

## **SOP 5 LONG FORM STEP III - DIFFERENTIATION ON THETA CLEARING**

A lecture given on  
19 January 1953

This is uh . . . January 19 uh . . . evening lecture, London. And this lecture goes consecutive to the second hour of the January 16 evening lecture. This is in consecutive line to the Standard Operating Procedure Issue V lectures.

Now, just a little bit earlier in these London talks, I gave you material which dubbed in earlier Into the Philadelphia Series. That material is not uh . . . possibly if someone were merely listening to it straight out, he would find it a little com . . . complex for him because we Jump into Step One and Step Two before the Philadelphia Series starts to talk about Standard Operating Procedure. And then he comes along and he finds Standard Operating Procedure delineated as something very, very specific and so on, and not quite as broad.

Now, this talk is coming consecutive to the concise form or Short Form of Standard Operating Procedure No. V. Instead of calling it Standard Operating Procedure VI or X, or something of this sort, we're going to call these things two things: We're going to have Standard Operating Procedure Short Form and Standard Operating Procedure Long Form. This is possible along this line: You will very often use Standard Operating Procedure Short Form, solely and only, and it will produce the results necessary. And that . . . this merely consists of the number of steps that you take to spring somebody and to get the uh . . . thetan oriented properly.

Now, every one of the Steps in Standard Operating Procedure No. V is actually a broad subject in itself. And with this London Series I'm amplifying this into the longer form showing where Creative Processing fits with each one and showing you specifically what it covers with each one. Actually Standard Operating Procedure had a bigger design than was given in Philadelphia. Creative Processing, for instance, matches up with every one of these steps.

The Short Form simply goes: you tell somebody to be back of his head, he's not back of his head, you try to get him out with beams and orientation, he doesn't do that, you immediately go into Spacation. He can't hold a small ball still before him, you immediately then go into trying to mock up the old home, and you go in from that into Black and White Control Processing. And you merely do these steps till you find the one he can do. You find that and you finish it off in its Short form, and then you go off and finish the rest of the Five off, all in their Short Form. You will have that also in a little text which gives this in a Short Form. Now, we're giving it in a longer form.

Each one of these steps, each one of these steps has a specific purpose. And all seven of the steps give you a complete technique which applies to a certain level of case.

You could then take Standard Operating Procedure No. V in its Long Form and take that step which applies to any individual, and do that step completely and utterly, and you would do such things as knocking out chronic somatics or aberrations. You would resolve what is wrong with his case, in other words.

So it gives you an office technique that doesn't have anything to do with Theta Clearing. We look up at the top and we find Step One: "Be two feet back of your head." That's Theta Clearing.

Now, every one of these steps can be done by the thetan outside the body or the thetan inside the body, except one: "Be two feet back of your head." He, of course, is outside the body. And that's the only place where it specifies, "Get outside."

In Step Two it does mock-ups of being outside. That's preparatory to Step One. When we get to Step Three, we don't have very much said about being outside, in fact we don't have anything said about being outside. And we can just do Step Three. Step Three is Spacation.

We can do Step Four, Five, Six and Seven without even mentioning being outside the body. It's quite interesting because it gives you then uh . . . you might say, a short uh . . . how would you run an intensive on somebody you weren't trying to Theta Clear? Well, they could do III, IV or V. If you were running a psychotic, you could do VI or VII.

And each one is a specific thing, applies to a specific level of case, and what do you know, addresses a primary factor in processing and addresses it exhaustively. You'll notice that Step One has to do with a division between the thetan and the body, and getting the thetan well exteriorised and stable outside. All right.

Step Two is devoted to the handling and uses of energy by a thetan and curing him of doing it. So if you say, we want to cure this person of handling energy, what do you do? You use Step Two and everything that Step Two does.

Now, what's Step Three? That is space. Any trouble your preclear is having about space, is remedied by Step Three. That's very simple. Any trouble he's having about space.

Now, you . . . you've heard such things as claustrophobia and thisophobia and thatophobia and cataphobia and . . . and psychoana . . . anilyticophobia and Freudophobia and Uh . . . and all of these terrible diseases that have afflicted the society. Well, I won't go so far as to say that investigators in the past were a flock of punks, there just weren't investigators in the past. Because if they'd looked cross-eyed at the human mind, they would have found that the human mind is completely disoriented in terms of space.

All right. Just . . . just . . . just let's be . . . let's be very factual about this. They talked about claustrophobia and then they talked about some other brand where things were . . . they were afraid of big spaces and they were afraid of small spaces - 50 what!

I mean, why didn't somebody knock a couple of brain cells together, if they had any and find out what was the disorientation with regard to space? Are people disoriented with regard to space? Now let's just take a look at a human being. That itself would be so original, you wouldn't have ever expected anybody to have done it.

Let's take a look at a human being and the subject of space and we find the most fantastic things! Two ways? Space is too big and space is too small? Let's all go back to our primers and spell CAT. Actually that is about the level of space too big and space too small on the subject of space.

Boy, when you enter the subject of space, you pick up an awfully big book when it comes to the human mind. It can be so confoundingly disoriented upset, backwards, on the subject of space, that it will stun you as an auditor to look at the variety of aberration connected with space.

