

## SOP 5 LONG FORM - STEP VI

A lecture given on  
23 January 1953

This is the second lecture of January the 23rd, London. We have a question here, which has come up many, many times, I have answered before, but perhaps uh . . . the tapes on which that has been answered are not part of curriculum. That's to say, what is the relationship between Standard Operating Procedure V, Steps One down to Seven and the Tone Scale. The answer to that is none - no relationship. Why is this? Well that's because we have a series (as Stanley just remarked here) we . . . we have a series of methods which will undo every postulate a thetan can make. That's right. And those postulates as we go down the line, add up to various manifestations. Now we've got a STRUCTURAL manifestation. And Standard Operating Procedure V's, particularly Steps One to Five, undo the postulates which become a structural manifestation.

He is in a body and isn't out of the body. He doesn't have much space. He has too much space. And all of this right down the line. You see that's STRUCTURAL, look at it this line, structural.

And let's look at . . . at the Tone Scale as a functional manifestation of behavior. You see what gets a person into any one of these positions on the Tone Scale? It's actually a decline of self-determinism. The Tone Scale is a nicely worked out a decline of self-determinism, where he is more and more determined by other things and less and less determined by himself. ARC, these are various behavior manifestations and they are plotted on the Tone Scale from top to bottom. So we have the Tone Scale.

Now a thetan, actually, is the result of his own postulates and postulates which have been foisted off on him. Now we could have an infinite combination of postulates which would result in an infinite number of structural manifestations.

We've patterned then, Standard Operating Procedure V to undo postulates. These postulates get people into certain STRUCTURAL shape. You see that? I mean he's . . . he's in his head and he can't get out. he uh . . . thinks he's all over the place and he's not. His ideas of location in other words and his ideas of creation and destruction are not necessarily his ideas of self-determinism. Standard Operating Procedure V then is a list of things which add up to application, which undoes every possible postulate.

There are theta Ones - thetans that are at the level of One, who are at minus 4 on the Tone scale. Don't think that a One is high toned, a One can be strictly a fruit cake. Don't think he's high toned. He's better off maybe in terms of immediate processing, but that's an accident. It just happens his . . . his postulates that are in restimulation, and his decisions and his viewpoints and so forth.

In other words, how many ways can a person lose his self-determinism?

Well, he can lose his self-determinism lots of ways and we have a codification of these ways he can do this, and that's Standard Operating Procedure V. Well, what . . . what's the structural result of this? That's taken care of in Standard Operating Procedure V. What's the BEHAVIOR manifestation of this? Tone Scale. How's he behave is then different than how is he composed. How is he DOING these things structurally that he's misbehaving about?

Well you see you could do these things a lot of different ways. Of course you understand that there is a vague parallel between these two things. You'll less likely find a Five at 20.0 - it's less likely that you'll find a Five at 20.0. It's more likely that you would find a One at 20.0, just more likely but not necessarily true.

What we have is a pattern of case and a series of techniques, and that's why Standard Operating Procedure V is a very superior technique of application. You get him to One and then you do the other Four. Interesting isn't it? You . . you . . you . . you do all of them, you do all of 'em. And we could call these things A B C D F, we could call these techniques, we could say that the fellow who could get out of his head is a . . is a Five. We could juggle these things any way that we want to. And if you notice, that the Tone Scale is numbered in one direction and the Standard Operating Procedure V is numbered in the opposite direction. That is partially an effort to get you to disassociate the two. So don't be uh . . don't be too impressed by the preclear who is a One. And don't be too upset about the preclear who is a Five, in terms of behavior. What establishes the thing on the Tone Scale? How much self determinism is this person exerting?

Well you see there are inequalities amongst thetans - apparent inequalities - based again on postulates which have limited them. So you have these apparent inequalities and it's evidently true then that every thetan has a different horse power than every other thetan. Why? Well, he's got a different series of postulates. A postulate is completely random. You can make any kind of a postulate you want to make, and that will then result in behavior which you witness in the preclear. It'll also . . it will represent itself two ways. He'll go way down scale in terms of behavior and he will go into a strange structural relationship with bodies.

You know, there are probably . . 0.0' s who are flying around the universe like mad, completely free. It's just . . you see we're dealing with a special commodity - we're dealing with a thetan in relationship to a body. We're not dealing with the Tone Scale. We're trying to get somebody out of a body and then straighten him up as a thetan.

Once you've got him out of a body you have to do just as many things with him as a thetan as when he was in the body. And you will. You'll find out he'll run very rapidly over the 5 steps as a thetan out of the body because he hasn't got all the other thetans and entities and things in the body arguing against his DOING these things, that's all. So he does these steps quite rapidly out of the body. You'll have to do 'em all over again.

You've got a Five, all right now we'll take this Five and then we'll do all the steps for a Five and then we do the steps for a Four and then we do the steps for a Three and then we do the steps for a Two, oh, he gets out of his body. Well fine, now he's out of his body; that's great. Now let's do all the steps for a Five and all the steps for a four, and all the steps for a Three and a Two and a One.

Main reason why we have lengthened this process and made a Long Form is . . is we want to be sure, we want to be sure. And the best way to be sure is to take all possible combinations and then do 'em. And we don't care whether this fellow apparently NEEDS the process of Four. He was a One - he stepped out of his body, he says, "I feel wonderful."

