SOP 5 LONG FORM STEP IV - GITA (continued)

A lecture given on
21 January 1953

This is uh . . second part of the evening lecture of January the 21st, continuing on Step Four.

Step Four is given in the Short Form. It can be followed exactly and in a Short Form. But here's some additional information borne out of experience in its use.

What is an object?

An object is an area of particles in a condensed space. Value aberratively - is determined, to a large degree, by its density and its aesthetic. There is lead, which is almost as dense as gold, but it is gold which holds the eye. It's almost as if one mass of particles says, "Have Not," and another mass of particles Says, "Have." And those two masses of particles will go together with great ease.

Black and the white consist of: Black equals Have Not, white equals Have. A mass of white particles - colored perhaps slightly - say, "Have," and a mass of black particles - equally dense - will say, "Have Not." You get these two masses into conduction one with the other and you get a flow.

The problem of flows is the problem of terminals. And to have a flow you have to have one terminal which is a Have terminal and another terminal which is a Have Not terminal. Now this black particle idea and the white particle idea - very fascinating, subject to a great deal of controversy. (Anything that's subject to that much controversy isn't there, believe me!) But people who are short on space have assigned a high value to some object.

Value on an object, either to Have it or Have Not value - that is to say, it's . . it's dangerous is a Have Not value; it's desirable is a Have value - gives an equal amount of fixed attention. In other words, one can fix his attention on a dangerous or undesirable object and fix his attention upon a desirable or helpful object equally. That's quite interesting, isn't it? They have two different effects, however: the Have Not tends to come in on the person and the Have tends to leave. There's a difference of behavior.

Black and White Processing is creating an interesting flurry in the States. They finally learned about it in the county next to Phoenix. Word goes awfully fast. I've s . . saw quite a bit of correspondence, one way or the other, about it. Auditors writing auditors with stunned exclamation points in their letters and so forth: Black and White Processing works! Well, of course it works. The funny thing . . it's very old now, very old.

Uh . . when you size up the whole problem of terminals you're sizing up the problems of locating terminals. And why do you locate things? That's because you conceive them to have a value or not to have a value. That is to say, they . . a value, then, as dangerous or a value as . . as helpful or a value as undesirable or as a value as desirable. So a person locates sasses of black and masses of white on the track; and you'll find him desperately holding on to one or the other. He'll be concentrating on one because it's terribly dangerous - black - and he'll be concentrating on white because it's very helpful and aesthetic and desirable.

You'll find a preclear, every once in a while, floating around in a cloud. He gets these white particles and he feels very peaceful whenever he can float around in this cloud. Then he all of a sudden he isn't floating around in a cloud, he's in a black mass or something.

Well, if you turned a person around on this evaluation and made him believe that everything white . . everything white . . everything white was enforcedly and have to be kept and desirable and everything black had to be gotten rid of, you'd . . you'd get him quite upset.

Now you could turn him around the other way and make him believe that white is something you got rid of and white was really dangerous. That's by mating white objects hurt him, you see, like . . like . . there's your electronic incident. Uh . . white is desirable, but it hurts him. And black is something desirable because you can get lost in it and nothing can find you on it. And you'll find him holding onto black and trying to get away from white, but white's really desirable so he really wants white. There's your big maybe.

Well now you get all sorts of manifestations in the body. You have various areas of the body which a preclear will conceive to be white and conceive to be black. If you have a preclear who has been in communication rather continually with another being and he's had a flow between himself and this other being - communication lines - one fine day he loses this other being. What's he do? He needs two terminals. The basic unit of this universe is Two. You've got to have two terminals. Well, so he makes two terminals in his own body and you get the basis of schizophrenia. And he can see his body as being white dad black and then he'll start seeing other bodies as white and black - half white and half black. And he'll put his hands together and he'll get a discharge from his right hand to his left hand and so forth. You'll get this . . he'll compartment up his own body in order to have two terminals. You see? All . . all of this is . . tells you that there's an upset about particles in space; that's really all it tells you and that's all that's important about it.

And the way to undo the upset is to get a person into a position where he's able to use anything for an anchor point or get along without any anchor points. And then he's completely free to have space. And how do you cure him then of bad anchor points - you know, condensed space where pain existed and he wasn't supposed to have it and he didn't desire it - or holding on to good anchor points . . how do you cure him of this?

By drilling him with every conceivable kind of an anchor point. Starts out with the old home: You get him so he can handle all known kinds of anchor points. That goes into houses, of course. He'll know all kinds of houses and he'll drill with these houses and it goes into all sorts of things that you can use.

But basically, all these things are energy, aren't they? An object is condensed energy. This is nuclear physics. Anything converts and gives off energy and so forth. An object . . a solid object is a relative term that goes from all space with no particles in it as not solid but the second you got two particles in it you have the first definition of objects showing up. So you could have a billion cubic miles of space with two particles in 'em and you could call that an object. Or you could have one cubic centimeter with ten to the ten-billionth power particles in it and you could call that an object.