Why is this? Space is at a 40.0, nobody's up that high, so anybody that's below 20.0 has a disorientation with regard to space. I mean that . . . that's . . . that's the end of it. I mean, we . . . we can then expect countless manifestations. We can have people who see linear linear time. Now, that's one of the first ones. Space is time. Oh, no! At no time could space ever be time. Yet 50, 60, 70, maybe even 80s of the preclears that you get your hands on is seeing time in terms of space. Time is linear.

You ask them, "What are you doing with mock-up, when you put it in yesterdays"

Oh, he'll say, "I'm putting it over to the right, of course." Or, "I'm putting it over to the left." That's the commonest one.

Well, where is the past?

There's an American cartoon named Pogo. They had . . had a good time in the American cartoon there for a little while - they were asking each other which direction are various things. "Well, where is last week?"

"Well, it's way, way over behind that bush."

And, "Where's Tuesday?"

"Well, Tuesday is right in front of your face."

There, of course, isn't any proposition about time in space beyond this: Time is an energy and an object and it hasn't any direction. So there's your first big upset.

Now, you'll have in the Philadelphia Series . . the series contains this lecture about the energy required to think. And what do you find out? You find out that a large percentage of your preclears are looking over here to the right and forward to find the future, and are looking over here to the left and back to find the past. There're actual energy deposits in that area. There are vacuums in front of their face and so forth and what . . a . . time moves from over here to the right and goes on past their face and back there and therefore they think they have to have energy to think.

Well, these are actually suspended energy deposits of the quote energy used to think. And they're there, and they are a deposit. Well, tha . . that's daffy. Uh . . that's utterly daffy. In fact, that could be said to be, in the standpoint of space and energy, the primary psychosis. It's not just a little, tiny, mild thingamabob neurosis. It . . it's . . it's a psychosis. It . . it's . . it's horrible! And you start clicking that in on a preclear and knocking it out and you will see some fantastic changes in a preclear. And maybe he won't change until you get that one out of the road.

So when we talk about Step Three, we're talking about space. And we're talking about all there is to know about space. And if we ever learn anything else about space, it'll come under the heading of Step Three - mud from there on down.

Now, I'm . . I . . I'm . . I'm being kind of loud and bombastic on the subject of this business about space and the knuckle-headed idea that somebody was investigating the mind. 'Cause they had the fact that the mind didn't exist in space. Then they never asked anybody, if he was thinking in space.

You know this whole problem could have been cracked centuries and centuries and centuries d90, if somebody'd just knocked those two facts together. He wouldn't have had to have any of the rest of the material at all.

They should have said, "What's space?" You know there is no definition for space. There isn't a definition in your physics textbook or anything else, and It's the commonest thing we've got around here - space there's space all over tile place.

And they Say, "What's space?"

Well, "Space is an enclosed area or something." Or "Space is a cubic humahilatude that goes by the square root of the abstract or something." I mean it's no . . nothing sensible. Space is a viewpoint of dimension and that's all it is.

Is there any space?

No, there isn't any space.

Well, why do you see space?

Because you've got to see space, because if you're going to have objects, you've got to have some space to have 'em in.

Well, if it isn't there it can be very easily aberrated, can't it, if everybody's going under a force draft that it exists? Well, the only way you can keep away from anybody or have any identification of yourself and an identification of somebody else, is put some space between.

Are you different than anybody else? I don't think so. There's just too doggone much life in existence. There aren't that many thetans. There just can't be. And this is one of those things that assaults one actuarially. Everything we've got around has been a thetan.

No, no, I mean, this is too many beings. How . . . how many? Ten to the twenty-first binary digits of thetans in your nervous system only. Every one of these cells is obeying all the laws that a thetan obeys. Well, isn't that interesting?

Maybe uh . . . self-determinism and that sort of thing is a lower level than what we're actually looking at. Maybe there are two minds way up at the top, maybe there are six, maybe there are eight.

Well, how do those things feel up there then? I mean, you go on up scale. How . . . how a . . . how does something feel up there at 40, 50, 60, 80, a thousand on the tone scale? Where . . . where do they meet?

Well, I can't tell you that. But I can tell you that the further a person goes up the tone scale, the more he feels like an individual and the more he pervades. He gets way up the tone scale and there's a cat walks in the door, and he thinks, "Bark." And the cat would probably say, "Woof-woof." He pervades.

Way down the tone scale, he looks at the cat and he . . . two things happen. Fairly high on the tone scale he says, "I'm not a cat." A little lower on the tone scale the fellow sits there and if the cat hangs around too long and the cat looks dangerous, why, the person will say, "Meow." That's right. He becomes whatever he sees. That's the mockery at the bottom of the c . . . scale - one becomes what one sees.

When you get an auditor going into the valence of a preclear, two things are messed up. His beingness - he's seeking an identity, seeking it furiously because he hasn't got one. So he shifts into every identity that turns up. Well, that's an interesting thing, isn't it?

And the other thing is, is he's got to put space between things, and lots of space between things, because things are dangerous near things. And of course, this is . . . you ge . . . you . . . you Just look at this case and you . . . you won't find . . . you'll find in any insane asylum you go into, patients being bedposts and patients being this and patients being almost anything you can think of.

Well, that means that something must be wrong about space, huh? He's occupying the wrong space.

Now you take any human being that you want to pick up anywhere on the street and shop your fingers at him with this question, "How old are you?" Snap!