And you'll say, "O.K. Now let's start in on the mock-up of the old home. "

"Hey wait a minute, that's a Step Four, I know your procedure, I read a book once."

And you say, "Now uh. . uh. . that . . that's fine, mock-up the..." "

But I'm out of my body, are you doubting rdrarara."

"I know you're out of your body, that's just fine. Mock-up your home."

So he does. He finds out he TEARS through these manifestations, 'cause all of a sudden he says, "You know all I have to do is change a postulate on that, make a new postulate on that, do this, do that, zing zing zing." Fine, fine, he's just going like mad when he's doing these processes out of his body and he does 'em very slowly inside his body.

So, you'll . . . you'll find out your One then is going to be rather upset when you say, "All right. Now you're out of your body, you're up in the corner of the room, that's fine. You know you're there, everything's oriented, the room is perfectly visible. Put a black spot on the wall." Nrrrrrrr!

Therefore, he really should know in advance that in the body or out of the body - wherever, he's got to do all of these steps - and if he did them all in the body then he's got to do them out of the body too.

So a fellow who is in the body solidly at a Five, and he's in the body at Five and has to have Five undone, sooner or later on the rest of the steps is going to get out of the body at which time has to go back over the track again. So it's a little bit longer process that's all. But let's . . . let's be very thorough and when we say somebody is a Theta Clear let's make that distinctly different than a thetan exterior. This person got out of his body. He knows it. Good. That's a thetan exterior. I'm sorry to have to shift definitions around but it's just the trouble we're having. People are astral walking these days and saying, "I'm a Theta Clear." They . . . they're not, they're about as clear as the smog we've just had.

You go down here to the insane asylum and boy I can show you more Ones. Just . . . just walk down the line and say, "Be two feet back of your head. Be two feet back of your head, be two feet back of your head." Yeah, sure, they'll be two feet back of their head. 'Cause what postulate causes insanity? Is it a condition of thisa's and thata's and so forth?

It's a postulate that causes insanity you see. It doesn't matter how long it took or how fast a person became or how slow a person became crazy. He . . . he . . . he . . . it doesn't matter how long it took. He might have taken eight hundred thousand years to finally go crazy, or he might have gone crazy in a split millisecond. The point is he's NUTS! That's the point and that's what the Tone Scale says to you. It says he's at this level because that's his behavior.

Now you ask these people when they're out of their body, "All right now let's get the time when you made the decision to be crazy." Well they'd make this decision to be crazy all the time, it's just a repetitive cycle, 'cause that's the way to be safe and not be punished anymore is to say, "I can't do anybody any damage." And that's the postulate which makes people go mad. "I can't die and convince you so therefore I . . . I . . . I just am going to convince you that's all. I'll convince you that I'm completely non compos mentis and look at the way I act. I do all these various things and..."

And then doctors look for a pattern of insanity. Oh no. You might as well look for a pattern of postulates. How far would you get with a pattern of postulates? Let's look for the standard pattern of postulates. Oh no you don't. You can look for a progressive approximation of the track of agreement because you're dealing with one person in relationship to many people, and then we can get the . . . the common ground of the many in terms of agreement. So we can get a track there.

But now we take . . . we take a s . . . pattern of postulates. What's the standard pattern of postulates?

There isn't any standard pattern of postulates. Person has a tendency to make various postulates in various situations. Person is . . . finds himself running into a tree so he says, "The tree is not here. Didn't work. "I'm not here." Didn't work. "Uh, earth's not here." Didn't work, and he hits the tree, but he still made the postulates. And then he's . . . after he hits the tree he's lying there and he'd say, "Well, it happened yesterday." Uh, these things he's apt to do, but not necessarily. There's no necessity of his making any postulate. He . . . he's maybe ran off the embankment and hit the tree, bang! And . . . and he woke up someplace else, didn't make a single postulate all the way along the line, except, "I'm going to hit a tree," which is a comment or a supposition. He supposes he's going to hit a tree and he does. Not because he supposed it but because he was obeying a certain series of laws.

Now you get the difference in this. So if you're processing somebody and . . . and the second you spring them out of their head they . . . they're obviously just either no horsepower...

What's horsepower?

Horsepower'd depend on energy, wouldn't it? And space and energy and everything else, so there isn't any such thing as horsepower. You have to get the limiting postulates. How do you scare up these limiting postulates on this person who hasn't any power out of their head? You do the other four steps. You do all five steps, that's all, and it'll snap it.

Basically, all thetans are equal on this line of thought, but at first glance believe me they're sure not equal. And for a long time into processing, you're not going to find thetans equal. Now I'm giving most of this as a . . . giving your . . . your, that's, that's why, you see, there's a mockery at the bottom of the Tone Scale. That's why societies can go out on the basis of "All men are created equal." Everybody goes around saying "All men are equal, all men are equal, all men are..."

The hell they are! Not even vaguely! The . . . the, the postulate started out at first, "All men should be equal in the eyes of the law" or "All men should have equal legal rights." That's . . . that's what the basic was and then they kept trimming off that last phrase. And you'll find all sorts of people running around beating the drum on this, "All men are equal."

Well that . . . that's an insanity in itself. You can say, "All men when cleared by Scientology completely, down to the last line, if put into the same environment again as every other person was put into and with everything in the environment held at a careful equality for some time, would be equal for minutes at a stretch."