So a definition of object is kind of slippery, isn't it? But it does tell you this: that you desire your preclear to go up scale in terms of objects. So your bottom scale processing would be in terms of what we call, in common parlance, solid objects; from that up to loose fluids, liquids unsolid objects. See? That's starting there around 20.0. Bodies in action around 20.0 are very unsolid; they're insubstantial. And a body which you would mock up initially and originally would probably be very, very insubstantial. Your mock-ups as you start on the track are quite insubstantial and then they get more and more substantial.

Now uh . . of course there isn't any particle there; there really isn't . . hut there's a terrific agreement on the existence of these particles and there's all sorts of things that are agreeing that they are things and that they are foisting off on you the idea that they're objects and so on and every . . everything's got this in it. And there some of them are saying, Have Not, and some of them are saying, Have, and you . . you can get very much bogged down in all this. And it all . . at Four, Five Steps . . it's just a . . a horrible confusion really. At Four it's not too much of a confusion. By the time a guy gets to Step Five, which is Black and White Spot Control, boy he's really in a confusion. Objects, what . . what are they here? Are these anchor points from the past or are they mine or are they somebody else? Everything is hanging up on everything else and you're getting a terrible snarl. And the keynote of that snarl is: There's no

space in which to unsnarl it. Everything has to be in this small area because there really isn't any space.

You get some preclear at Four just to hold his eyes out in front of him. (You see, he could do that very easily at Three - he could hold uh . . any anchor point out in front of him. That's a test: Can this person keep an anchor point stable and can he perceive it clearly? And then he goes ahead with spacation.) But at Four this thing is erratic. Well, you make him hold his eyes out in front of him eight yards or something; make his eyes go way out in front of him: just hold 'em there. Ooooooooooooh! Just horrible things will happen to him. He gets . . he gets somatics and he gets all sorts of things because you're telling him to change his space. Well, it's very odd that you can take a person at Four and make him change his space that easily. The consequence of changing his space carries with it an enormous amount of liability in terms of somatic.

A somatic is occasioned by two particles in proximity to each other in such a way as to make an undesirable condition. A somatic and pain basically is a concept, not an actuality. But is occasioned, first, by the concept that there are particles . . that there are . . there is space and that there are particles and then these particles are too close together and that it's stop because these two particles can't be shifted anymore. You get pain as a result of that.

So he's in a condition there where when you tell him to handle a couple of particles, any way he handles these particles he's liable to get pain. And the reason why he doesn't want to handle particles is when he handles them he gets pain. That should be very clear to you.

You start a person at Four, and particularly at Five - much worse than Four - and start him handling particles and if you make him persist in handling particles and having them appear far apart or far away or something on that order, he's going to hurt. It won't kill him fortunately. If he starts to believe that it's going to kill him and that it's absolutely certain, he's at Five. And if he can do it and you still have a live body on your hands: he's at Four. This is an empirical test which is not recommended in auditing.

Uh . . now why . . why couldn't the whole universe fit in your head? It can. It can! How would you make it fit in your head? Well make a fellow see his eyes out there, at . . at . . first at eight yards or . . first at two feet and then at eight yards and . . and then out a cou . . there a couple of hundred yards and start stretching his eyes out to infinity. Just mock his eyes up out there. He'll get some interesting results as a matter of fact. You see he's in his head and it's an area of condensed particles and the body is very valuable because of its condensation of particles and also because of Its mobility and a lot of other things. When you first start doing this he'll set up flows because he is fixated on locating things in space. He . . he's got . . just got to locate things, that's all, he's just got to. And the keynote of this is he's been convinced there's a scarcity of particles so he's holding particles together. And below that he gives particles away because he's in apathy because he knows he can't hold them. All this is covered in the Philadelphia Tapes.

So what do we find? We find the concept of scarcity underlying this. There's too much scarcity about this. There's so much scarcity about that that one . . there's so much scarcity about Item X that one would waste it and throw it away before he would consume it! Can you imagine anybody with that idea of scarcity? Yes, well you'll see it show up in a preclear. It is so valuable that he is in such utter apathy about it that if he got it he just might as well throw it away because it couldn't be anyhow. And the only way you could convince him that it is is let him do what he would normally do with that article: that's waste it.

If you gave somebody down here . . if you walked . . stopped somebody on the street and gave him a hat full of diamonds, they probably wouldn't consume them in any fashion or other, they probably wouldn't sell them or get money from them or do much of anything else. They'd probably kind of go and give them away and maybe they'd give them away to the damndest things, or they might even go and dump them in the sink. I don't know whether you

could make a test on this or not. I couldn't afford to just now. But uh . . you'll see this work out in processing.

You'll find a person, for instance, is . . well, let's take an actual case, let's take milk. The person has an idea of uh . . milk: Couldn't drink milk. This person's got a little bit of an allergy and they can't drink milk. That's isn't because milk's dangerous because milk's too scarce! It's awfully valuable: It's white, isn't it? And uh . . it uh . . it's just . . just so scarce that they . . they just . . .

