

SOP 5 LONG FORM STEP IV - GITA

A lecture given on
21 January 1953

And this is what: the 21st of January? 1953. Lecture consecutive to the January 19th evening lectures, giving a further rundown on Standard Operating Procedure, Number Five, Long Form.

Tonight we're going to take up Step four. Step four is characterized in Standard Operating Procedure, Short Form, as getting a mock-up of one's childhood home or that home which presents itself out of one's childhood and being able to handle that mock-up completely. That is its start. And it goes through into a technique known as GITA - Give and Take. Actually, there's Give, Null and Take - the three motions possible. I needn't take this up to any further distance than that because it's on other tapes. But I need to take this up to this degree: to give a whole, overall, well-defined goal to Step four so that you can use it as itself a complete processing for a certain level of case.

Now the level of case we are interested in at Step four is a person who is pretty badly stuck on the Time Track. He's usually found to be stuck in electronic incidents and is very thoroughly mired down in energy and is incapable of taking charge of any great amount of energy. Therefore, things can sweep in on this preclear. He is usually rather badly restimulated and his body is rather out of whack. He is stuck. Here's the first one we get on the step: He is stuck in his head. He can't get out of his head. When he does, he's all over the shop. He's . . . he's . . . he just disperses and he just doesn't quite know whether he's out or in or where, and he gets back in. Step five is characterized by: If he does get out he snaps out and snaps back in again. But, the . . . this person just doesn't get out and if they get out they're not sure they're out - great insecurity on that subject.

You'll run down an awful lot of preclears, you say, "You're out. All right. Uh . . . so and so and so and..." And all of a sudden you'll find out they don't know whether they're out or not and they haven't known! Well, he's . . . he's a Four or worse. And the first thing we suspect he is is a Four. So we ask him: Can he get a mock-up of the old homestead? Okay. If he can get a mock-up of the home of his childhood, we have then a fellow that we carry right straight on through with Step four. Now you can carry him through with Step four, Short Form and get along all right.

You'll find cases as they progress down to this level become relatively difficult for you and so, therefore, Step four, Long Form, will probably be performed by you many times. Don't disabuse yourself of this. It means lots of hours of auditing.

But let's not be as optimistic as I've wanted to be in the past. I can talk from a . . . from a security now, I can talk from a level of static that uh . . . is liable to make me very disagreeable: I don't care whether anybody agrees with me now or not. And the reason for this is, is I know what can happen . . . I know what can happen with any case given enough auditing. And one of these days, why, I'll probably hit a better button or a new button or something of the sort that'll snap out a Four or a Five. But actually, right now, our only real problem is a Four or uh . . . Five - they're . . . they're . . . they're a problem for us. And uh . . . they're only a problem for length of time in auditing. You could . . . you could knock this case out - a Four, Five, Six or Seven - you could knock this case out with SELF ANALYSIS. Yeats? There is the technique that'll knock it out. Now you have that security. That's a security: You CAN do it. We won't think in terms of numbers of hours now. You just go on for eighty or a hundred or two hundred hours, we . . . we know it will happen. Furthermore, we know we have a technique which will remedy any way we go wrong.

You know it's a great satisfaction to be able to operate from such a security. I don't care how long it takes, it's a security. You can always say to yourself, "knell, if it won't happen any

other way, it'll happen with this. And it'll take a long time possibly, and maybe it won't, but it'll happen. And the only insecurity about it is, is: Can I get this fellow to do it for this long or well, can I spend this much time with him?" Well, what do you know! You don't have any insecurity on that either! Because you as a professional auditor had better prepare yourself to take charge of and to have and put into existence an auditing group. SELF ANALYSIS will operate on a group. It does tricks with a group. In all the various cases that are sitting around in your area that you just don't like to fool with, that are real tough, that sort of thing, you make a group and you have it meet on certain nights and you make a pact with them that we will do this. And you just . . . just set that group up as a ragbag - it'll just be a professional auditing unit. Then instead of sitting around and worrying uh . . . about whether or not the HAS is going to go by the boards or whether or not it's legally executed, or something of the sort, the group has something to do, and that's get Clear. And that's what they ought to have been doing all the time anyway

Now if you have . . . if you have, let's say, two cases and these cases are just: "Oh, my God! Not . . . not that, not . . . not . . . not one of these cases again!" Uh . . . don't . . . don't go into the hall and cry for a little while before you come back into your office. Just say cheerfully, "Well, let's see now, I've got two cases like this and next week I'll probably have five like this! What we'll do is just turn over the living room at such and such an address at this place and this is the auditing group!"

Now it doesn't matter whether you put a new case in there or this case has been there for a long time, it's unimportant. You got to make sure that they do just one thing: That they do group auditing on SELF ANALYSIS, that's all. And you just make sure that happens. And when you do . . . when you figure out they're about ready to get some auditing and get sprung and straightened out in the other categories and so forth, well, you can check the guy and tell him so. Therefore, you'll find yourself on a consulting basis.

In the US, early, if this had been possible this would have been a godsend to an auditor. Because about ninety percent of this cases were cases that would have just hung around and gotten lots and lots and lots of auditing by the techniques we had then and which required continual advice and the next thing the auditor knew himself was doing, he was appointing co-auditing teams and he was trying to run co-auditing teams. And at anytime between eight o'clock in the evening and three-thirty in the morning he could expect phone calls, "I've just stuck my wife in birth and..." And he'd have a dozen of these teams running in a neighborhood. Well, it's very often wonderfully successful. But it also - where it wasn't successful - oh, was it a beautiful migraine for the auditor!