That doesn't mean that they are more equal than others. "Some are more equal than others" is the way some people get around, the way the Fascists get around it. Fascist Socialism says, "All men are equal except some of us are more equal than you are."

Now uh . . . so there is a basic line of equality, and because there is this truth can then flutter around and get reasoned with. As soon as it gets reasoned with, it goes awfully haywire, just like your preclear who is reasoning at Level Five with his aberrations. He's reasoning like mad. But there is such a thing as logic.

Now, now for the techniques here on this . . . you . . . you must know this, and actually you should not let your Five get too upset about this business of being a Five or a Six. He ought to get upset about being a Seven. A Seven's pretty bad. But you should . . . you shouldn't let him get very upset about it because his level at Five is not even a comment on his capabilities. It's not a comment. He may be more equal than others. He may be doing a heck of a lot of things. There are a few constants, there are a few things that you find at the Level Five and one of them is, they don't like to work other people, they would rather do it themselves. And of course that is coming down off Mount Olympus. That . . . that's really skating down along the line.

He doesn't say composedly to his body, "All right now, let's take a run down to the corner grocery and run back again," and sit there on the front doorstep and wait for his body to come back. He didn't do that. He runs down with full effort, down to the corner grocery store, and runs all the way back with full effort. And when he gets home, he says, "I am tired." He's not tired, how can he be tired? His body's tired, maybe. Well now, if he feels his body getting a little bit tired, he is unwilling then to say, "Now you're tired? OK. Run down to the store two blocks further, twice as fast, and run back." No, he would feel sympathetic about it, or he would feel some other way.

Uh . . . he's more liable, in general - just on an observed behavior he's more liable to be worse than or better than the average. He . . . he'll, he'll be more, he . . . he'll be more thoughtful of

bodies or he'll be meaner about it. "I'm tired, I'll just wear myself out now." Did you ever see anybody like that? "Oh, I don't feel well, I'll make myself feel worse."

Misanthropic attitude. "Oh, you don't like what I did, huh?" That's a sergeant. He . . he's a Five on the other side. "You don't like what I did? I'll do it again." He's just as likely, by the way, to jump down into the trench and help them do it again, though. I mean he . . he's, he's all confused about it.

"Uh, I work twice as hard as you do," he . . that's why, something or other. He's the boss at the establishment, see, that . . that makes paper envelopes or . . or concrete envelopes or something. And uh . . uh . . he's always setting an example for the employees by being there at one a.m. and . . and, and quitting at, at one a.m. or something. He . . he works harder than anybody else in the place and so forth. And the place just doesn't run. That's because it doesn't have anybody there making any postulates about how it's running.

Uh . . some of these boys, by the way, will do all the work themselves to such a degree that they won't communicate anything of what they're doing. They haven't any time to do that, so they do all the work.

And one fellow had a tremendous sales department, and they were supposed to sell certain things, and through his great industry he was always setting an example for them so that he would be busily selling all the things they were supposed to sell, you see. And they'd very often get a beautiful bargain and a wonderful sale on something or other and then find out the item was sold last week, only they hadn't been told. So he had his sales department just going in small circles all the time. Now a fellow could still do that and be bright enough to run the sales department. Wouldn't have anything to do with the level of case, you see. I mean, on the Tone Scale. It'd just be how bogged down this fellow was in energy.

Another thing, your football player quite often will turn out to be a Five. Perfectly nice guy, there's no aberrations showing. You say, "step out of the body."

"Huh! What are you talking about? I'm muscle, that's who I am. Look at these beautiful muscles." And you say, "No no no no, we're not interested in the body . . You just got a body . . and so on. Oh, no. Uh-uh."

So you're going to have to process him how? With Step Five. See black and white spots. You'll find out he's not able to see that spot. He's muscle; he's dependent upon energy. He knows where his energy comes from. His fame and glory depends upon that biceps, that's all and his ability to plunge that into the line hard at the right place with a tremendous shock.

And he's, but, so we have in Five an evaluation more than anything else. Good, bad or indifferent energy is what we use. We don't use anything else but energy, and it's gotta have energy and we're not gonna manu . . we can't manufacture energy just out of whole cloth, so it takes this set up of postulates. Now whether that results in good behavior or bad behavior or progressive things, or good goals or bad goals or failures or anything else is the business of the Tone Scale, not the business of Five.

So your whole answer on a Five is: bail him out of using energy. Of course, that same thing happens at Step Two, only you're not gonna bail him out thoroughly enough in Five. You're just going to bail him out enough in Five to get him to Four. You're going to bail him out in Five 'till he can mock up his childhood home, and you're going to go on from there. That's all. Black and white spot might do that. He gets a black and white spot, and he . . first thing you know he's got a black and white spot and the next thing you know, he's getting mock-ups. 'Cause ordinarily your Five can't get a mock-up right off the bat.

And he's trying to stop. So let's go out on the Long Form now and Long Form adds to that, this. He's trying to stop, so you help him. You help your preclear do anything he's trying to

do and make him do it more so. You get the idea? There's . . . there's a little slogan in processing is, "Make it more so."

The fellow's trying to succumb, well, with the aid of mock-ups you make him succumb better. He's trying to succumb, he's evidently and obviously trying to complete a cycle of action in which he's a . . . his goal was to succumb, or something's goal was to succumb. And so he's completing a cycle of action.