Well, he doesn't even have to be neurotic to say, "Six. No, well . . . I'm not six uh..", so on. He's stuck on the time track.

How can he be stuck on a time track? The only way he could be stuck on the time track would be to have an aberration about space.

Well now, Step Four goes a little bit further and tears up anchor points and objects, anchor points as objects. But therefore, is a lower level Step than Three. It's addressed to energy and space, which form up into objects. But Step Three is simply addressed to space. And that's all it's addressed to.

Now I won't bother to give you the elementary procedure, the Short Form of Step Three. It's simply getting a preclear to hold something uh . . . steady as a point and then build space. Very simple. But we'll go into the Long Form and that has to do with straighten up and square around any aberration he has about space.

How do you do this? You do this with mock-ups. And how do you do this in particular? Boy, th . . . this is . . . this is one . . . this is one we should have had a long time ago.

There isn't any space but there's a concept of space, and space is used in various ways by people and space can be manufactured by a thetan. But just as there can be a scarcity of food, as taken up very definitely in Step Four, there can be a scarcity of space.

How can there be a scarcity of space? Well, there is. There is.

The fellow gets sold on the idea of a scarcity of space and he gets sold two ways. Q1 tells us the location of energy and matter in space, doesn't it? That's a mission of a thetan. So a lot of the thetan's time is taken up in the rather aberrated clawing around of trying to find something in space.

The reason Creative Processing works so hot sometimes is he's putting something in space. He stops trying to find something in space and he's putting something in space. Because there isn't anything in space because there isn't any space there. So how can there be anybody finding anything in space?

So we've gotten up now with this talk tonight to a higher level of aberration than we've ever had before. It is utterly haywire that a thetan should locate something in space. What is an occluded case trying to do?

The toughest space to locate anything in is black space. So he's holding on to black space because that's dangerous space, and looking and seeing if anything is in it. And he's searching all the way through it trying to find something in it, of course there isn't anything in it because It's not there. This is the spookiest, dumbest game that was invented and possibly is the first rule of trickery in the MEST universe: "There is some space, now find something in it." Uh . . . that's fascinating. The fellow'll keep holding on to space and holding on to space and holding on to space and holding on to space and what's he holding on to it for? He . . . he . . . he wants to look in it and make sure there's nothing there. Phooey.

Now, it gets very silly. Location of something in space.

Did you ever watch anybody get frantic because he's lost a pencil or he's lost his hat or he's lost something or other? Well, why is he looking? Well, that's the surest way in the world to keep one from pervading.

How do you prevent somebody from pervading? You get him to locating. Dangerous to have people pervade. They'd know everything that was going on and where everything was, and . . . and do a lot of interesting things.

So in order . . . in order to have good . . . good, honest, hard-working slaves, you'd have to stop people from pervading.

And how would you stop people from pervading? You would simply stop them by making them locate. Make him think they had to see and find. That is a trick. It is a trick to see and find, and it's no trick at all to pervade.

You come up tone scale a bit, try this trick. You suddenly realize you've lost something, you can't remember where it is. Instead of going and looking for it, just sit right where you are and look in a 360 degree sphere until you encounter it. And then go pick it up. Very simple. You find you won't trust yourself. Why won't you trust yourself? Well, you'll do it as well as you trust yourself.

So you don't know . . . don't know where that letter is from Uncle Zero. That, that . . . that, that letter's gone, and so forth, and you say, "Well, I . . . I guess I put it in a drawer downstairs and so on, I'll go look downstairs. Now I'll go look someplace else. Now I'll go look someplace else. Now I'll go look someplace else."

Now that one of the proofs of this thing is, as a person starts to search, his activity and behavior follows the same course as a dramatization. The more a person dramatizes something, the worse it gets. Have you noticed that?

A person dramatizes an engram, and then his dramatization will get worse, and his dramatization will get worse, and it'll get worse because the engram is controlling him. All right. As a person starts to search, he searches more and more frantically, and more and more earnestly, and as . . . as was mentioned to me, a little girl who had lost a penny eraser - who had lots of pennies - lost a penny eraser in a vacant lot had her little brother and her little sister looking, endlessly, through this lot, and just getting completely black 'cause the lot had been burned over, to find that penny eraser - just . . . just hours looking for an eraser. And any moment - she had . . . she had money - all she had to do was go across the road and buy a penny eraser. Interesting, isn't it?

Demonstrates - seems to demonstrate, then, that as a person starts locating, trying to find, why he . . . he gets more and more into the same state that a person gets into when he starts dramatizing. And this is a clue to the fact that it's an implant, and that a dramatization of that implant is very aberrative. And that the implant itself is pretty aberrative.

So we go back and we look at Q1, and we find out Q1, location of something in time and space, and we find out the thetan goes up above that level. Creation and destruction of things in time and space is a little higher level than Q1. And that location of things, which observable, it's observable to us that you can locate things and that a thetan is doing that, and that it actually picks up his morale to locate things and that sort of thing - that can be put down as a little bit lower level Q and can be put down now into the aberration instead of the truth level. See, we're looking for a highest possible truth.

So the creation of things in time and space - the creation of space, the creation of energy - are then things which the thetan can do and are considered at this time not in an aberrative strand, but location of things in time and space is an implanted aberration.