You'll find out that they . . you first give them some milk and they can eventually get some milk as long as you'll let them pour it down the sink. And then you can give 'em some milk and they'll give it to everybody else in the house. And everybody's got to have milt and then you . . you can provide milk and you can have tank cars coming up full of milk and in mock-ups and, oh boy, do you have to start laying it on! And finally you're able to get them to take one drop of milk themselves. It's so valuable that they couldn't possibly consume it. They got one drop of milk and then they can take a glass of milk and finally you can have everybody starve to death because they have no milk and there's just one glass of milk left in the world and if it's sitting on the table in front of them they'll drink it! You go up the . . higher up the tone scale and they just say, "Well, I'll just create more milk." You . . you get the manifestations of give and take there; there's a . . there are particles . . there's a fluid.

Uh . . you start in on a fluid on a person who is pretty far down the scale, you're going to have a rough time. You've got to start out on this person with objects. You start handling fluids, you start handling particles that are loose and with space between then and they can't handle space so they're going to have a hard time handling this. So you start in the theory not otherwise on . . on these tapes - theory on Step Four, in Give and Take, is: Get particles in solid form and handle them the solider the better and then graduate from that to particles in looser form. This would mean that you would wind up with this person handling gases.

If you give somebody at Five and you start giving then Give and Take too quick and you tell 'em, 'Get air," you will practically kill that preclear before you're through. You're asking them to reach for an object which is at 20.0 on the tone scale: It's a fluid . . it's an . . even a fluid to the point where it's an invisible fluid. And . . and there, there they just get into terrible condition trying to handle this fluid. Just grim. Air. You'll have them lying there and gasping.

You say, "Put some air in your lungs. Now let's get the idea of air and put some air in your..." I won't do it to you. You'll have to have 'em mock up big machines and tanks and containers and . . and. and domes that seal in air and all that sort of thing and they'll . . you start that process of Give and Take - giving away air and taking in air - and they practically gasp themselves into oblivion. You'd be quite amazed. That's because it's a fluid.

You start in with milk on this preclear. No, no good, no good at all.

So what? They will consume an engram - solid object, close packed particles - before they will consume flowing energy. It's interesting, isn't it? That tells you that somebody is . . although Four, Five, Six and Seven, when they start to pick up energy, will allow themselves to have only the least desirable and most solid form of the actual energy which they conceive themselves to be surrounded by. They'll give it away If it's good energy and they'll take it if it's bad energy. So you'll find these people will just wallow in engrams. You start showing them up engrams on the track and, my God, they'll pick up more engrams in less time and they'll get more and more and more engrams and they'll get heavier and heavier and heavier engrams. You start giving them flows and they can't handle a flow too well and the flow . . they can feel these flows running.

Why are they feeling a flow? Because they're at a level that'll handle a solid object, not a level that'll handle a fluid. And it has to be a fluid to flow.

Now you get the gradient scale? Down 0.0 you've got the solidest kind of a solid object there could be and just a little bit above that you have a less solid object and above that you have a less solid object. This is the Have or Have Not object. And a little bit above that you have even a less solid object, Have or Have Not, and above that . . finally you get up . . well up and you start to get fluids. Gaseous objects.

These . . these people who favor clouds and that sort of thing they're not at 20.0 when they start favoring clouds, by the way - that's still a pretty hard-packed object.

You want to make a preclear good and sick at uh . . 4.0 or 5.0 on the tone scale? Start him handling - and by the way, you can do this technique and should - start him handling vials of energy - little vials of energy. Evidently somewhere on the track somebody convinced . . convinced us that capsules of energy were terribly important. Preclear would get inside of them as a thetan and be surrounded by energy. Oh boy, lots of energy and go on a big binge.

Well now your Give Away Case . . you can create those vials in them and give them away. He can give them to everybody, he can waste 'em, he can throw them away, he can do anything with 'em. Now you'll find that when he creates it, the energy might be nice and bright red or nice and bright green. This is a vial of energy, good solid, good sensation in it and everything else. Sounds wild, doesn't it? It'll make your preclear. sick as a cat. And you get this vial of energy all right and it'd turn black the second it comes into conjunction with use, it turns black and gets kind of solid - he's bringing it down tone scale. Flow a person could have consumed enough of these vials of energy to be himself a black mass of burned up energy. He's got the idea that energy burns up, you see? And so he then can't be reached anymore by this energy.

Well you can make him create the energy and give it away. Or you can have the thing box these vials. This is important, vials of energy on Give and Take Processing. It produces an astonishing result on your preclear vial of energy. So you . . you . . you have him mock all these up, if he's low on the tone scale, and give 'em away and have 'em taken away and thrown away and wasted and anything else. And he'll finally get up to a point where he can . . he can't get enough energy. Then he'll start to take them in. Then you've got to mock up all kinds of energy vials and capsules and tanks and so forth around him in such a way that he can take in this energy. Finally he'll get upscale to a point where he doesn't care to bother with it anymore.