Now how do you complete that cycle of action? He evidently at someplace or another wanted something to become very automatic and erratic, and every time he starts something, it stops. Uh . . . but when he tries to stop something he gets madly erratic. He's running some sort of cycle of action. You don't quite know what it is, but he can't get a mock-up very easily so how can you run a cycle of action?

Well, that's an interesting question. Cycle of action, then, really belongs in Five but it's - where? In Four, because it takes mock-ups to get 'em. And you're gonna, you're gonna cure him of energy just to a point where he can get some mock-ups, and then you're going to go into a Four. And you're going to do this by curing him of stopping, because that's characteristic of a Five. He's trying to stop, and because of reverse flows, every time he tries to stop, he goes faster.

And so he has a rather . . . sometimes a very hectic idea about life, or he has a tremendously cautious idea about life, or something of the sort. He knows every time he tries to stop that he'll so, zwish! And he knows every time he tries to start that he's liable to do something else entirely different. So you just . . . whatever he's trying to do, you make him do more so.

Now, he can't get a mock-up. By the way, this is not a very workable technique on test. You'd think off hand it was. This is true of many techniques; you'd think off hand it's good technique and you work it out and it's not. Uh . . . this little technique I'm just going to tell you about is not a good technique, but this is illustrative of it. He wants everything black, so you make it nice and black for him. It has a tiny workability, but because of the mechanics of blackness and so forth, it doesn't go as far as it ought to go.

Uh . . . there are faster things to do. All blackness is, is burned out energy. Uh . . . that's his idea. "Energy burned out is black." I mean, he's got that postulate sitting someplace or another.

All right now, he's . . . everything is occluded. So you're going . . . every time he tries to see something, it gets more occluded. Every time he tries to make some things more occluded, then they're liable to appear, only not necessarily so. They're liable to get more occluded, too. He's at an erratic level of the handling of energy. He's not going in exact opposites. You see, he could learn to handle that like a breeze. If it always went in the exact: opposite why he'd just do everything in opposites and all would come out right again and he wouldn't do anything in opposites anymore because he'd do everything right because if he did 'em in opposites he'd do 'em right. That's predictable.

So you've got an unpredictable randomness here in what's going to happen. This is anxiety. Anxiety is characterized by the phrase, "I don't know what's gonna happen." And when he starts dealing with energy he of course gets right into that head over heels, "I don't know what's going to happen." Because that's the first thing an energy sets up for you. Unless you conduit along wires and trap it, and give it a lot of MEST to run through a lot of other MEST, you can't predict what energy is going to do very easily.

You can start predicting it on this line, if you use Standard Operating Procedure Five, you can eventually predict what the energy is going to do with this preclear. And that is, it's not going to be used at all.

Uh . . now here then is a person who has a certain erraticity that has taken away from him the feeling of certainty because he's so . . hit so hard and so often by unpredicted things, he's going to lose a certain feeling of certainty. So what you're trying to do, he's trying to stop, is a lower level of characteristic. You're just going to help him stop, with mock-ups.

You'll find out that's very good. He'll finally get so he can start. But an even better . . an even better proposition is to give him . . give him a certainty. Now that really belongs in Technique 6, which we're not going to cover because that's just ARC Straightwire.

All along the line he's just trying to find a certainty, but a six is so starved for certainty that you give them just one certainty, and that is "Remember something that is absolutely real."

And they say, "Uh-hah. How wonderful."

A Five isn't that starved, he's still continuing along the line that he's still got quite a few certainties but he could sure use another one. So let's give him a certainty. That black spot, it's either there or it isn't there for him. And when he gets it so it's there or it isn't there, then he gets a certainty of action: can he turn it on or can't he. And there you've got it. It's a certainty.

Now when I say he's trying to stop your mock-ups that you would use in addition to this and so forth, just let him try to stop things, not in the real universe - in the actual one. Let him try to stop things. Have him . . have him mock up, well, let's just take one for instance. Let's take a . . a little car and let's take this box of chalk here and let's put a little model car right here on this edge of the mantle, and let's have it run forward and stop it when it's an inch from the box of chalk.

. . . or mock-up?

Hmm?

Is it by . . .

Concept.

Oh.

Just get a concept of a little car there, and see if it can run over and stop just before it gets to the chalk.

Now let's take a Four, take a Four along this line, he can really see this car. Can he make it run over there and stop? How many people were able to make it stop? Okay. You make it stop. How many people couldn't stop it? Anybody couldn't stop it? Well good, wonderful.

So you see the solution on the thing, if you keep that up - these little mock-ups - the fellow'll all of a sudden say, "You know, I can stop, so I don't have to keep on trying to stop because I can stop."

He's in the horrible trap of, the harder he tries to stop the more he keeps going. And he just has the tendency then that everything is abusing him and wearing him out, and he's used by everything and he can't use anything, and so forth.

But he can't mock up. He can get a concept of mock-ups. He can get an idea of something stopping, get an idea for instance of an electric fan going like mad and then get it stopping. And get a . . uh . . here's an awfully easy one. This would be a trick one to give him. "Get a concept of something falling off the ceiling and not hitting the floor. Stop it in mid-air. Get it falling and stop it in mid-air." Well, he'll do that like a breeze because that's what he's trying to do with every fall that's come along.

