well, just of course, in this whole statement you've got, why you get technical societies just going by the boards. My God - a technical society. If any of you have rehearsed any of your space opera lately - holy God!

They have a big tower in the town, you know, and the fellow thinks a hostile thought to the government and goes down and turns himself in for an electronic shock treat-

ment. Why? Well, he knows it's picked up on the tower. How does he know it's picked up on the tower? Well, he's been told so, with a few thousand volts behind it.

If you think a hostile thought or an unsocial thought with regard to the town or the government of the town or the people connected therein, you see, it says here in small electrons, you have to go turn yourself in to the local police station. They just simply walk in and turn themselves in, saying, "*Well, I thought a hostile thought this morning*"

"Okay, sit in the cabinet on the left" and the technician presses a couple of buttons and depersonalizes them completely; in other words, takes everything they've got and throws it away and then put them in a new doll or something that goes out and shovels...

I don't know how they invent work for these people to do, is what's most interesting because all the machinery does all the work. This is a this is a technical society. And that's the kind of a society which an engineer creates.

And now, you talk with engineers about the human mind and he says, "*Ahh! the human mind,*" he says, "*is subject to error,*" he says. "*UNIVACs and ENIACs,*" he says, "*they're much more reliable.*"

What's his level of certainty? You just never happen to tell him, you see - you just - just don't ever bother to tell him this one because it's a crusher; he can't quite avoid it. What dreamed up the UNIVAC and ENIAC? If you force him down onto it, he will eventually have to admit that the human mind did. And this makes the human mind cause. He either goes immediately into apathy or goes into rage. You give him a rough time when you do this sort of thing to him.

I don't know a single engineer working with this sort of thing who isn't, bluntly, in the early stages of neurosis, and the bulk of them I have found have been in the late stages of neurosis. All of them are having tremendous trouble on the second dynamic, particularly. They're in bad shape, poor guys. All right.

These lads, of course, because they're figure-figure-figure- figure-figure-figure-figuring all the time, and because they have gone past the point of any conscience with regard to anybody else; that is to say, they're not alive so they know nobody else is, you see? They've gone past the point of conscience. What they dream up as a society is an inverted level and so you get societies composed of God and so on.

This society is on the verge of sinking into a technical society and that's no game at all; that's what you call no game. It's all electrons and everything. And everything's push-button and automatic and so forth.

Okay. Spacation, then, embraces space. And space is simply a viewpoint of dimension. And if carried out as a process will just knock cases just to flinders because it makes the case admit that space is caused by a viewpoint! And it's a process that has just as much duress on it as an electronic shock if you'd run it hard and tough. And it doesn't matter a damn how you run this process, I hate to tell you. As long as you run it in its orderly sequence, you can be as tough as you want, as mean as you want, inter-

rupt anybody as often as you want and really boot them around because the process simply runs out every lock that you put into it. Just - that's fact.

And it gets the guy over the biggest hang-ups he's got which is DED-DEDEX, without thinking about them, and the overt act-motivator sequence and his unwillingness to free other beings. His fear of other beings is such that he's unwilling to free them, and so he hates to confront a solved problem on the subject of freedom of others.

Now, how do you run a Spacation in brackets? Well, I'll come hack to that in a moment and we'll cover the rest of SOP 8.

Acceptance Level Processing is a learning process. The pc finds out that he has been trying to get himself to get mock-ups accepted and it shows him what kind of a mock-up is acceptable. Sick little boy was all that was acceptable to his parents. *"What.."* you'd say, "... what kind of childhood did you have?

"Oh, I don't know, I was sick my whole childhood."

You say, *"Well, mock up a sick little boy. Mock up a sick little boy. Sick little boy. Sick..."*

"Well, I can't get any mock-ups," he'll say. It's pretty ... "I really - really once in a while get one but I mean I was a sick little boy, see. It's very hard..."

"Oh, come on, get a sick little boy."

"Oh, yeah, well I get that all right, now. Yes."

"Well, who's accepting it?"

"My parents."

You say, *"Just mock it up again. Mock it up again."*

"Yeah, the only ones that do accept it is my parents."

"Mock it up again. Again."

"You know all they wanted around was a sick little boy! To hell with them!"

See, that's kind of an immediate sort of a reaction you very often get off of a preclear.

He learns that a medium state of sickness, amongst other things, is what is acceptable to the society; the society doesn't accept somebody who's well. And - the - you can't tell him this because it's just evaluating for him; just get him to run this process: *"Now, put yourself up as mediumly sick - not objectionably sick."* Just get him to put that up a few times. *"Now get other people putting it up."* All of a sudden he'll say, *"You know, the whole society runs that way, doesn't it? It's kind of silly, but it's true. Everybody's got to be just a little bit sick so they're not too dangerous."*

In other words, he learns also that he has to hold back his own brightness, his own recognition, his own lookingness. You can teach him this with Acceptance Level Processing.