A preclear. who cannot himself generate energy is up against this one: that he thinks he has to be given energy to consume it and he thinks the energy belongs to somebody else and he thinks it's some kind of an object particle mass - that he has to consume. As incredible as that one may seem it is the basis on the thirst for a preclear to run electronics. You'll have preclears that'll have an absolute thirst for electronics and they have an absolute thirst for running engrams. They would prefer to run a bad engram with lots of somatics in 'em to none at all. They would . . they would rather, rather than leave engrams alone they would rather run a black engram. They are just on that level of energy consumption, don't you see?

Bad energy is better than not having any energy. And they're at a level that has to take energy in a solid form.

Now, basically, food, diamonds, money, bodies, houses, anchor points are energy particles. So you're working up to the point where your preclear can consume exteriorly created energy or create energy and give it away in terrific abundance. And if you want to cure scarcity along any lines of objects or fluids or items so forth: get up there and cure energy. Until they are convinced that there is an abundance of energy through mock-ups, they are going to contract their space down in order to make sure they have energy particles. And they themselves will hold that space contracted.

Why?

To hold on to energy because energy is valuable. And the harder packed it is the more valuable it is. And the harder packed the Have Not energy is the more dangerous it is. And they will get to a point where they will take this hard-packed, black energy and they will use it in which to hide themselves; and they will use it in all other forms, and so on.

But we have what?

We have a psychosis - and I use that word advisedly - on any Homo Sapiens at whatever step or whatever level of the tone scale on the subject of energy particles. And that psychosis, the desire for these energy particles, makes him aberrate the only thing which permits him to be: Space. He will abandon space because he's already on a give-and-take basis on space to where he will waste space or give it away or not use it. So spaces ceases to be important to him to the degree that energy's important; and if he has to choose between not having any space and having some energy particles; believe me he'll choose the energy particles. He's at that level on the tone scale. And there's Homo Sapiens right there, bang!

Now Give and Take Processing then works toward curing uh . . Spacation; at Step Three gives the person space. And Step Four, GITA, Give and Take, works to disabuse him of any necessity to have an energy particle of any kind whatsoever; and it does it by mocking up things and giving them to him and . . and having . . having, that is, say, having him mock up things and take them in and then mock up being given all these things and mock up wasting them and mock up having them and mock up hoarding them and mock up until he finally gets the idea there's an abundance of energy particles. Of course there's an abundance of energy particles! Good God, there aren't any so how could there be anything but an abundance. And so a person on something that doesn't exist can be completely convinced either that it is terribly abundant or terribly scarce.

Capitalism can exist only by spreading and utilizing the theory of scarcity. It . . it . . it moves on that basis; it's its modus operandi. And that's what your Red Hot finds wrong with capital. He doesn't quite know what's wrong with capital, but he . . he knows that everytime capitalists get along why everything gets scarce. And he objects to that. Rightly or wrongly! And so . . he gets down on capital. Capital always cuts its own throat. Always! There will . . inevitably in any society where capitalism takes hold there will come a time when they're mowed down in mounds, just as happened over here in Germany not too long ago. It did happen over there. The state, all of a sudden, became the only capitalist: they said, "This is an awfully good business, we're going to create the only existing scarcity."

The effort of a state toward socialism is the effort of a state to cure itself of scarcities. And the only thing that defeats socialism is the perpetuation of a scarcity by a few. In order to do what? In order to control. If you can create a scarcity, you can control. Therefore, all socialistic principles are fought violently, with blood, by anybody who is trying hard to control, because they can only control by bringing about a scarcity.

I don't mean to turn this into a political rally or a Hyde Park talk. But when you see what the philosophy of scarcity can do to a preclear., I'm afraid your politics are going to do a sudden level-out. I won't say they'll level out at socialism or level out at communism or level out at anarchy or level out at capitalism or level out in any ideology that we've had before. They're probably going to level out into good sense and then we will have, for the first time, a workable political system. One doesn't exist at this time, by the way. There's no such thing as an even vaguely good, self-perpetuating political system. Everyone of 'em contains enough flaws in terms of scarcity and control to spin itself in. There are some much better than others. And those which seek to get a people to provide for the people have a better chance of survival than those which seek, by a few, amongst the people to create a control of the people by creating a scarcity amongst the people have a lower survival value.

There are many levels of these things on the tone scale. And to start talking about politics and then go off into a description of existing Ideologies would be very silly. But to start talking about the relative scarcity or abundance and the idea of scarcity or abundance held by a

government will tell you immediately what's the tone level of that country and what its future will be. You can guess. You know where it's going to change, if you know these factors.

Now that becomes important to you in a preclear because your preclear is essentially a government of a very vast number of subjects. And when those subjects are out of line they're in bad shape and this preclear's in bad shape and he doesn't get free of these subjects; he is trapped by these subjects, these cells.

Once again we're talking right along with Book One, DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH, about the Reactive Mind. What's the Reactive Mind? It's in the cells. That's right.

What are the cells? Well, they're evidently sentient beings at such a vast and astronomically large number that it would stagger you if you tried to interfere with all of their functions and regulate each one of them personally. But you can command them as a whole. Your ability to command that group is your ability to be, your ability to provide space. And you yourself, actually, are a political leader.