So in lieu of your co-auditing team set-up, you can compose a group which does group auditing. And they just go by the book, just the way I laid it down to you the other night. And I'll go over those steps very rapidly right here because you're going to do this . . . I'm sure you're going to do this with people who get down to Case Level Four. I'm just sure you're going to do this with them because uh . . . it's the only really sensible thing to do. Instead of taking thousands of dollars away from them or . . . or millions of pounds and beating yourself up by some case that is just a long series of loses and no wins uh . . . the sensible thing to do is to set up a group auditing set-up.

Now the people are there. They are audited by one or another of them. Just say you have a rotation of assignment on who reads the questions. You don't read the questions. The reason you don't read the questions is because it gives a monotony of voice, which has a tendency to take some randomness out of this and put it into a static. Furthermore, it gives these people self-confidence to be auditing a large number of people and builds them up quite startlingly. And so period by period or night after night or whenever your group would be meeting, you have one of those people reading this long series of questions. Now if that meeting is going to take place for two hours, you'd have two of them. That's so one of them would get . . . each one of those two is going to get at least an hour's processing out of this. Because the person doing it shouldn't be getting their mock-ups nor necessarily should he be repressing getting them. You'll find that's quite inhibitive: Person reading these things and he keeps getting the

mock-up himself and he thinks he's not supposed to pay any attention to it so he puts up resistance to the mock-ups and the next time you give him Mock-up Processing - heh! - he can't get a mock-up! Why? He's just stuck on, "I'd better not get this mock-up because if I get this mock-up, they won't." So he just uh . . . should disabuse himself of that and just go ahead and do that.

Now he gives the line and the perceptic together, in SELF ANALYSIS. It says, "A time . . . Can you create a scene when you enjoyed something?" Now if you were to give that line and then wait for a while and give the perceptic that he's supposed to get out of the mock-up, a person would have lost the mock-up or have gotten it and kicked it aside or something and he'd have to get it back again; and he'll get confused. So he has to get it back again to get the perceptic out of it, and you'd get a lag. So the proper way to read it is quite important. "You enjoyed something. Touch." You just read it off like that: "You enjoyed something. Touch."

Now another thing is, is you'll have a tendency and your student will have a tendency, your preclear will have a . . . I mean your group auditing preclear will have a tendency to start with 'Sights at the bottom of the page everytime he starts a new page. In other words, he starts the new page and he'll start down here at the bottom with the first perceptic at the bottom of the page. In other words, you'll never get a change of perceptic for that mock-up. So make sure that as he turns the page that he picks up the perceptic next to the one he left off with on the former page. In other words, it says 'External Motion' and then it says 'Emotion'. All right. He . . . he's . . . the last one of the last page he gave was 'External Motion'; now in the next one of this page, he picks it up as 'Emotion'. If he's not sure quite where he left off on the other one, just have him pick up one out of the list at random. But don't get this whereby the first of every page of SELF ANALYSIS starts out . . . the first line on each page starts out with the perceptic first announced in the list at the bottom. See, it'll cut down the randomness. Because if you keep changing the perceptics, you have actually an infinity of mock-ups.

The book, it contains practically an infinity of mock-ups - there's just . . . just no limit to the number of mock-ups you can get out of this book, providing you keep altering those perceptics. And uh . . . if you, however, everytime you went through the list, started in at the first of the page with the first question on the page on the perceptics you would have, of course, every one of them being the same each read through. That's just to add randomness, I'm not . . . I'm stressing it far more than it should be stressed.

He reads these things in a clear voice, and enunciates them very clearly so that people don't have to say, "What?" Because that breaks communication lines and it . . . it slows down their ability to mock up. So your people reading the mock-up should read it in a clear ringing tone. It's very good for them to have to do this. "Can you recall a time..." Is not repeated, by the Way uh . . . that's not repeated over and over. All that we repeat is just the line: "You enjoyed something. You went fishing. You had a date." He doesn't keep saying, "Create a scene in which you had a date. Create a scene in which you went fishing." Well he just . . . just reads that line, just the line that appears there, with the perceptic immediately following. And he reads that clearly. He said, "You had a date." He didn't say, "Yahadadate." Everybody Says, "What?" It's very bad form and it's quite an obfuscation of the whole process.

Now we have, inevitably, several people who can't SEE a mock-up. Well, it's just marvelous that it happens that just imagining they're there . . . as long as one imagines they're in a specific place in present time - he . . . he imagines they're there, he just imagines he's got a mock-up out there, he doesn't see it, hear it, feel it or anything - when he gets the perceptic, get him to get a concept that it's got that in it. They . . . there will always be those people and they will always say . . . they'll always say, "Well I'm . . . can't get a mock-up." Well by our present definition, believe me they can.

"Can you get an idea of you going fishing?"

"Yeah."

“Well, where do you get an idea that there might be a scene about you going fishing?”

“Well, I don’t get that idea with anybody.”

“Well, can you get it over by the door?”

“Yeah. Yeah. I can get an idea that’s over by the door.”

“Uh . . well, all right. Now can you get an idea that there’s sound in it?”

“Yeah, I can get an idea that there’s sound in it.”

“Well, all right. You’ve got a mock-up.”

The fellow says, “I have?”