You could get concepts of these things uh . . vaguely, 'cause he's afraid to start a mock-up because he knows if he starts it, he can't stop it. He's afraid of what he'll see and all sorts of things. He's generally locked up in an assumption, by the way. The actual incident he's in. But your best drill by far is to establish this certainty and to establish this certainty on the simple process of giving him a black spot, giving him a white spot. Is he certain he's got it? When he gets certain he's got it, and when he can move it around, he has learned he can start and stop things. And he can get that black spot with his eyes open, on an actual wall.

Now there are dozens of techniques which go along with this, just, just dozens you could just add 'em up left and right, and the number of incidents that you could run on a Five are without count. You could just go on and if he . . unless you just happened to be lucky, unless you just happened to be lucky, you'd miss it, because he's going to assign reason to every one of these incidents - most irrational incidents in the world.

He was taking a bath in the bath tub and a bull came in and jumped in the bath tub with him. Maybe this actually happened to him sometime or another. And he'll . . he'll, he'll immediately latch on to this as being the cause of something or other.

Now DED-DEDEX processing and . . and all that sort of thing has been found by auditors to be productive in some cases and not productive in other cases. That's because they're encouraging flows. So let's not use flows on this Five. Let's just skip all those, quote, real incidents. Let's just know they're there. Let's just know more or less what's wrong with him and what's happened to him, and let's get this black and white spot, and let's help him stop things conceptually.

And another, another technique is just. . just feed him "Self-Analysis" by the hour. And then try him out, finding and then get a black spot. He can't get a black spot? Well, let's give him a few more hours of "Self Analysis". Conceptual, understand? He'll tell you all of a sudden, "You know, I can get some mock-ups." That's fine, he's a Four.

So you just scouted the whole . . whole idea, and after you get him out of his body and square him up then you'll have him come back and get a black spot. So the test of a Five and the break between Five and Four is, can he get mock-ups? He's stuck in his body and he can't hold anything absolutely stable in front of him. Can't hold this little ball immediately stable in front of him. Well, all right, he's a Four. Uh, he can't get mock-ups, he's a Five. If he can get mock-ups, he's a Four. If he can hold that little ball stable in front of him, he's a Three. Simple technique.

Now, do you do a Five this and that and then just have him step out? Well, you would if you could. You might try. I don't think you will. So you go from Five, black and white spot, or he can all of a sudden get mock-ups.

And we move right on into Four and we do all of Four. We move right on into Three, we do all of Three, and what do you know? We get him into Three and he can't hold that spot st . . that, that . . that little, little round ball of light in front of him stable. He can't hold it there. Well, he's not a Three then.

Where do you go from there? Four. Now what do you do principally in Four then? Well, you help him do what he's trying to do. If everything is getting erratic on him, he's trying to stop and he can't. And if everything remains completely motionless with him he's trying to start, and he can't. So we run mock-ups with him until he can start and stop on postulated command.

You'll be surprised the tremendous relief that'll come over him when he can start and stop something on a command. So your Five and your Four techniques could be considered to be Four as a big technique with a lot of things in it, and a Five with a rather simple test and a rather simple solution.

When does a Five move into Four? A Five moves into Four when he can get mock-ups. How clearly does he have to get mock-ups? Thin, fella, awful thin, not good mock-ups, he can just ~~get a white and a black spot~~ run on Four? Then you run all the techniques that are in Four. Cycle of action and - beat him to death in other words - in Four.. Well all right, supposing he can't get that black and white spot, and you aren't able to encourage him getting that black and white spot on the wall and establish a certainty. When he gets this certainty established, he'll be able to get mock-ups, that's a make or break on that. So he gets this black spot and a white spot, and he gets a fair certainty on the thing, he gets along alright then.

he can't do that though. you've got this five and he still can't get mock-ups, and you try to do this and that with him and he can't get this black and white spot. Or at least you can't get him to get this black and white spot, I could get him to get this black and white spot.

Always, by the way, store that in your mind as a little consoling datum. Uh . . as far . . so far as . . as far as I can see, it has been true a hundred percent of the time, I have not failed in giving a five a white spot or a black spot at will rather rapidly. So evidently it isn't very hard to do. That's . . that's uh . . said advisedly, it evidently is not very hard to do if you drill on it.

And if you didn't see him change any, he fooled you. He just didn't do it well enough to be certain he was doing it and you didn't carry it along far enough to make him certain he was doing it. That's a big certainty.

"So can you put a black spot on the wall?"

"Well, what do you know, I put a black spot on the wall." I've seen people practically do a . . a . . war dance around the place.

"What do you know, I put a . . put a black spot on the wall. Ha ha, gee! I don't care anything about that boy you get all the marks you want, all this stuff, I can put a black spot on the wall. I've really gotten something out of this, yes sir, I've really gotten something out of this."

"What have you gotten out of it?"

"I can put a black spot on the wall." Fascinating. It's a level of certainty.

"Is it there?"

"Yes it's there."