Now, how does this modify processing? It doesn't matter. You can go ahead and use all the processes we have had to date. And go ahead and if that person can go on and locate things and all of a sudden he finds out he CAN locate things in time and space and so he feels rather happy about it and he'll go on up tone. But you won't get him up tone as high as if you realize that he doesn't have to locate anything in time and space. It's much easier for him to create and destroy things in time and space. And if he does that he comes way up tone fast, and other one he comes up tone slowly, and lowly. Okay?

I want to make that very clear then, that as far as space is concerned - the location of something in space - WAS a technique. It was. Good old Straightwire and that sort of thing. Still highly beneficial on a . . . on a psychotic and so forth.

This psychotic is evidently demonstrating an aberration about space. So, you demonstrate to him that he can locate something in terms of incident and he, in turn, considers this as locating something in space. And so he feels better. He's reassured. "It isn't all lost," he says to himself. And so he feels better and his psychosis will crack.

In other words, "Remember a time that's absolutely real to you." Recall a time this, recall a time that - actual incidents - recall one way, the other way, whatever it is. And we get what? We get an improved condition on the part of the psychotic. But we're still permitting him, evidently, to dramatize an implant.

Much more important than locating something in time and space is creating and destroying things in time and space. Oh, so much more important they don't even make a dichotomy. That's why Creative Processing works. I can tell you that with some . . . some, well, a little bit of triumph. I've been trying to fish out this fact here for some time.

Why . . . why Is it that Creative Processing works with such fantastic superiority? It . . . it's just . . . just way up there. And location of things in time and space doesn't work so well. At this point with this talk we part company, without tipping our hats from psychotherapy in any way, shape or form that it has ever been practiced or existed.

And all those auditors, you're all supposed . . . supposed to act like ladles and gentlemen. You can pop anybody in the nose now that says these things are connected. Because that is the primary motive of psychotherapy and is the one thong that we took from Sigmund Freud in the early part of Dianetics, was locating things in time, particularly the past. And we were busy doing that and it does produce a limited result. But the limitedness of that result depends upon the fact that it is a dramatization of an aberration and accounts for the fact why people under psychotherapy very often, to be technical, flip their lids. It's a dramatization. All right then, we've moved up! Creation, change, destruction of space, energy, objects is above now Q1. And we spot location of energy and objects in time and space as an aberration. But if permitted to dramatize it, a person will quite often recover slightly. Because he's gotten so frantic . . . it is a capability, you see, I mean, a person can locate things in time and space, but if you go too far with this, you get minimal returns. And your returns get less and less and less.

Maybe you understand now, perhaps a little better, why Creative Processing works as it does and why something like . . . with as much randomness as SELF ANALYSIS will produce over a long period of use such a fantastically higher result than DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH and its techniques. Because it was locating things in time and space and it was wearing away energy, DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH. Well, let's pass up above that then, create, change and destroy things in time and space.

Cycles of action. Cycles of action as it relates to space, energy and objects. That's what's important. All right.

Another, by the way . . . just . . . I'll throw this in on occlusion. Very interesting thing about occlusion. Occlusion i . . . is most common - I . . . I'm awfully sorry to have to keep bringing up space opera, I . . . I . . . I feel somewhat in the way o . . . of . . . of somebody who is a . . . well, perhaps a . . . a liveryman would feel if he knew there's very well there was a hitching post outside of the door, and . . . and uh . . . he always tied the horses up to it. But everybody else who came along - the horses knew it and he knew it, you see, and a few others knew it - everyone else came along said, "Aren't those nice horses standing there without being tied - there's no hitching post there."

And it . . . it seems sort of daffy to me people . . . people have a terrible allergy, some of them, to space opera. Well, this allergy, by the way - if you get a very occluded case - this allergy is curable on a person.

This person says, "Well, I don't have anything to do. I never lived before," and so forth, "and I just got born and there isn't any such thing as that sort of thing, And I . . . I read TIME magazine all the time, and . . . and I read the HERALD EXPRESS and other papers huh-uh, and I'm perfectly sane, huh-uh." A . . . and so on.

Uh . . . in other words, a . . . a Homo Sapiens uh . . . gets into this groove. Picks him up if he's occluded and ask him to do this horrible thing: "You say you can't see anything when you have your eyes closed? Oh, you, you don't see anything, huh? Mm. Hm-hm. All right. Now, try to keep from seeing something coming in on you."

He'll say, "How's that?"

You say, "Just . . . Just get the . . . get the feeling like you're trying to SEE something which is coming in on you but avoid it at the same time."

He'll be standing on the bridge of a space ship as a lookout. Boy, it's just wonderful. What's the matter Dennis, don't you like that? You don't like that. Well, look a little harder. Go ahead, look a little harder.

You don't like that at all. Anybody else around here that's one of these deep dark dyed occlusions?

All right. Let's . . . let's just stand there and try not to see something coming in, in black space.

Audience member: Afraid to close my eyes. (laughs)

What do you get?

...

You don't like that?

Audience member: No, I don't.

Oh, I'm sorry. Uh . . . look uh . . . I . . . I'll tell you what. Mock up a space ship out here, you too, Dennis uh . . . just get it conceptually if you have to. Mock up a space ship out here. Mock up a nice space ship sailing along. You got that? Make it beautiful summer sun, you know, nice space ship, all quiet and everything happy aboard it. Now take a hammer and hit it on the bow. Can you hit it on the bow?