Now you wouldn’t think, off-hand, that that would be productive of very much result. As a matter of fact I thought, at first, the same thing. But on test it has proven otherwise. It is very good - a person’s ability picks up quite rapidly.

All right. You, then, along about Case Level Four have a choice of forming an Auditing Group which does this trick on regular and stated intervals, at regular and stated times, at regular and stated places or - you have to do this to this Case Level Four anyhow - of just starting in from scratch and just slugging through with GITA. You’ll make it as an auditor, as a professional auditor, and you have to do this step anyway to make a Theta Clear. But you could just sit down and you find a Case Level Four, yes he can get a mock-up of his childhood home, and take it from there and go through it all the way through the Long Form. If you did that, your preclear is going to be remarkably well off. Remarkably well off. Because this is, to be very technical, a bitch kitty. This solves concentration and fixation of attention. The goal of Step Four is to resolve problems related to the dispersal and fixation of attention. It resolves it for this reason: It is totally devoted to concentration on points which themselves are anchor points. And a person gets concentrated on these points and when he gets concentrated too thoroughly on them his concept is that he no longer-has a great deal of space; and so he must have a great deal of energy hitting him. Soon as a person believes he doesn’t have very much space, he begins to believe that he’s got too much adverse energy. The reason for this is: He has no place to put this old energy. And so he says it must be all crowded up here. Therefore he conceives that he is stuck on a track.

Why is he stuck on a track?

It’s because he can’t handle the problem of fixing attention. That’s all there is to that.

So Step Four is the too much energy problem. And any technique addressed to fixing or unfixing attention belongs, in Standard Operating Procedure Issue V Long Form, under Step Four. Any technique which is addressed very exclusively to this problem would be a Step Four technique. See, you can take any technique that you know about that has to do with fixing or unfixing attention including that oldie of: “Let’s get the idea of your attention being greatly dispersed. . . All right. Now let’s have it suddenly fix on something. this point right here.”

The fellow does that a few times and who shows up? Mama. Or who shows up? Papa. Or a school teacher. Or somebody else. Or a . . automobile. Or something . . anything.

Or you get this . . you just hold a rocky, erratic ball out in front of you and make the preclear hold this and hold it, in spite of the fact it’s wobbling and everything else. You . . you . . this isn’t a Step Three: the Step Three says, “Can he hold it stably and know it’s there?” Then you go on with Step Three. But if it’s too erratic and so forth, you go on to Step Four. In Step Four if you said to him, “Hold that ball there,” the damndest things would happen to him.

You want to test this. Why? It's because you're demanding that he fix his attention upon some new arbitrary and his attention promptly starts to come off of all the other spots it's fixed on. Isn't that wonderful?

He has an infinity of attention. All of these control mechanisms and other things have abused him into believing that he has an insufficiency of attention. There is no limit to the amount of attention he can have: He could be a hundred thousand people doing a hundred thousand different things and he has enough attention units to do all of that. But control mechanisms have been exerted against him to a point where he believes he can be just one person and do just one thing at a time. Oh, boy, that's way down scale and that's a Four. And sometimes you'll get a Four . . his attention at the level he's at is awful thin.

By the way, attention starts to go onto a negative basis by the time you get down to Five and Six and Seven. And by the time you're in Six and Seven, attention is just all over the place and a guy can't fix it on anything. That's because it's fixed too far then . . therefore, he can't fix it on anything; so if he can't fix it on anything it just wanders around all over the place and what's he going to do with it? Well, he can't do anything with it 'cause it wouldn't fix on anything anyway and if he fixed it on anything it'd bite him.

You ask that fellow to fix his attention on one thing and you've done a quite remarkable thing for him. You can show him that he can fix his attention on something without getting bitten. lie gets well. All right. That's treating a psychosis. Now uh . . teach somebody that he can . . he's safe to fix his attention on something, that's all. That's the shortest statement . I've ever made on the address of psychosis and I think you'll find it bears out.

Uh . . now, with Step Four our problem is essentially a problem of not enough space. The fellow is down awfully close to 'Stop' on the Tone Scale, isn't he? He's having trouble with anchor points and that sort of thing. You make him hold this ball out In front of him there and the darnedest things will Start happening to him: He'll get all sorts of things suddenly showing up in front of him or at the side; he'll get somatics popping in and popping out. All kinds of things happening to him somatic-wise. Very uncomfortable.

Just because he's fixing his attention on an arbitrary point out in front of him. You just put a ball out there and the chronic engrams in which he's stuck on the track will tend to By in on him or fly out and show up in general. Fly God, you're liable to have him being run over by trucks, you're liable to have him be. be dropped out of airplanes, you're liable to have him . . sitting there, all of a sudden he'll say, "You know, I can't . . I can't hold it any longer."

"What's the matter?"

"Well, there's great big balls of fire and they're about to come in on me and blow my head off."

You say, "Hold the point."

So his head blows off. (We haven't the facilities here but an undertaking parlor next door could...) Uh . . he'll get that. He'll actually want to put a pillow over his head or something of this sort because things are liable to hit him. What's . . that's because he's thought for the last umpteen umpteen billion years probably that he had to sit there with his attention on this ball of fire to hold it out there. He thought he was holding it off from him. Somewhere during . . you see, he got killed in the incident. He . . he never found that out. His attention stopped when he tried to stop that thing from coming in and hitting him. See? His attention stopped there and it stopped there so thoroughly, he went right on and got killed, but he's still holding it off from him, see? There's where his attention is stuck. Now you suddenly put it on an arbitrary point out in some other direction and what happens? It starts to come off of this thing and he goes on and he gets the full sensation: He's liable to be killed at any moment. He won't be. That is, ordinarily. That's why you should always collect your fees in advance for professional auditing. Anyway...