All right if you fail to do that you still are not lost. Let him get "Self Analysis" and work it conceptually until he can get mock-ups. You're never lost now anywhere along the track, you've always got that one. And unlike "Handbook for Preclears" that nobody got past Act Five on, some of 'em got to Act Six but didn't do it. Uh . . unlike that one uh . . you actually have a good level of security. Now a lot of the techniques which you think might fit into Five really don't, because the level of certainty's too low. The least certain thing there is in the human mind is energy, and a person could get more and more uncertain. How you make a person run whole track incidents that he's not sure they're there, he's not sure anything else is there and he's just going to get worse and worse and worse and worse and worse. No matter what good sales talk you give him, you say, "Well now Ron said in What to Audit" that this and that and so and so took place, and that . . ." so on.

You can just argue him and . . and still not certain. The guy can sit there with practically a full front face exploded with this electric shock that just hit him during processing, he's still not certain that came from anyplace else. He is . . he doesn't have this big a level of certainty. Sometimes he'll get it suddenly, but that's an accident. You just don't worry about that, you get the most certain thing that you can possibly get.

A Six of course is characterized by getting a certainty of remembering something which tells him "I'm here because I've got a past." Your Six, by the way, is striving for a past and uh . . . he's really succeeded. He's buried himself in the past, and so on. Well, you show him some of it's real, and he gets real happy. Then remember that if a Six can be broken up into a Five Level by just remembering something that's really real to him, then don't break a Five down to a Six Level by giving him a lot of things which aren't even vaguely real to him the way I've done to you by giving you the whole track.

I gave you the whole track and it . . . it's not even vaguely real to you at your state of case and . . . and so on. It's a great big uncertainty. You say, "Didn't we?" Or "Didn't I . . .?" I've done a terrible overt act against you but I'm not sorry at all. Anyway uh . . . here . . . here's your problem then with Six is that he doesn't have a certainty. Now, you shouldn't take a Six and then spring him back to a Five and give him a big uncertainty by running energy incidents like electronics or anything else, would you? 'Cause that's an uncertainty. You'd break him back to Six again, wouldn't you? And sometimes he'd feel like he were going straight into Seven. What's the matter with it? Level of uncertainty - too uncertain.

Now there's another little sideways technique that can be used on a Five which is an interesting one. It's "I fill the whole universe and it's all white." Just tell him to set this feeling, "I fill the whole universe and it's all white, and I'm not using any effort to do it." And just get him to hold this and monitor it and never use any effort to do it. Of course everything's black around him, and he's . . . he's saying "I know it's all white."

He's perfectly conscious that it's all black, and he says "I know it's white." And gradually all kinds of incidents will poke at him and his concentration, in other words, is coming up out of incidents and a lot of things and he just says, "I'm benignly and serenely filling the whole universe and it's all white - no matter how black it looks - it's all white, I know it."

And immediately after that, after he's gotten that way he feels like he's going to be in terrible condition - he'll get a lot of bad somatics you can give him this one. "I'm a diamond and I'm all solid." Get him to get the idea of being a diamond, and how solid it is to be a diamond and how valuable it is to be a diamond. And then have him be . . . the whole universe and it's all black. He's got white streaks all through it, he . . . he knows it's all black . In other words you teach him to call himself a liar, because all the data he's got in the bank that he's using is really a flood of lies. He has been fooled too often. He's been told that . . . that what he should start out and be all for in life was justice. And then he's been told that and then he's been given nothing but injustice. Or he's been told that the best thing to be was to be completely criminal, and then everybody pitches in and demonstrates to him utterly that the only way to be is honest.

He . . . he's just gotten completely flim-flammed all over the place. He's upset about it, and you get into this. So he has no certainties to go on. Hell, you can teach him to call himself a liar. "I fill the whole universe and it's all green. Now I am a solid lump of coal and I know it because there is the solid lump of coal and they're all coal lumps right there, and right where it is there's a coal lump." He isn't even seeing these things, and it's a very strange thing that doing this and doing the other and doing this and doing the other will all of a sudden, bring up some new ideas about value that he never had before.

What's he trying to do? He's trying to stop, isn't he? In other words, he's trying to get solid. Stop is solid. Stop is no space. So he doesn't realize it but he's trying to get solid. And he's actually eschewing space, and trying to collect himself into as small a space possible. And this of course is real value and the computation in his case is usually . . . is to be as valuable or as valueless as he possibly can be to existence.

So you upset this by just showing him - just giving him an opportunity to think about being solid. And give him an opportunity to think about being an infinite space.

How long does he hold these things?

Doesn't matter. Two hours?

I don't care. Hold . . hold infinite space and it's all white for two hours - God help you. You'll get from here and there. Pow! and Zow! and bang! And you s . . you'll get every once in a while the idea that there's a galaxy over there. You know that you've been re . . you read someplace there were some galaxies in some direction and you know you ought to embrace them if you're infinite space so you'll start to reach.

Uh-uh, no. You're not supposed to reach, not supposed to use force, not supposed to use any energy. You're just supposed to sit there benignly and just be. Don't reach, don't pull back from, just be infinite space. And every time you find yourself reaching for anything or stretching or straining in any direction or other, just be careful to adjust it and know that you're being infinite space.

Some very interesting things'll happen to a preclear if you do that. It'll demonstrate to him what his goals are, and it'll demonstrate that he's in a terrible confusion, that "Infinite space has no value". He thinks infinite space has no value, he's going backwards. You see?