What is your political ideology towards your body. That is established by: how much scarcity and how much abundance do you allow this body? You see you could bring a body under control by creating a scarcity. That's possible. Food dieting very often does this. But it shouldn't be looked into any . . much further than the creation of a scarcity - a selective creation of a scarcity.

You get somebody and you want him to slim down. Well, do you know that you could diet somebody who was fat and make them much fatter? They're fat on a 'give' basis. They're . . they're . . they're fat, they've collected all these things, they've held all these things and then they've lost too much in life and so they've just gone into apathy on holding and they'll waste everything that comes into them. They'll get fat. And you could feed them, less and less and they conceive there's more and more scarcity and so they get fatter and fatter.

Another person, a little bit higher up the tone scale, you start taking the rations and shoveling them into him with a steam shovel and they get thin. Why?

They get disabused of the idea there's any scarcity of this stuff. They say, "Well, let's just get on about our business. Let's get organized. There's no reason to be ha . . upset about this.

Now you're doing that in processing with a preclear. Your goal . . your goal is to cure them of any idea of scarcity or abundance of energy. I'm just blanketly . . cure them of ANY idea of scarcity. Because it's a concept and an idea and it's an aberrated one. At Four your goal is to disabuse your preclear of any idea that energy is a vital thing to his being. Because it isn't. Beingness is space, it isn't energy. You want to know how can he be interested? I told you once before: It's the conflict between having an audience and not having an audience, uh . . not having to bother about bodies and bothering about bodies and . . and on that cross it sort of sticks as a maybe.

But do you know that you can . . you can take sensation as a concept, not as an energy flow? And do you know it's a higher sensation as a concept? What's the most exhilarated you've ever been in life? It's probably the moment you had an idea about something. Well, brother, I'd like you to find me some energy particles in that one. What . . what's the most excited an artist ever gets? He . . he . . does he get that excited . . does he get that excited because of sex, because of something or other? No, he doesn't! Uh . . as excited as he gets about the great picture which he's going to paint. He doesn't even see it yet. He hasn't even mocked it up. He's just got this idea he's going to paint this great picture: Rrraawoof! And . . and there it is. And he's going . . no energy particles in it. Where . . where do you get this sensation is energy particles? That was the first lie!

Now, therefore, Give and Take first addresses, for the person low on the tone scale solid objects and moves as fast as possible into fluids and moves as fast as possible from just general fluids into energy itself. And just Give and Take in any way that you can get up there to processing out this thirst for energy and desire for energy and desire for particles and desire for . . and inhibition of particles and . . and enforcement of particles and . . and energy flows, so forth.

Why do you smoke? Very simple, I smoke 'cause it amuses my cells. If I disabused them of the idea of uh . . energy I wouldn't have any body.

And your eyesight is so darn bad! For instance, you think I stand here on the stage and lecture to you. If you brought in somebody off the street, he'd swear I was here on this stage. I'm not even vaguely here! If I knocked out . . if I knocked out desire for energy out of the body, it'd be very amusing: I wouldn't have any body! 'Cause these cells would all suddenly say, "Anchor points, anchor points! Well, they drove in my anchor points. And what the hell's going on here, I mean I didn't have any anchor points to drive in. How interesting. You mean I've got nothing here but space? Oh, that's beautiful. I think I will go be a Texan, or something." And one of the liver cells would leave and uh . . so on. I mean uh . . frankly, it sounds very extreme, very . . very amusing to you.

But that smoke that comes out of that cigarette looks very like the first energy in which you were paid way back on the track! It looks very like it. You just get the idea of sitting in the midst of beautiful pyres of smoke as they come up. You know, you could . . you could do that for a while and you'd get, "slurp!" Oh wonderful, wonderful! Now uh . . you . . you know that. And when you smoke it doesn't matter whether you're smoking...

By the way, a fellow conducted a . . conducted a test on this one day. He put a whole bunch of people in a . . in a . . a tank, great big tank and cleared all the air out of the tank and made nothing but fresh air in the tank and then gave them pipes and gave them cigarette holders - all empty. They put 'em in their mouths. And then pumped warm air in so that we had a pool of warm air in the center of the tank; and then shut off the lights and there wasn't anybody in there that couldn't tell he wasn't smoking. It was an actual test that was made. And then he varied it in such a way as to give some of them actual smoking equipment and some of them not actual smoking equipment. They couldn't tell the difference: Nobody could find out whether or not he was smoking the - second the lights went out.

So if you don't think . . if you don't think that smoke is an illusion. A blind man, for instance, seldom gets much pleasure out of tobacco; he can't see it. So if you think the poison contained in the nicotine does something or other and so on: nah, it doesn't do anything. You can put ten times as much nicotine or one-eighteenth as much nicotine, you'll do the same thing.

What is the effect? The effect is to tell the cells, "Energy is exterior to you and energy is here and it is coming in through the body and is present here and, therefore, you're under control because you're dependent on exterior energy to yourself so don't go generating any." And naturally a person very often will start smoking and get terribly tired. Get up bright, fresh, cheerful in the morning. Ha! Ready to lick the world, you know? Reach over there, get that cigarette, light it. . . nnrrr.