Now, let's have *"What kind of lookingness..."* (we were running this yesterday), *"What kind of lookingness is acceptable to Papa? And what kind is to Mama?"*

Normally, if a case is really bad off; he'll come - always come up with this: "*Gee, no kind at all!*"

Case is stone-blind. Now, this is - what is his perception level - the level of acceptance of his perceptions? Well, this has a tendency to sort of clear the air for the ease and makes him kind of understand that maybe - maybe he wasn't the beast, the dog, the bum that everybody wanted him to believe.

"*Now, let's mock up an unsuccessful man.*" See, and he mocks this up and he mocks this up and he mocks this up, well, until you ask him, "*Who - who's that acceptable to?*" He's telling you his life has been very unsuccessful. Who's he acceptable to? Not his father, not his mother. Why, his grandmother! Bums coming to the rear door were the only ones who ever got fed and the only people she was ever nice to - tramps. Well, boy, you'll blow a whole character right there like you pointed a demi-cannon at him, see? There's nothing like this kind of recognition to teach your preclear what he's been up against, so that he will be willing a little more willing to be shot around.

Now, he always will go on figuring - unless you run something like this - there's something really wrong with him that he's still hiding from the auditor; he's still hiding some- something really wrong with him, because, and so on.

Of course, the auditor's level of acceptance is assumed to be very, very sick and aberrated people, so very often you'll get somebody who is very anxious about being accepted, so they sit down on the couch and the first doggone thing you know they - they're just madder than hatters. Doesn't matter how computational this is, the point is that the acceptance level of the auditor, according to the preclear, is somebody who's madder than a hatter. And they want processing so they would simply act crazy. See how that is? You get this every few cases. The fellow is acting much worse than he is. Yeah, you'll get it - very interesting.

And when we get to V, of course, we get Exteriorization by Scenery as simply Change Processing done and done and done and done and done and done. And it finally turns out to be real.

And VI - well, I don't know any handier process in recovering some certainty on the fact that he's been alive and by that he may be able to adjudicate that he will be alive; that's all we're really trying to do with it one way or the other.

And he can't have any anchor points in this universe so let's have him have some anchor points in his own universe, so he can locate himself in his own universe, anyway. You'll find that process III run too hard on a very low Step case will just butcher him for a while. They'll feel their - feel their wits staggering, so you don't want to push it too hard. This fellow looks pretty shaky to you, well, give him a little bit of Self Analysis, anyhow. Let him find the room before you lower the boom on him.

Now we go into "*What room?*" we get just contact processing which is physical contact processing and we have talked a great deal about what you can do with various contacts, various viewpoints, people sitting in one chair and the other chair, and you can go on and on with this process. And it gets back to Step III again. All of this stuff keeps coming home to Rome, and Rome is Step III, because it has to do with space.

There isn't any energy, as such, but there is reduction and increase, vanishment and creation of space; holding space steady and static - there's lots of space. That E-Meter over there is made out of something which is there because it doesn't have any space in it compared to how much space it could have in it. So you have metal. You see.

And what's astonishing to the physicist continually is the fact there's much more space in this universe than there is matter, and he looks in the electron and boy he looks at those light-years between the electron and the proton in comparison to the size of the electron and proton and he gets really astonished. It's lots of space in the doggone electron. So he's scared to really look too close because he'd find it was all space: because he'd look in the electron and he'd find out that there was a lot of space inside the electron. He'd look in the proton, there's lots of space inside of the proton.

Now he finds that this space, again, is demarked by "*yumptrons*" or something of the sort. They're probably - probably would be called "*peditrons*" or it would be something learned like that and he'd look in there and he'd discover that what these things were composed of was lots of space. In other words, he's just looking at space, space, space, space, space and each time finding the dimension. And he thinks - he thinks he's looking for something. He isn't looking for anything! He's looking - you see, he isn't looking for any thing; he's just looking for space!

And if the guy would only suddenly relax and say, "*Gee! I'm looking at a lot of forms of space,*" his problems would fall away, they'd be solved. He's looking at forms and arrangements of spaces.

Male voice: What he's - trying to do is prove he's not a view point.

You're right. You - that's a very good summation of what he's trying to do. Trying to prove he's not a view- viewpoint, that's right. He has got to waste himself as a viewpoint to that level and prove he's not a viewpoint.

You ought to see those guys optically. You'd think that they were all equipped to go on the firing range with optical range finders when they start polishing up their glasses.

Well, it's all gotten down to space. Now, let's take space in a bracket.

First, let's take the guy's own space and the other universe's space and thus dispose of two universes simultaneously. And it would go like this: We would have the fellow - let's just use eight anchor points just for the dickens of it - preclears don't have to have just two, there's no scarcity of them. And this works, by the way, very well if you just start out using eight anchor points. You don't have to work up to eight. But occasionally, if you ran into a case that was very resistive on the thing, theoretically and only theoretically, it might be best to start out with two, three, four and work him on up to eight. Personally, I wouldn't do that; I would just tell him to get eight anchor points, and he'd gasp and fume and fuss - and say, "*Well, get eight black ones in the blackness.*"

"*Oh-ho-ho! I can do that.*" He can do that! What do you suppose he's doing?

[End of tape.]