"Infinite space has no value and uh . . a solid object is terribly valuable." He usually is in that computation. This is in reverse. He'll just, deal himself right out of the game with that computation. What . . what's the least self determined thing there is?

It's . . it's some solid piece of MEST. Anything can handle it, anything can push it around. And yet he's got a goal of trying to stop? And he's got a goal of trying to be valuable.

How valuable can he get? Really in terms of his computation ordinarily, solid. So he's . . he's actually going, whether, no matter what he thinks he's doing, he's really going toward a stop, no space, solid object. Which means he'll pack engrams in on himself like mad.

Now he believes that he himself is a mass of particles and that this mass of particles impinges on other masses of particles. He's not a mass of particles. He hasn't got any particle which is him on which to impinge another particle. He . . he doesn't have this kind of a relationship, but he's got two particles out there that he can push together and feel the sensation resulting there from. He isn't either one of those particles. And he will learn this, by the way, by just holding infinite space and then holding complete solidity.

Now one of the reasons why a person starts regretting injury is he's pushed these particles together, crush, He's hurt somebody, you see? He's pushed a lot of particles together. He's driven this person's anchor points in, this makes that person valuable. In this guy's computation, the idea that something is solid is valuable, so he pushed this person's anchor points in. Now he tries to pull 'em apart again. That's feeling sorry. He . . he wants to patch this fellow up; that's feeling very sorry.

There's absolutely nothing wrong with helping people, but a person who's using energy will find out that it will eventually become completely antipathetic to him to help anybody. Why? Because he's got it mixed up with pulling particles apart. He . . he wants to undo an injury, and it'll wind him up in incidents where he's tried to undo what he's done. So he'll begin to feel responsible for every injury and every somatic his preclear has. That's restimulation. That's the highest explanation I know of restimulation at this time.

You want to get out of that - just the dickens with these flows. Get up there at a level where you're not using flows. Those are the liabilities of flows. Flows are composed of particles and you're trying to keep two particles - push 'em together. This tells you also that anything valuable in the universe would automatically become something painful, would be arrived at through pain. Valuable things are arrived at and possessed because of pain.

Because what's pain? Pain is jamming particles together, isn't it? Therefore, the way you make something valueless is to jam particles together. So how do you arrive at something that has no value? Well you jam its particles tighter together.

Big maybe there, isn't there? You see they both . . . to make something valueless and to make something valuable, you do the same thing to them. And your person who's way up in terms of infinite space, and he thinks infinite space has no value whatsoever, he's running away from the only thing that can be valuable to him. Of course it's . . . infinite space is neither valueless nor valuable, and an object is neither solid nor unsolid, the truth be told it isn't there. But, by concept, an object is either valuable or not valuable. You'll find man putting his most concentration upon the solidest objects or the widest spaces.

Your explorer goes out to explore a place merely because it's a lot of open space. And when he gets there he'll concentrate his attention on the most solid object in the place and bring it back. Fascinating. The widest dichotomy then is this.

But now there's a parallel in the Tone Scale between "I don't know" and solidity, and "I know" and space. So if you wanted to run with energy, these concepts, which you don't, you would . . . you would figure "I don't know." On a rising scale postulate you would get, if you wanted to get energy along with this you would get, "I don't know," and then a fellow's feel he was solid with "I don't know".

And now feel "I know" and feel very expansive. Now then feel solid with "I don't know," and very expansive, "I know." And feel very solid, "I am not," and then feel very expansive, "I am". It's . . . it's a technique. It's another one, but uh . . . relatively small value.

This, uh . . . if you want to teach this preclear then at five what he is doing, or want to satisfy yourself as to what you're doing, or find this stuff , so that all the data falling out of it actually, the best way to do it is just this infinite space and solid object deal. Not with "I know" and "I don't know" or anything of the sort. It's just, just say "Well, I'm filling infinite space." You know doggoned well you're not filling anything. And you know very well that you're filling infinite space. And uh . . . the second that you try to stretch out you'll find out there's lots of ways.

Now, you say "Now I'm a solid object. Now I'm a diamond." And all of a sudden he'll figure out, well let's see, I belong in this necklace and wouldn't it be nice to lay in this plush box and, gradually as you hold that, all the good things about being a diamond will start to fall out. "That's a good, solid, valuable object and people'd take good care of you." And all of a sudden these strange ideas will start occurring to you probably on the subject of.

"Yeah and I wonder if it'd hurt to be cut up into some smaller diamonds. That isn't so good. Uh . . . and uh . . . maybe Mrs. Gotrocks . . . well maybe this diamond won't always be worn by a young, beautiful swan-like neck." And there'll be a bunch of doubts start coming in about this sort of thing. Well . . . uh . . . as soon as that comes in, don't worry about it any further, just be infinite space again.

And you'll get, "Gee, it sure is good to be infinite space, yeah - ow!"

You'll say, "I wonder what that was?"

And you'll say, "Gosh, infinite space, that means I'd embrace everything in the MEST universe. Oh, no no no. You mean all these things I object to and that are fighting me and trying to determine my course of existence, and determining my course of existence, I . . . I'd have to actually be those things too, I . . . I'd . . . I'd . . . they'd be within my own sphere. No, no, no, no, no, no."

But you hold infinite space anyway and then all of a sudden you'd say, "But it isn't . . wouldn't be bad and so forth to be the whole MEST universe and actually full responsibility then would be . . full responsibility would be uh . . to be willing to let anything happen."