All right, take a . . . take a . . . a . . . a little swizzle stick - one of these little sticks they stir drinks with - and just tap it very - huh - very tiny little tap on the bow.

Audience member: It'll blow up if I do.

Well, just touch it. Just touch it. Can you get it? Just touch it on the nose, hem? You get it, Dennis? Okay.

Now, just hook that thing to the nose and just lead it around inside a brightly lighted room. Just lead it around with that little stick touched? to the nose on it. Just pull it around until you feel very happy about it. Did you get that? Did you get that, Dennis?

Did you get it going around?

Audience member: I'm getting it.

Good. Good. Well, I'll go on talking. You just.- Just make sure that that's in a brightly lighted room. Now if you just see that brightly lighted and perfectly motionless, and now



have it land on a space port and sit there quietly - like Ferdinand quietly smelling the flowers. That much better?

Have it sit there on the space port. Uh . . you say, there's nothing to space opera. And of course what the fellow is doing, he's sitting there, and he's probably going at two or three light years or maybe way up from that in terms of speed because Einstein evidently hasn't got enough space opera on the track to know that you can exceed the speed of light.

Uh . . the . . I'll have to give him a pass on one of the Martian transport lines. Anyway uh . . what we . . what we get . . what we . . this poor guy is . . he's traveling at that speed and any kind of space bric-a-brac might be ahead and the chances of his seeing it and hitting him before he sees it are so good that he has to be just most fantastically alert to get any space dust coming in.

Any . . any . . any little space dust, an . . a piece of rock, a couple of feet by a couple of feet, coming through the bow of the ship or across the bridge and so forth, It'd practically wipe the thing out.

So he's traveling at this fantastic speed and having to be that alert. That's very interesting, Isn't it? Of course, he can't see it before he gets to it. That's what's hideous about it.

Audience member: I know when this keyed in, too.

LRH: You know? When?

Audience member: During the war.

LRH: During the war. That's right.

Audience member: On a merchant ship.

LRH: Uh-huh.

Audience member: Doing lookout.

LRH: Uh-huh.

Audience member: Looking for mines maybe (?)

LRH: Uh-huh.

Audience member: That was (?) you know . . when . . we used to call it "hitting a monster." You know, when the seas bounced?

LRH: Yeah.

Audience member: . . . big boonk!

LRH: Yeah.

Audience member: Horrible!

Sure. Uh . . I was running one of these uh . . one time on a guy and he was lying in his bunk, and uh . . a whole shower of this stuff went right straight through the ship. 'Course there was nothing left of the ship at all. But one of them . . they missed him! Above and below and around, and there was a pretty girl calendar, only it wasn't a Petty girl, you understand, it's several million years back and uh . . it was a pretty girl calendar, up above the bunk and his

still visio was a flash of this girl. And he had piled halfway out of the bunk and reached for a helmet, and the rest of the things took him and they chopped him in half.

And uh . . of course, there was nothing but a vacuum in the ship there almost instantly as the air rushed out of it, he exploded, you might say, in space. Leaving him with what? A co . . almost completely untraceable engram, with a terrible allergy to anything that looked like a petty girl calendar or a petty girl. Wasn't that silly? I mean the thing . . the thing you'd think would have to have far better connection than that. But that was-such a shock to him that every time he was awakened during the last war he keyed in, and what do you think his . . his fellow officer had above his bunk? A petty girl.

Well, you don't have to pay any attention to this uh . . as far as the process is concerned, I'm just talking about space. So there was lots of space out there, it's always somebody else's space, and it goes at very high velocity so you very often will find somebody that is so spooky about space and is so certain they can't locate anything in space that they've gone over to the other side of it and want to sit still and not be located themselves in space. See, it's just done a reversal.

So quite often your occluded preclear is not sitting in his head, he's sitting half way between here and the moon or something. He's out in space. He really is out in black space.

And you say, "Look at something," and he'll . . he'll look around. Sometimes you'll tell one of these characters, "Well now look behind your back." And his occlusion will receive a terrible shock. Because he's sitting there with his back to Earth and Earth is sitting there with horrible three dimensional luminosity. He just never dares look in that direction.

But he's sitting there in black space - he can't be located. So this location in space gives us hide. What's the worst thing that could happen then? That something could be hidden from you-in space. So you'll find preclears ransacking their tracks - which exist in space I assure you. Like the devil they do. You see, that track doesn't exist in space. But he's ransacking space all over the place because something is hidden from him. Or he's protecting something from something in the space in his vicinity.

So you've got space, space, space, space and . . and . . and the hideous joke is, is the best thing you can do is create it. You've never seen a mock-up like the mock-up you'll get after you've done a Spacation. In other words, you've created the space and then you've created the mock-up.

You carefully created and stabilized the space and then you create the mock-up. And boy, that's a mock-up. And you say, "For heaven sakes, what I've been getting before this I thought were mock-ups." And here's this crystal clear three-dimensional mock-up like you could lean over and say, "How are you Joe?" Sure, your space.

Well, that's very interesting just as a little side comments here, and I'm just throwing in some notes on the thing. But space, you will find people living in two-dimensional space. You will find people completely convinced that there can be beings in two-dimensional space. Well, why can't there be? There is no space. You sit right there and look at me across an intervening gap of space, and I tell you there is no space.