Any technique then which has to do with collecting one's attention into present time is a Step Four Technique. And worse than this . . . worse than this, any technique designed to increase the beingness of a person in terms of personal beingness and living here on Earth and that sort of thing is a Step Four Technique.

Your Step Four Case believes he can only be himself, he can't be anybody else, he can't pretend he's anybody else. He really can't pretend this . . . he can't pretend uh . . . it's all got to be true, or he can't say it or do it. You ask a Step Four - and particularly a Step Five - this is what characterizes a Step Five, by the way, a Step Four Just a little less of this. You say, "Now tell me a lie." And the fellow will just sit there and look at you. He . . . he . . . he...

You say, "Well, tell me that an airplane just flew in the window." He can't do it. He's lost his ability to lie and that's . . . that's an awful thing, isn't it?

One of your first tests, by the way, on one of these cases, if you want to say, is just this: "Tell me a lie." He can't. That tells you that he's in vast agreement with the MEST universe. It's got to be true; believe me, it's got to be true! And he is so upset if it's not true that he just goes into a complete flip sometimes. Well, this is wonderful because there isn't anything true in the MEST universe.

The highest level, in this universe of truth is theta in its purest form. There is a truth strata way up there. Has it got anything to do with energy or space or time or . . . or . . . or . . . or women or . . . or whisky or any other interesting things in this universe? No, it certainly doesn't have. They're all a lie.

Uh . . . you think a soldier out in the battlefield being shot in half by a tank gun, you'd think, "Boy, that's really true." No, it's not true! He is under the doggonedest spells of illusion and hallucination in order to be there in the first place that you'd have to get an encyclopedia to list them all. He believes the darnedest things: He believes it's important whether or not he salutes his captain, he believes this, he believes that, and so on. On and on and on and on and on. Actually, it's more important that he salute his captain than it is that he got shot in half with a tank gun. Why? Because there's some aesthetic in a salute; there's no aesthetic at all in being shot in half.

Now, what's the level of truth of this incident?

None! So we . . . we have this soldier and he's lying in a . . . in a veteran's hospital and he's in terrible shape and . . . and so forth and he's got an arm missing because he was shot with a tank gun. Well, he's sick. There's no getting around that. No, it's not in his imagination, therefore, we shouldn't slight it and all that sort of thing. He's convinced! Boy, is he convinced! How do you make him well? Unconvince him. How can you unconvince him? Run the incident. That just takes the tension off of being hit by the tank gun. That'll unconvince him slightly. But it should strike you as very strange that you can just recount this incident a few times and it blows up. Couldn't have been there in the first place, could it?

So, what . . . what . . . what are we changing there? We're changing his idea about the incident rather than erasing anything. Although erasure's a better explanation to him. He can envision erasing the energy recording of the thing, but he couldn't envision on going over it until he just tired of the idea.

You'll find the darnedest things. We can run the incident or we can just say, "All right, now get a concept of glory. Now get a concept of nobility."

He'll say, "Wait a minute. Something's happening to me. It . . . it's Just that . . . there's something happening. I . . . I..."

You say, "Well, just go on and get this concept of glory." "Huummm. I don't know whether I like this or not," he'll say.

What are you doing? You're pulling the underpin under all soldiering. The highest level of soldiering happens to be glory and nobility. And what do you find out? When you start running glory and nobility, you find that's it's glorious and noble to get wounded! Ugsggqh! The boys who stand up and get themselves hit by bullets - I think they actually have to reach out and train the guns on themselves practically to get shot.

I've played hopscotch with slugs and . . and that sort of thing and they really don't even look dangerous. They keep talking about your number on them . . your number on the shell and that sort of thing. And so there was a shell fragment lying down, one day, er . . a great big thing and I went over and what do you know, it had the serial number of one of my watch officers on it. Its shell manufacturing number was the serial number of the watch officers - his Flag number, same number - and a . . Japanese uh . . German uh . . numbering systems are English, sane deal. 'we took this doggone thing and put it in a beautiful frame and put it down above his bunk. One night we drop an embarrassing barrage and the thing falls down and almost fractures his skull. I . . I swear, the man had . . the man had to reach up and pull the darn thing down on him: There was his number on a shell all right. There was his number. Well anyway uh . . this doesn't minimize that sort of thing. But what do we find on a battlefield? We find . . my it's anesthetic. The dirtiest trick they ever did was to take the drums and bands out of war. That was the dirtiest trick they ever did because as long as there's that kind of glory around you don't have to get wounded to have glory as a protest against it. And if that kind of glory disappears, then you've got to get wounded. Sounds strange, doesn't it?

Uh . . glory . . if there's no real glory in it and if you think there's glory some place else in this battle and you're on a shore station some place and you don't get a chance to go into battle or something of the sort, you can go almost loopy. It's . . it's bad! That's about the worst place to be in a war is where there's no shooting going on. You . . you want to . . you want to get out to where the shooting's going on just as soon as possible. And everybody knows that. Troops always try to move out - and when they get there, they try to move back! But your basic concept on that sort of thing is a concentration implants - convictions - phony as a seven pound note. Convictions. Con . . that such a thing as glory exists. Yeah, there is . . you can play a game called glory, but it's only a game way up on the Tone Scale. And when you take that out of war, you don't end war, you perpetuate it. The way to . . the way to stop war is to . . to really make it nice and glorious. All right, just . . just make it glorious and then everybody'll be very happy to go around and be glorious about the whole thing and then they don't have to get shot up.