Quite often the preclear has never added these things up. Why does his perceptic level go down right after he lights that first cigarette? It's energy, that's all. It's . . it's telling him that energy is exterior to him and that he is fed energy and it keys in the earliest part of the track and the earliest part of one's beingness, just to that effect. Energy is exterior and you've got to look elsewhere for sensation than in yourself. 'Course you don't look 'in' anything for sensation.

Do you know one of the most . . most delightful experiences is recovered in Step Three. We're not without sensation slap-happy material here, by the way. There is plenty of

dynamite in Standard Operating Procedure, Issue V. You just run it off in its Short Form and you'll see some of the doggonedest things happen to a preclear and he will get the strangest sensations and adventures.

You start Three: possibly it's the first peace or happiness which this person has experienced for years, he will find, by doing Spacation in Step Three. He creates some space and there's nothing in it. Boy, that's really wonderful. This is the sensation he's been striving for and looking for for just ages and suddenly there it is. Interesting. If he does a good Spacation that's the sensation he gets out of it: peace, abundance, timelessness, all very fine. As a matter of fact you could probably go off and leave him there on the couch with that piece of space and come back hours later and he's still perfectly happy about it.

If he's nervous or restless about it he hasn't created any, he's got particles all over the place and he's got flows and the anchor points are unstable and so forth. In other words you tried to do Spacation with a fellow before you did Four; and Four or Five was desperately necessary on this preclear before you did a Spacation. You have to cure him of energy particles and the use of energy particles and the scarcity of energy particles before you can start getting him to construct very much space. See?

He'll hold on to those energy particles and pack 'em in tight and you'll notice this person assigns values in the strangest ways. Four and Five, it . . it'll be values assigned in various ways. You'll have the darndest time processing him.

Take money, for instance. You can start giving somebody GITA on money and boy, you'll have to have him mock up the whole room and the whole street and give him the deed to the United Kingdom before you can make him burn a ten shilling note. And then he finally will burn this mocked up ten shilling note. That's fascinating. And then maybe you can make him burn the second one after you have filled up all the cargo ships in the Thames with money. When he's made sure that they're all full of money, get that next.

Money could be called an attention unit of a society. It flows through the society in sort of mocked up . . they're really attention units that flow through the society. If you don't believe that, if you want to make a lot of money just attract a lot of attention. 'Course if you attract the attention on the Have Not basis, everybody'll take the money the other way. But that's all right. Uh . . now, concentration of attention is concentration of a particle. What's attention? We've always talked of attention units: Any time a person fixes his attention strongly and irrevocably upon something, there are particles involved and the first manifestation of them are particles which are anchor points. So you cure people of anchor points, you cure people of particles. Low level material, then, as it goes up the line, takes a hold of solid objects without too much . . any more attention to anchor points than those which are actual MEST anchor points - like the front doorknob and . . and the newel post at the end of the steps and that sort of thing. They . . they're really solid MEST objects and those he is using for anchor points. And teen as you go on up the line by the time you get him disabused of the ideas of energy he will start using a particle only when he wants an anchor point. And then he can get particles and scatter 'em around and use 'em along that line. His entire evaluation of existence will change.

Your preclear who is at Four and at Five is at "Stop!" Now . . he's out of space, in other words. And his space is pretty jammed up. That's "Stop!" You wonder why he's stuck on the time track? Well there's no other space to be in and there's a scarcity of what? Scarcity of space. So, therefore, there's a scarcity of beingness, isn't there? And you've got to go up through and cure a scarcity of beingness before you get this person up there to a line where he is perfectly free to be many of himself. The only really safe thing to be, hanging around a universe like this, would be a couple of thousand people.

Don't think, by the way, if you were in good shape that you couldn't monitor a couple of thousand people at the same time. You wouldn't have to have 'em On a regimental front

anyhow, either. You could, if you wanted to. It would be amusing for a Saturday afternoon anyway.

Now, your road then on GITA is a simple one. And it's anything that shakes him loose from anchor points on the idea that the particles are more important than the space.

A person at Four and Five thinks the particles are important, the space isn't important. His whole attention is on particles. A person who can have a Three done on him still thinks space is desirable. A person at Four doesn't think it's too desirable. He's wasting it or he's got it jammed completely or he doesn't think about it at all. It would be a brand new thought to him, maybe, if you start him working with GITA and you . . you say, "All right. Now let's . . let's mock up women. Start mocking up women now. All right. Let's mock up a few hundred women, a few thousand women. And let's just mock up a few more women and..."

The guy says, "I uh . . I don't know . . I . . I can mock these women up all right. I get several of 'em, but I . . I don't know, they . . they just seem stuck right there."

Well, that is a condition that isn't covered in the other tapes. The normal course is that he can mock up women and stuff 'em into his body and his . . place of his body and he can mock up women in his body and have 'em walk out away from him; or she can mock up men and stuff 'em in as though she were the man, and so on. And just on and on and on. Or turn around and make 'em walk away and they'd just go on walking away. That'd . . that'd be a very, very smooth working case on GITA.