Well, you see, that's very ha . . a very handy crutch for you. If you didn't have this intervening concept of dimension and unless you had agreed upon it utterly, you would be here. Or I would be there. And you would feel that you would have a hard time disentangling personalities.

No, you wouldn't have a hard time. If you were up scale high enough where you could create or destroy this space at will, you wouldn't have any difficulty with personalities.

Now a person gets his anchor points driven in. In other words, he gets all these anchor points driven in when he has had them led out into somebody else's space.

Now if you get . . if you get somebody who has a terrible occlusion on somebody or other uh . . in the past, he . . he just can't see Aunt Isabel, and Aunt Isabel and he are not on visio terms at all. And this is very peculiar because he can get Uncle Boscoe and uh . . he can get Great Grandpappy Snooks and uh . . all the personnel of the past seem to be there, but Isabel.

Well, you can just make up your mind without questioning him further, you could probably startle him and put yourself on the same level as a fortune teller such as Derek Ridgeway has SELF ANALYSIS and DIANETICS uh . . in his literature. Uh . . we're going to have to do something about that book. Anyway if . . If he hears this tape, why, I have no apology to make.

Anyway . . anyway uh . . where we have, where we have a conceptual distance 1 . . instead of an actual distance, that distance is subject to enormous variation from person to person. And this . . this person that we're talking about can't see Aunt Isabel because he conceives Aunt Isabel to be right th . . there, right up on his nose. (?)

Well, why? Because Aunt Isabel was always shortening the distance from her to him. Always shortening it by doing what? Bad news, bad news, bad news and leading him out to good things, or leading him out to noble things, or leading him out to pure things that he ought to be looking at and he ought to be doing and he shouldn't be doing something else. And the second that she's got his attention out there on these noble, pure or good things, she shows him how ugly it all is, in some fashion, so that he's going through a continual level like this.

She reaches over and gets him to put his concentration on an anchor point. Like, "Now you want to be a good boy, don't you?" This sort of . . he's got all mixed up with energy, thought and energy are all mixed up with him. So, "You want to be a good boy, don't you?"

Now, he takes "You want to be a good boy, don't you - like little Johnny Jones who lives down the street?" and he'll start to put out this anchor point and, boy, will he snap it back. This kid's a sissy. He'll get unhappy about this.

And now the other trick that is pulled is "God is everywhere and is looking at you all the time" sort of a thing that they pull on kids. And the way they start out is this way: "Beautiful, lovely, angels, thoughts, lovely, beautiful and God's everywhere and He's really going to get you." See, out and smack. Out and smack. You're getting the same thing as you would get if you were standing on the bridge of a space vessel going very, very fast. You see ahead of you somewhere a spot of light or something. This is stuff that was coming off a star, Lord knows how long ago, and you're following up a photon track. So you know that there is a star there or there was one there and you hope that it hasn't changed position. You're going faster than it . . it can shine at you.

And uh . . there's that star out there and what would happen? You're looking at a spot of light out there and all of a sudden you hit some space dust or something of the sort. You're dead. Obviously the anchor point came in. In the last split second you saw it coming in.

Then there's this one that's called the Empire Builder. Fellow keeps mounding up a pile of rocks out in space. All various reasons and so forth, very wise, smart thing to do, to rack up a pile of rocks. I . . I'm no . . no . . not quite sure of the fascination in having a pile of rocks, but y . . you get a pile of radioactive rocks, you get a very fascinating engram. Your preclear is standing right there and he's been there for a long time. Running what? Radioactive rocks.

All right. Now a new rock comes in from over here on the . . on his starboard quarter and comes flying in and goes by and sails on down the line a mile or so until its speed is checked utterly by the gravity of this pile of- rocks which he has hold of. Then it turns around and comes back and flies into the pile of rocks.

What do we get? And this is applicable in Step Four which is GITA, you'll find this condition. What do we get? We get every time something goes out, it comes in.

He can only get a girl out there 25 yards. He can get her 25 yards and if he gets her to 25 yards, she all of a sudden turns around and comes back in - smash. Now he tries to overcome this so you'll get some kind of a silly proposition of the further he puts something away, the bigger it gets. He's just reversed it, you see?

The reason he's done this is 'cause he's telling himself that he's putting it further away. Actually he's hit this proposition that everything that goes away from him goes out there, comes back again. And, of course, when it comes back it gets bigger. So very often in the past he has looked at something passing, and then has seen it come back so fast that it apparently was getting bigger as it went on away. You get this idea?

Because of s . . this is very easy to get aberrated because it's just an illusion that things get smaller the further they go. There really isn't any reason why they shouldn't get bigger, except we just agreed they'd better get smaller otherwise the space out that-a-way would get too big.

Uh . . now, you can . . you can get . . get this driven in anchor point proposition uh . . in then on the whole track in numberless ways. Uh . . all kinds of things can happen to . . to cause a fellow to think that everything that goes out comes back, or anything that comes in at him will stick, or everything that leaves him will keep on going forever and he'll never be able to get it back, and uh . . all of these various conditions which you will run into in doing GITA are counted here on aberrations with regard to space.

Because the first and foremost thing he's got to believe is that there is a scarcity of space. Before he can believe anything that happens in Four, he's got to believe that space is space and that's all the space there is. So if you cure that, you will to some degree cure GITA. And GITA will to some degree cure Spacation, difficulties with. So we have here this Step 1 . . Three is devoted to space. Four is devoted to collecting and getting rid of objects.