Now this possibly won't become too apparent to you until you work your first veteran who is in bad shape: and the most bitter tirades will come out of this guy on the subject of glory. Why? He knows he's been fooled. When was he fooled: 1936? 1939? 1942? Oh, no, these weren't where he slipped, uh-uh. Way back down the track when he fought his first war - when he . . he fought his first war. Somebody got . . got him all hepped up, uh . . gloria et patris or something of the sort. Somebody sailed in on a white horse and boy, did he look aesthetic and everything and glory and there was a lot of band and music and all the girls said, "You know . . you know we love soldiers," they don't have to go out to fight - "we love soldiers, how about you going and being a soldier?" Glory.

Well, he probably did have several glorious wars and it was all very fine and very noble and it finally petered out to what? 1939-1945. And if that wasn't a nasty, piddling, two-bit little mess I never saw the like of it. It had gotten to a point as far as glory was concerned, of where they wouldn't let you fight. About the quickest way you could get balled out in the last war was fighting. You could really get into serious trouble for fighting. With your own officers and generals. Now you think that's funny, but the object of war isn't even to fight anymore. I . . I don't know what it is: It's . . it's, I guess, to destroy property or . . or, I don't know, or raise taxes or . . people get awfully confused about this.

In the first place, it's all based on a bunch of lying convictions that don't have any basis in truth anyhow. And the concept of its ugliness or the concept of its beauty or the concept of something else is simply a concept based on the basic concept of conviction that such a thing as glory exists.

You'll find a guy all wound up and unwound and backwards and forwards, any one of your veterans lying down here in the hospital will unwind on concepts of bands and glory and so forth. This is very interesting how fast these cases will snap on those two points: Glory - nobility.

Of course, they're being directed in the use of force and they go into war in order to be able to demonstrate force with impunity and then they're restrained from demonstrating force-their sergeants, everybody else, demonstrates they mustn't use force - and they finally wind up in terrible condition. You can look in vain for any further reasons. There's a lot of made-up data resulting from a lot of bad data but uh . . . as far as basic stuff - the basic convictions then are there. So they've got a concentration on glory on one part of the track and they're trying to evaluate what just happened to them on another part of the track and it won't evaluate. Therefore, you'd better pick up the basic conviction and alter it in order to do anything about any of the altered . . . other convictions.

Now I'm not going afield when I'm talking about this sort of thing because essentially all that's wrong is that the person has got his attention snarled up one way or the other. He's stuck on the Time Track. I want to call your attention to the fact that a person to have beingness, has to have space. Space is beingness. That's good theory and boy, that's a way upper echelon piece of knowledge: Space and beingness.

If you think you're short on space you will all automatically become short on beingness. Therefore, put this down . . . put this down: A person is as free in space as he is willing to BE anything in that space. Space and beingness is your highest echelon about space and that one . . . that one contains the technique. That's your first level of application about space. Yes, BEINGNESS. A person is as free in space and has as much space really as he is willing to BE anything in that space. That's very important. If you . . . you . . . you . . . it's one of those techniques that you just got buckets full of data over here and you've got buckets full of techniques and you've got card file systems galore and you would look through them in vain to find out what's wrong with . . . with . . . with uh . . . Augustine Gilflats that you're processing and you . . . you . . . you just can't figure out what's wrong with Gilflats. Don't throw in the sponge: There's your basic security, SELF ANALYSIS, that'll do it.

This is another security: What isn't he willing to be? Because that means that that much space is denied to him. And when you get a person into the horrible situation where he doesn't want to be anything else but himself or in a horrible situation where he only wants to be himself, you've got an aberrated boy right there. How much space has he got? He's got do much space as his body occupies; Or the Freudian alter-ego: as such space as his body and toothbrush occupy. That's all. He could be his toothbrush and he could be his shaving mug and he Night possibly be has gloves, only they probably belong to papa or something. He's gone right there. I mean, he'll just get out any further than that. He doesn't even . . . isn't even willing to be his own breakfast. That kind of belongs to the cook and . . . and the cook . . . that's the cook's breakfast and he doesn't like the looks of it too well. And . . . and . . . and . . . uh and . . . maybe his wife nags him or something Or the sort and he wouldn't be his wife. Well, boy, he's in bad shape If he wouldn't be his wife because there goes fifty percent of his immediate space area, zonk! Right in the home. And if a guy is a Homo Sapiens and if he's living in the year 1953, God hell) us! He's al ready so short on space that he has no attention span that's worth tallying about in terms of potential attention span. So the amount of space a fellow has determines the amount of attention he can demonstrate.

Now, he runs into something in the society which is evil. He says, "This is evil." That evaluation comes down the line, "This thing is bad and this thing is evil," and he goes back from it - zzzrrrr! Well, unfortunately, he went back from just that much space. That's what you

mean by driving in anchor points. The way you get a guy solid and the way you get energy solid and the way you do these various things is to drive in his anchor points.