The next level that you run into - of trouble - is they start . . you mocked them all up and you got a lot of 'em packed in, now you make 'em walk away and they get out there a hundred feet and they can't go another step this fellow can't get a woman to walk another single step beyond a hundred feet away. All the way around him in a circle he only lets a woman get a hundred feet away from him and that's as far as he'll go and he can't make her go any further. So . . so you obviously got to make more women. And if you mock up enough women, or enough men, you'll eventually get where you'll let one of 'em walk away. You . . you . . you . . you've mocked up eight million six hundred and seventy-five thousand women, and he will finally let this . . this worn down old hag, with no teeth, wander off.

Now he'll get 'em out there, if he's on a take basis, and he . . he will get, or she will get uh . . this person and, a person will come within about . . well, he'll let 'em get within about fifteen or twenty feet and he can't get 'em any closer than that. They don't stick there; I mean, he can get them walking out again or he can get 'em out further, he can get them walking out easily but when he turns 'em around to make 'em walk back toward him again they just don't come in, that's all. Well, the . . the thing there is: you just haven't given enough of 'em away, you haven't wasted enough of 'em to prove to him that they exist. So you just waste a lot more. All right. Have a lot more walk away until they can walk in.

Now this condition that is not mentioned - it was sort of understood that it exists - would of course be, if you had an inflow - which is a take and an outflow - which is a give - you'd also have a null. You'd get somebody who would get 'em stuck someplace. When he could mock up women, he would get 'em along a certain line and they wouldn't move in and they wouldn't move out. That's a null, gets no action.

Well, technically, this doesn't fall into Step Four. That determines a Step Five. He can't make these women walk in. He can't make these women walk out. Or she can't make the men walk in, can't make the men walk out away from 'em: they just stick. He gets 'em, they stick, and that's the end of that. Of course you haven't got any motion possible there, have you? So this person is more thoroughly stopped and is even more out of space than person at Four; so that falls into the category of Step Five.

So when you start to do GITA and you get this . . you get this manifestation. You're using these objects and you're creating and making women walk in and creating and making men

walk in. You're creating castles and having them move in and move out. As long as a person can move in or out these things and gain them on up the line and get things more and more fluid, more and more fluid - of course, a house, you see, and castles are very, very solid so that's one of the first things you start in on and that's why the Step leads off with a house - you get them way on up you'll eventually lead them right straight on out by handling energy. And they handle energy . . I don't care whether that's in terms of explosions or otherwise: you don't have to worry about that. It's just their desire for energy and their desire not for energy and you may put the energy in capsules and you'll get the doggonedest reactions you ever heard of. You cure them of energy, in other words.

All right. Now we start in this preclear. at Four and we've got an additional test. He, yes, he can mock up his home, he can really change it just a little bit. Now we say, "Now, move it!"

Uh-uh! It doesn't move. We can't move it a few inches to the right and a few inches to the left and we can't move it in closer can't . . Na-ah. We've got a Five. Now you need that datum because it's not elsewhere in the tapes .

What is the difference then between a Four and a Five? The ability to move something, the ability to get things to move. Give and Take Processing falls into a null with this person and these things do not move after they are mocked up. Jawohl? Very simple.

So we get into a Five and the Five is the case that can't move anything anywhere or things have a very definite tendency to stick and stick very hard and stick very solid. And where it comes on a case level that you've got one of these sticks, of course, what have you got? You've got a Stop. This person is even further out of space than somebody who can do GITA; they're really out of space. What is . . what is Stop: Stop is no more space. Stop is also stuck and stuck is also no more space. And stuck is also no more beingness. So you have this person has an awful time recalling or getting any reality on any past.

You get a person who is really badly upset about maybe he didn't ever Eve before or he did or he's got these engrams and he can run 'em but he doesn't see 'em and so forth: You've got somebody who stops very easily on the track. This person gets started, by the way, he has a hard time of it. He . . he doesn't want to get stopped. He has an anxiety about being stopped because he knows what happens if he gets stopped, even in conversation: he's dead! Stop is death and that's the end of that. So any kind of stop becomes death. Well, this fellow probably dies a hundred times a day. And that's cured in Five. We're not taking up Five just now. This is the case where everything is stopped. "You can't move a mock-up" could be the definition of Five.

Four, then, on this rundown that I've given you here is Four on a Long Form. And this includes Cycle of Action. See, it includes anything . . any step that would set a person to handling energy particles easily.

Cycle of Action: The reason why a person is stuck is because he's stuck on cycles. He started a cycle of action and he couldn't finish it so he's still stuck there. Well if he's at a Four he's gang to get stuck there and he's probably got that stuck somewhat in restimulation. And along the Whole Track, then, he's strewn with failures, stops. Stopped where he shouldn't have stopped; he didn't complete any cycle of action. And in trying to complete the cycles of action, and so on, he gets stopped some more.