Well now, all this is very interesting. Uh . . I tell you there are all these various and weird things about space. You better check up and find out how far the lamppost is from your preclear. That's my advice. Just in general. Let's just find out how far the lamppost is. And uh . . how far is it with his eyes open, how far is it with his eyes shut.

You'll find two different distances. Interesting, isn't it? And uh . . you'll find out that the room is this size as long as he's got his eyes open. The second he shuts his eyes why the room is the size of an inch cube. He's way out someplace looking at it.

Here you've got a boy who's sitting in space, by the way. He isn't here uh . . in this room at all. He's operating on what he considers to be a remote control mechanism. He knows it's not safe to be in that body. He knows. So he's as far from it as he can get.

All right. We figure . . you'll find out somebody else . . the ends . . the ends of the room to the left and the right are infinitely far away. They're . . they're blocks away. But the room in . . wall in front of him and the room wall behind him are within one foot of the back of this head and one foot of the front of his face. One foot and one foot. And he opens his eyes and the room's square.

One of the first symptoms of delirium, by the way, is an aberration of space. A fellow starts thinking space is going haywire. You'll recognize this if you ever practice on a psychotic. Don't look for his grandmother's kittens or some goddamn Freudian thing, look for space and get his space stable. You'll find out that you can do this rather readily, and rather easily by mock-ups or that sort of thing. Or you get his eyes wide open or let him find one wall.

And get him to hold on to that wall till he knows it's there. He'll say, "...” and he won't want to close his eyes either.

Now you've got that one wall located, holding on to it very gingerly, have him locate another wall. And when he gets these walls stabilised, he gets accustomed to a stability of those walls, he'll feel much better. But when he closes his eyes and they insist on shutting out all the lights in the ward or something like that, and he's no longer got a hold of those walls, he'll spin like mad again. Because he needs something to help him stabilize himself in space.

You'll find out your little kid that is crying in his room is doing the same thing. The lights have been turned out on him and he can't find anchor points. Of course, he's in a sad state that he can't make anchor points. If he knew how to make some anchor points, he wouldn't worry about finding any. Because it's much more comfortable to make them. It's much better to make anchor points than it is to locate them. Of course, that follows from our reinterpretation of Q1. Much better to create something than it is to locate something.

All right. Your little kid . . the second the lights go out, nooooo, down comes the room on him. Down comes the walls. He can't locate himself. He's out of orientation. So give him a light for heaven sakes. Give him a light and let him find it. Or do a Spacation on him and he can always find his space. He can make some space and be in it.

There's nothing more . . happier . . happier and more cheerful really, than having some space you've just made and being in it.

Tha . . tha . . that's . . that's real cheerful. Of course, the first few seconds after you do it, you Say, "My God, now I am going to get my head knocked off," or something of the sort. You're go . . you're going to feel like you're about to explode or something is going to happen. That's all right. Hold on to it. I've done this on quite a few people and nobody's exploded yet. There's always a chance, but nobody has yet. Besides it'd be a good way to blow yourself out of your head. Just blow your head off.

Now, therefore, any and all of the processes that would have to do with making cubes and making them bigger and putting them behind the floor and above and below, those processes as part of Creative Processing, would actually come under the broad form, the Long Form of Operating Procedure No. V, Step Three.

And there are a lot of processes that orient space and the first one is to handle a single light spot. Just take a spot. One dot. And any mock-ups that you would go on and do with one dot, or with geometric patterns, would be processes addressed to orientation in space.

And you'll find out that people get awfully erratic. They'll have one spot out there and it'll get further and closer, and it comes in and hits 'em, disappears and jumps down on the floor and goes up on the ceiling, and goes out the door, is out in the hall and now it's out in the . . and now it comes back, and now it's - Aah!

Well, what do you do with this as an auditor? Do you just say, "Well, we'll go on to something else?"

No, not if you're doing a Long Form, you're going to do all of this. You'll find this is the first condition. How we . . do we remedy or how do we start a Spacation? We get one spot under control. And how do you get that under control? You increase its erraticity. You increase it. You make it more random and occasionally throw in a controlled motion. It's bouncing here and it's bouncing there and so forth, and you say; "Well, the next time it goes by that wall make it bounce twice." He does. And you do this a few times. "Now make it bounce three times." "Now make it go here and go there," and the first thing you know he's got that spot under control and he brings it back in front of him.

At first he's liable to be into this circumstance. He's liable to have to put a birdcage or something around the thing or . . . or get catcher's mitt and hold it down on the floor, or something with a lot of force and pressure and . . . and it's liable to get away from him somehow or another. He's liable to be quite concerned about this thing. But that's all right. If he's still terribly concerned about this, there's more erraticity left in it. So just make it work out it's erraticity, that's all. Let it fly around, and fly around and get a little more control, a little more control, a little more control.

Run a cycle of action on it. it starts flying around - make it fly around more. Then make it fly around more. Now, decrease its flying around simply by controlling one of its motions from time to time and inhibiting it from doing something from time to time, and then bring it down to a point where it is finally very slow. Don't try to get him to stop it, 'cause he can't. ~

Now start it up again. Now make it go faster and faster, faster and faster, more and more random, now add a few control motions to it, make it go a little bit slower, and a little bit slower. All right. Now make it go faster and fa . . . you see, . . . no time bring it to a fast stop. He can't bring it to a fast stop.