Stow coo you drive in his anchor points? You show him things which he doesn't want to be. Now one of the worst tricks is just stand there and tell him that he doesn't want to be him, "Look at yourself, mud all over you. And look at your managers and look what you're doing and you know people don't like you. Now I was talking . . . and if you were a good little girl, like . . . like . . . like uh . . . Mamie Gilflats, why uh . . . uh . . . you're a good girl that would be different, but you can't even be yourself, you little mug!" And this person does what then? They won't even occupy the space their own body's in. So they go down below the level of Four, because at Four we're assuming the person can occupy the space his body's in: He can look at his hand and he can say, "That's my hand." He doesn't say, "That's nay hand!!" He says, "That's my hand." See?

A One . . . you can tell the difference between a One and a Four just like that. You say, "Do you own your own hand?"

"Sure, I own my hand!!" That's a Four . . . I mean, that's a One. "Sure".

All right. Get the difference: occupation of space. Now let's look out through this MEST universe right now, each acid everyone of us, and realize the number of things in it that you're not willing to be. Well everyone of those things is space you don't want to occupy.

Now a Four has gotten to the point where he has to concentrate attention on certain things. And that attention is really fixed. His attention is concentrated upon mama who is now in a different space and maybe in heaven. His attention is on grandpa, he's maybe in heaven too (although the neighbors had a lot of doubt on the subject). He's concentrated upon school teaching, he's concentrating on this. In other words, they . . . his attention was dragged out to ugly things and he was told he couldn't be those things so he has to be very alert not to be those things. So he doesn't occupy any space that is occupied by anything which looses anything even vaguely like anything that he's not supposed to be. 'Cause as space decreases you get association. Association's at 20.0 on the Tone Scale, so that means there's less space at 20.0 than there is at 40.0. And why do people begin to associate too closely and what is this stream of consciousness called association? It happens at 20.0 down. And that means when a person really gets down tone scale his energy is condensed and it is condensed but thoroughly. And it's condensed so that he has ridges. It's condensed to such a degree he has heavy electronic engrams, he has thisa and he has thata and he has something else packed! And why is it packed? That's because he hasn't got any space to spread it around on - if he has to have it at all.

So he associates too well. And every time he associates too well, he can look at his wife and realize that's really grandina!

That's what you're trying to . . . trying to fix up in a preclear, isn't it? Misidentification. Well, when a person goes down below Four and below: his attention is so fixed in so many places in space . . . and at the same time he doesn't have any space - he can only be his immediate body and maybe not wholly that, and those parts of the body which are ill are those parts of the body he can't be - boy, is he limited! And you wonder why this Fellow has heavy engrams come in on him. You wonder . . . you wonder why he has a hard time. You wonder what all this stuff is when he talks about occlusion. Why . . . why he . . . can't he see past his face and. . . He hasn't got anything to see out there. There isn't any space out there, he knows that. He has to take his MEST eyes' word for it. So you just ask this preclear, "What things aren't you willing to be?" And then make him mock himself up as those things. That's a fantastic technique.

"All right. Mock yourself up as grandpa."

"Okay. Now do everything grandpa does."

“Oh, no! That old b..”

“Now, come on, come on, come on. Spit on the floor. That’s right. Get yourself spitting on the floor.” Get yourself scratching yourself. Get yourself being mean to everybody in the neighborhood...

“Now, now mock up grandpa out there doing all the things you’d like to do.”

“Oh, no!”

The guy’d practically get ill on this. But when you get through with that, it isn’t that he’s now willing to be grandpa - he doesn’t care. He’s no longer concentrated on that point of space; so he has that much more space. And all these techniques are devoted to that.

Cycle of Action Processing belongs under Four because interrupted cycles of action say, “Stop.” And what is a stop? Stop is at zero and it says, “There isn’t any more space.” So the fellow has been able to start a cycle of action and then one way or another it has been communicated to him he has no more space to operate in. If he has no more space to operate in that means he has no more beingness.

This is death, by the way. This is the upper echelon explanation of how the phenomenon of death comes about. This isn’t death’s explanation; this isn’t data pertinent to death. This is death. Death would actually work out in this fashion: If given that datum then death would be an inevitable result as one of the resulting phenomenon. You see? Space is stop. I . . I mean, no more space is stop. So space, cycle of action, runs this way. You . . you . . you . . you . . you make this test, you know. We start in at the beginning of a cycle and we find we got three dimensional. Get the idea of starting something, you’ve got three dimensional vision. It’s halfway through you’ve got . . dimensions are flatter and when you get stop it’s flat. Isn’t it? Now you can run that test, by the way, it’s empirical data. It was one of the things that demonstrated this technique. It actually . . starting things is three-dimensional and there’s no dimensional in a stop. That’s because one way or the other the person was convinced on this cycle of action that he didn’t have anymore space. If he didn’t have anymore space he couldn’t move of course, because motion is change of a particle in space. So you can say . . instead of saying he was stopped, you could say he ran out of space. How would you tell him he’d run out of space? Tell him he’s run out of beingness. One of the ways of telling him to run out of beingness is to shoot his body out from underneath him: he’s really convinced then that he has run out of beingness. Now he has to be another being; and he preferably will be another being in another space: he’ll even jump over to other families and so forth rather than to go a consecutive line in a family. He deserts his space ‘cause there’s no more space there, that’s all.

You want to know what’s aberrative in a child’s background is: When did . . didn’t he have a bed of his own? No space. He couldn’t be, then, could he? That’s silly, isn’t it? We’re not dealing with logic now, we’re dealing in actual physical manifestations which when applied to the human mind become aberrated thought.