Now he gets to a point where he won't start, really, a cycle of action: he knows he'll get stopped before he starts. And as such he'll get quite upset if anything slows him down or stops him to any degree.

Furthermore, he's trying to finish off, if he's doing anything, a half a hundred cycles of action or more which were begun at God knows what points. The Service Facsimile, then, boils down to: The computation which permits one to pretend he has finished some cycle of action. It would be what he uses as a dramatization rather than finish some cycle of action or rather

than finish cycles of action. He does something else than finish cycles of action. The Service Facsimile would be the excuse as to why he didn't complete a cycle of- action. So that you can find his Service Facsimile chains are all these failures that he's using to explain why he fails - which would be the chain of failures go into restimulation whenever he can't finish a cycle of action.

Now you find a preclear, then, getting restimulated particularly at those times when they are unable to complete a cycle of action. What is restimulation? A restimulation is a recalled association on not having finished a cycle of action. He recalls, because he doesn't finish some minor cycle of action here in present time - he's just realized that he hasn't finished that cycle of action - it calls into effect then all the cycles of action which he hasn't finished and he has all these explanations worked out in the past as to why he hasn't finished these cycles of action and so he calls into existence in the present the reasons he hasn't finished these cycles of action and then it's all explained and understood. Then he gets into trouble with the Service Facsimiles because It's no explanation at all. Everybody challenges it and he gets upset about it.

Sounds confusing to you? Well, that's what the Service Facsimile is: a flock of confusions about cycles of action. If you're confused about it that . . you've got the definition.

Now, I haven't mentioned before the value of a particle or what you did with a particle or what an anchor point was until this talk tonight to any great degree. Now, I've defined anchor points very widely, but not as a particle. An anchor point is a particle and all the particles you have have been anchor points. There is no particle except a particle which has been an anchor point.

All objects, then, are composed of anchor points which have been drawn together. When something is drawn together in such a wise as to hold, you get some position or other on the tone scale.-And when you get a solid object you get one position or other on the tone scale and they will be ridge positions.

What is a ridge then? A ridge is a mass of anchor points which have dragged in just so far and are at one or another ridge levels of the tone scale. You will find some ridges which are nothing but pure unadulterated hate; they're just held right there. Most of the ridges are apathy; they're in and out and they're held there. And some of the ridges are conservatism and they're particles which are held right there. In other words, you get these harmonics on the tone scale would be the various tones of where ridges have been formed by people having anchor points out and then dragging them in suddenly.

Well, this happens then that when one's attention is violently shifted from out to in, he goes down tone scale and when his attention is shifted from in to out, he has a tendency to go up tone scale. Simple mechanism, isn't it? Uh . . it really is . . it is that simple, it's just that simple. And he, of course, used anchor points to make space; so when he dragged in his anchor points he had less space. That's why objects are solid. And if he drags in enough anchor points there's enough memory of anchor points dragged in or put out piled up in one place, he gets a solid object. That's . . that's how you get objects, and that's what the universe is composed of.

Now, are anchor points sentient? Uh . . well they're composed of thought. I thought you were there, therefore you're there; "I think, therefore I am." Well, an anchor point is, therefore it thinks. If you want to . . if you want to mess that one up that way, that's very interesting. That tells you that an atom is probably sentient.

What's an atom? An atom is probably an anchor point. Known by definition or some such thing. I don't care how you work this out according to an atom either. Physics doesn't agree with chemistry on nuclear physics and chemistry doesn't agree with physics on nuclear physics so I don't see any reason why Scientology has to agree with either one. Uh . . that would be a good safe thing to be - nice little anchor point way disassociated from all other

anchor points living a sort of independent life and thinking one's own thoughts. After all there's no such thing as size.

When you create something you are the one who gives it a beingness. That beingness is as much as you give it. I don't know how much beingness that is. Neither do you. Well, I don't know how much beingness is in an anchor point; you don't either. Nor do I know how much beingness would be in an atom. But there'd have to be some beingness In an atom if it were created; no matter what tiny little amount, there's . . there's some beingness. Therefore, there appears to be a considerable beingness to the MEST universe. It's made up of points which were created by beings and which demarked a certain area of space.

You're getting into data now, you see, and you . . you start getting up toward the top of the tone scale on data and all we're saying is, is there are postulates. And now you can make a postulate this way and a postulate that way and if the two are not in agreement that's your hard luck, not mine. You . . and you had to make a postulate which didn't agree with another postulate so that you'd get enough interplay to have a confusion that would stick. So the highest level of object would be that . . I mean, the . . the . . the greatest duration of object would be that object which was most in conflict with itself in terms of maybes. If you really got something in terrible conflict with itself so that it was just . . and then condensed way down in terms of space: you'd have something that would endure forever. The dream of Egypt was eternity - examine its politics. Becomes very fascinating. Uh . . anything which wants to endure for a long, long time, build solidly, thinks in terms of, "Get nice solid matter and construct it very solidly. Put it all together in such a way that it will last!" So, in order to do that you just have to have lots of maybes. Interestingly true.