And you just keep this up until he's so sick of it that it'll just lie there in front of him. And he can put it out five feet and he can bring it back five feet. And he can put it out ten feet and he can bring it back ten feet. And he can have it five feet off the floor and five feet in front of his face or five feet behind him and he can finally control that.

Now it may take you longer than you think to make one point under control. Might take you longer than you think, with a preclear. Give him as many wins as you can on it and get the thing under control.

I would say offhand within the broad form of odds and ends of techniques, one of the most beneficial things you could do with a preclear is to bring one point under control. Maybe it's a little gold ball, maybe it's a spot of light, anything, under control.

Now we have a black and white spot down at Step Five is some of this. But uh . . . it actually is easier to bring under control and to see and so on than one of these little dots that can fly around in three dimensions.

All right then, we have . . . we have a number of things, then, turning up as part of Step Three and they would be all those things summed together which would have anything to do with space.

Now I will give you a technique that I gave you the other . . . little couple, three lectures ago. Make somebody drive in the anchor points. Just to get a concept of Aunt Isabel out there with a cricket bat or something knocking in the anchor points and knocking them in and knocking them in and knocking them in, and leading them out, and leading them out, and knocking them in and knocking them in, and leading them out and leading them out, and knocking them in, knocking them in. And going round and round and doing this and doing tha . . . and he'd finally say, "The hell with this."

Now you mock up Aunt Isabel - and he's never been able to get her before. And you mock her up and bash her head in and your preclear's in good shape. Okay. That's one of the methods of ending occlusion. Now that . . . that's very handy, by the way, very handy indeed.

Now we have, in addition to these other remarks about space, we have the simple matter of resolving this ways to think - the number of ways to think. That's covered in an earlier Philadelphia lecture. And over here to the right's the future.

So do a cycle of action from right to left and from left to right on a body. All kinds of things happening to it. it starts out everything's fresh and it's growing, it's beautiful and it finally runs into something, it wastes away and finally dies. Boom!

Usually what you'll get over here on the right is a tombstone or a grave or something like that. You just do cycles of action, then bring him around from behind the left shoulder and bring him around across the fellow's face and up into the . . you might say, the right front quadrant of his body. And just keep that cycle of action going. Drift back and forth.

Now start them. Get . . get uh . . get conception up here in the right front quadrant and run it backwards until you get a grave over on this side. That's really getting things royally backwards. He'll find himself quite confused about this.

Now another thing is . . is for God's sakes don't, don't, don't pass this one up, don't miss this one. If your preclear is making the past down or to the left or up or some such fashion, if the past has a linear distance or a dimension or a direction, for heaven's sakes make that your FIRST PRIMARY MISSION. Cure it!

Now you can just sometimes snap this out by s . . saying to the fellow,  
"All right. Put it in the past."

And he says, "All right, I did."

And I say, "How do you know it's in the past?"  
- "Well, I put it down below and back."

Raaa.

"Well, do . . how do you know it's in the past?"

"Oh, I can still see it there."

You say, "Now look, all we want that thing to do is disappear in the present and you know it was in the past," and s . . a lot of your preclears, most of 'em, will just straighten right up from this. And out will go linear concept of dimension in time.

Time has no dimension. That crackpot that was dealing with 'time has dimension' or 'time is the fourth dimension' had this aberration. He had this aberration. There's nothing else substantiates time being a fourth dimension. Time isn't a fourth dimension.

Now, how do you cure it up on somebody who can't make a mock-up disappear?

He'll say "well that's the only way I can make it disappear. it stood out there in front of me and I, I say alright now it's Tuesday and it's still there, and if I don't put it straight down, it's still there. I got to put it down in order (this uh..?) Strip the mock-up to make it disappear. Make it disappear on a gradient scale. Make some tiny portion of it disappear and another tiny portion of it disappear, and a little more disappear and a little more disappear until all of a sudden it is gone. And you've done that a few times, all of a sudden he can make mock-ups disappear.

Your primary upset in the past has been this uh . . business of time being in space. But let's get the idea of really high class aberration is locating things in black space. Black space is something you can't see and you don't know what's in it.

Here's a very neat one. Getting a preclear to get a pi . . get an area of black space and now get him to go on seeing it as black space and say it's red. Don't let any red spots occur in it. just have it go on being black space, you say it's now red space. That's different because he's . . when he turns his black space red he generally gets a different piece of space. He's getting another piece of space. He's not convinced that he's got the black space. He hasn't turned the black space red, he just put it aside and he's got a red space now.

So this time let's make him make a complete liar out of his visio and everything else and have this black space and know that it's red space and still look at it as black space. Very interesting things occur to a preclear when you do that.

Now, mock-ups that have to do with space and the cure of space, as is given elsewhere in the Philadelphia lectures, is terribly important because your preclear can be negatively there.

Now the next hour immediately after this I'm going to give you a talk on the subject of scarcity in general, and we will take up scarcity of space and scarcity of you. And by taking up scarcity of space and scarcity of you we're going to cure this business of being stuck on the time track from now on and forever more, and lay its ghost forever nigh. Let's take a break.