So how do we convince somebody he’s stopped? How do we convince him he’s stopped? We just say, “There’s no more space.” Well how do you do that? You could run him into a brick wall, you know. He’s sure convinced there’s no space there then! That’s . . that’s a good fast way of convincing him there’s no space: Just throw him into a brick wall at about five-hundred miles an hour or something. Another way to convince him there’s no space is to put in a series of explosions all around him. You can’t occupy a series of space in which the body which you own and which you are can’t live. You never add it up, you see, that YOU can live in it, and that you aren’t your body and it doesn’t matter really whether or not there are big explosions going there or not. You value the body.

Now value starts to enter in and evaluation starts to enter in as space begins to get limited. Value is a phenomenon of reduced space and those things which are really valuable, such as teeth, have the least space per particle in them. Oh, you . . . people really get upset when you pull their teeth; they get upset all out of proportion. Dentists have the most beautiful teeth; they can diamond set false teeth and they can do all sorts of things. But you start taking somebody's teeth away from them, they get very upset. It's the most solid thing in the head, therefore the most valuable. Also the most scared. Teeth are really scared. You start running GITA with teeth and you have yourself a wonderful time.

Now, the basic method then of convincing somebody he's stopped is to convince him that he's run out of space. That of course, would end his beingness. So whether you're dealing with a minor cycle of action or a major cycle of action - the minor cycle and the major cycle are related - death is: "You've really run out of space fells, therefore you got no more beingness." Or it said, "Look, you got no more beingness, fellow, therefore you've really run out of space." This is just Stop!

Do you find deaths in restimulation on the track? That's because they're stops. That means there's no space, that means the particles are solid packed in 'em. So if there's all those particles and no space to put 'em in, of course, there's a tam right there on the track. And a fellow has the concept that he can't walk through one of these solid particle things; so he sticks there on the Time Track. His attention units are out there on all those particles and all of a sudden all these particles are gathered up and right here, right close to him. And the second they're right close to him, he's got no space. He knows he's got no space and if you could bring in attention units fast enough a man dies. This is mechanical death. You can produce death anytime just by making a person bring in a spanned, widely-spread attention to a very small point quick.

You can hit the biggest bear in the world in the paw with a British Swift forty-four hundred feet per second muzzle velocity bullet, 22 caliber. You understand that you can take an elephant gun and stand in front of this same bear and blow his brains full of bullets and he will probably still come right on and chew you up. You're aware of that? Heavy, slow caliber bullets do not stop that bear but you just hit him in the paw with a terrific high velocity small caliber slug and he drops dead. That's very interesting, isn't it? You can check this. Hunting uh . . . books and so forth will give you that strange datum That's what's known as shock. It's the shock that kills him. All the attention-ness and beingness that is a bear suddenly is centered upon that hole in that paw and that hole is too small. Bang! All his beingness is in that hole and that paw and he ceases to be. He runs out of space quick. You convince anything it's run out of space and it's convinced it's dead. Well then, how do you convince it that it's dead? You get it to have more space.

And do you know what you've got to do with every preclear? Every preclear you've got? You've got to convince him he's not dead. And how are you going to do that? By giving him more space. Well then to do that, then, you'd better be able to give him more beingness. Your preclear at Four Level is . . . is dead. He knows he's dead. He's been dead for a long time. He's just cheating a little bit: he's moving around now. But he's stuck, you see. Uh, and you'll find as you move him back down the Time Track, if you will move him up and down his Time Track a few dozen times and do it very carelessly and you were using the Whole Track, he'd hang up in a death. Just . . . just inevitable that he'd hang up in a death.

Now, do you keep on processing deaths? No. You'll just keep on concentrating his attention tighter and tighter and tighter and tighter and he can't run an engram. He hasn't got any space to run it in. All the beingness he is is right here and now and that beingness is the Whole Track and the Whole Track's particles are right here and now and he's really concentrated. This person will succumb to a much lighter shock than another person. Therefore he begins to be concerned about his own injuries.

The motto of Four is: Give him more space- Give him more space. And that is done by taking his attention off old anchor points. This is so elementary. This is just. . . that's he been using

for anchor points? The first thing he uses for anchor points is the first anchor points that he had in his youth. He's still holding them, still holding onto them, still evaluating his present environment with the in . . house in which he was raised. That is the most easily accessible and generally obtainable datum from this preclear: that he can get this house. "Yes, I very often think about that house."

"Well, mock it up out in front of you now. Now turn it blue."

"Oh, I can't do that . . " "Well, you got it mocked ups"

"Well, yeah."

"Well, turn the front door knob."

"Yeah, I can do that."

"Well now, let go of it."

"Well, I didn't really have a hold of it, I just had it turning."

"Well, all right. Have it open a little bit. Now have it shut."

"Yeah, I can do that."

"Now you open and close all the doors and open and close all the windows. And then turn the place around and see it from another angle." And boys that is the first time that he . . "Oh, wait, wait, wait!"

You've got to turn his anchor points around? He's still operating, he might be . . now have arisen to the enormous . . I mean he . . he might have gotten up to . . to some . . some completely vast otherwise unattainable height in life, like a clerk-on the ration board, and, and . . and, and still be using . . still be using, if you please, the anchor points of some house that has long since was torn down and another house erected in its place and that was bombed out and they built another house in its place and the whole neighborhood is changed and everything; it's a nonexistent locale and he's still using for his anchor points a newel post at the bottom of the stairs and a mailbox out in front of the house and maybe it's quite specific - maybe . . maybe there's a snowman or something he built there once and he's using that as an anchor point. And those are the anchor points of life. That's this whole life is all tied up in those little anchor points.

How . . how, how big is something? Well, let's see, it's much bigger than the distance between the snowman and the front post, so it's pretty big. How long is a block? The blocks in London are twice as long as the block in front of my house. How big is big? That big. The entire system of linear measurement is taken from those anchor points in his childhood home. Fascinating! You'll learn to handle that childhood home and then make lots of them and then put them behind him and above him and to the right and to the left and da . . da . . da . . to the three dada-and-you-get (inaudible) "To hell with it," he says, "I'm not interested in those anchor points any more." And what do you know? He has more space.

Now, that's the first step. Because you've pulled his attention off those anchor points. He was safe and secure in that area and he hasn't felt safe or secure since. So he's holding onto that area. There goes a lot of his attention. So give him more space. You say, "How . . how far is it from London to Manchester?"

He's liable to do an odd one on that He's liable to say, "You know, it's only a block." He says, "That's . . that's very strange, but it's only about a . . You know that they're . . they're coexistent? Half of London is lapped over half of Manchester. Ooooh, this is bad. I never

knew that before because they aren't actually that way. I know, I've seen a map and I've gone down there and it's quite a ride and . . Ooooh!" This will startle people.

"How far is it between your office and your home?" "Oh," he'll say, "wait a minute. Heh! I know it's a lot longer than that because I ride it on a bus every morning and yet they're only that far away."

In other words, his idea of spatial dimension agrees with his idea . . general idea of space and when you ask him to get mock-ups on this basis he gets what's his actual concept of space and that means there isn't much of it. He goes out into the MEST universe and plows around and rides here and goes there and does this and does that and he protests these long distances between his house and the office. Why? Because he knows the distance isn't there. Actually it isn't there, but he . . he . . conceptually . . actually he conceives them to be very close together. And he protests. It's . . it's an imposition upon his credulity that they're actually that many miles apart. He knows they're not. Conceptually, to him, they're right close together. His anchor points are all jammed!

Now the main problem with a Four is that he's using everything and anything for an anchor point. He's taking his cue about space from everything. He makes all kinds of mistakes on the subject of space. That is not . . not in putting things around, but he'll lose things fairly easily and get rather frantic about finding them again. Now he overlooks such things as . . he . . he generally by the way . . his time is two feet to the left or something, or yesterday is uh . . uh . . five inches above your left eyebrow or something like that. Or he's got spatial upsets about time. He's got havingness and space all mixed up. That's because they're jammed, they're getting too close together, his particles are too close together.

So what . . what's your main . . main object then in processing him? It's to get these darn anchor points scattered out where they belong and give him space. And you can make him hold anchor points out there or tear up old anchor points. Now he's using bodies, he's using actual milestones and bric-a-brac. He's using uh . . incidents which have happened to him, he's using anything and everything you could think of as anchor points. Everything becomes an anchor point to him; he long since ceased to get frantic on the subject of anchor points.

A One, by the way, will get very frantic on the subject of anchor points. Every once in a while you get . . get a One and you say, "Now, all right, do this and do that and such and such is the..."

He says, "Wait a minute. I'll have to put my anchor points back there again."

You didn't even . . he . . i.e. doesn't call 'em anchor points maybe. You . . you . . you . . he said, "I . . I have . . don't you know I mean, I have a couple of bright . . bright spots and they came together for a minute when you asked me that." He'll actually . . he's actually using anchor points: they aren't something mythical I invented. A . . a One will, every once in a while, get quite frantic and put those things back again and orient himself . . reorient himself on something that happens.

But a Four's been in apathy on it for a long time. Anything that shows up is an anchor point. He has somebody he's lived with for years and that somebody stands in front of him most of the time or sits in front of him or when he sees that person that person is in front of him and he tries then when you ask him to get rid of that person or do something about it, he tries to move that person. He's never moved that person! That person has been chronically there, in actual . . in real existence that person is there. It's his wife, let's say, and she sits at the table and lies in bed in front of him and when he sees her she's in front of him. What's the only thing you can change there? You can change the environment. The anchor points in the environment can be changed all over the place. He sometimes if he's lost his wife or something like that will have a chronic vision of her - always there or a chronic occlusion on her. That means that she's always there right in front of him. He's . . it has never occurred to him that she never shifted from that position with relationship to him but the environment

shifted all over the place, Those anchor points shifted Get him to shift those anchor points and all of a sudden that occlusion will go away. And in the various rooms: “Now see her in a palace room, now see her in a theater;- now see her here; now see her there; now see her on a snow field; now see her walking on water; now see her.” And all of a sudden why he’s got enough space surrounding that object so that the object will blow. He expects the object to sort of carry itself away or something. He’s . . he’s not sure how he’s going to get rid of this occlusion or this person that’s always in front of him. He’s . . he’s not sure at all of this. You shift his anchor points with regard to that. She never moved with regard to him, but the anchor points moved all over the place.

So we again come back to the problem. The problem of Four is a problem of anchor points. The problem of anchor points is a problem of fixed attention. So you got to repair that on a Four Level before you’re going to do too much in the line of processing.

Let’s take a break.