You say, "That's pretty good and so forth, but you know that wouldn't be interesting at all." And all of a sudden the whole idea starts to pale on you again. Well, just close down and be a solid object. Only this time be a mop handle. Now we get a similar technique in Four, a quite important technique. You list all the person's relatives. We gave you in Long Form you list all the person's relatives, and he mocks himself up as every single one 'em, and then mocks them up as being himself, and you'll find the darndest things happen.

Now he's been trying to keep from being Mother all these years, and he all of a sudden, malice afterthought, he mocks himself up as Mother and what do you know, gets all these horrible pains or something of that character. He mocks himself up - he's known that the real trouble with himself up as George; he waits for something to happen. But George was a good guy, he'd forgotten that.

This fellow's all bogged down, you see, in flows. So that what he thought was good when he was a kid, now he's got to think is bad when he's old, and all that sort of thing. His evaluation of people was all upset. You don't want him making new evaluations, you just want him to be willing to be anybody.

Up there at the top of the Tone Scale chart (Column of Attitudes) it says at the top of the chart, Nobody and Everybody. 'Everyone', it says at the top of that chart, and it says at the bottom of the chart, 'Nobody'.

Now in Step Level Five, he's actually trying to be a solid object. He's trying to be an object one way or the other, he isn't even trying to be a person, truth be told. The combination works out kind of unhappily in that direction. He isn't saying so, though - that takes a Seven. That takes a Seven. A Seven will come right out and BE an object.

"I know what I am, I am a bedpost."

"Why are you a bedpost?"

"Well..." (He's twice as logical as a Five, by the way. He can give you the most involved explanations as to why he's a bedpost.)

All right, as we look over Level Five, we find somebody who is really trying to stop that would impinge itself on the Tone Scale as being pretty low down the line on the Tone Scale, it would appear. But he might have goals and other postulates which modify his conduct and activity, so we're looking at a structural manifestation more than anything else.

And it might not be the thetan at all - and this is what's confusing you, see - he . . it might not be the thetan that's holding him into the body. You might have a good, a good thetan. Your preclear's a good thetan, he . . he's in pretty good shape and so forth and every time he starts to move out, he . . he's got a concept that he, he just doesn't.

He's bogged down in energy too much, and he tries to use energy and so energy can influence him. And the truth of the matter is, the body he is in is holding onto him like mad.

So by running these techniques you tend to run all of this out of the body. Naturally the body cannot hold onto him the second that he can move on postulates instead of move with energy.

Now you see what you're working toward there. With the Five, you have the case that worries you. So I'm going to give you the rundown on this and ask you not to worry about a Five Level Case.

Black and White Spot Control. Get him to where he can find a black and white spot. And if you have too much trouble with this, if he's too shifty in your hands, that is to say he just . . he just isn't going to go in for this at all and so forth - you had certainly better go into Step Six.

"Remember something that's absolutely real." ARC Straightwire. A sample of ARC Straightwire is in the next to the last list of "Self Analysis". And that's all you have to use of ARC Straightwire to knock out a Step Six. This is too easy, it's the next to the last list in the back of "Self Analysis". Just the list immediately before, the before uh . . the End of Session list. It's the one just before that, "Remember something real." And you just run that list over with him and you'll crack the fellow up into a Five.

The Seven, you see, very . . is very interesting, the Seven. You just got to get his concentration onto something else, anything else, because his concentration is wholly absorbed on an engram or an energy deposit. And whether he's that whole thing or whether he's hard packed with it, or . . or he could even step out of his body with it and so forth, that . . that doesn't interest us. We want him to get his attention on something else besides what he's got his attention a hundred percent fixed on. That's all that's making him crazy.

Uh . . he just can't fix any attention on anything else except one thing. Now you're not interested in finding out what that one thing is. That's what he's trying to find out, he's trying to find out what that one thing is and uh . . the reason he can't find it out is because it isn't there.

So you just want him to get his concentration fixed on something to give him a certainty. He knows he's in this room. He'll feel better. The second you get him to find out he's in that room you give him Step 6 ARC Straightwire "Remember something absolutely real." He feels a lot better, you got him.

Now, there is the only place where we really enter the question of sanity and insanity because Step 6 is neurotic and Step 5 is psychotic. Pardon me, Step 7 is psychotic. I was thinking of some of the 5's I knew. Anyway uh, Step 7 is psychotic, Step 6 is neurotic. We have the techniques for that . . those two things. They're the only place, two places on the track where we're interested.

Now let's go to Step 5. And that's neither neurotic nor psychotic. It might be very sane, it might be illogical, or logical or a guy might be a saint or a criminal, we don't care what he is, we've broken any relationship there with the Tone Scale completely. And we just give him this technique. Black and White Spot Control.

We get him to get a black spot, and we get him . . a black spot we go right straight to Four. When he's got a black spot, he can put it on the wall, and he knows it's there, bang! We go right to Four. He can't put a black spot on the wall? All right, you're actually within your rights to immediately go on to Step 6 and find out if he can "Remember something absolutely real." You'll find out he very often can "Remember something completely real" to him.

So where do we go from there? What would be your next step, most optimum thing to do with him? Well I'll tell you what I'd do with him, I'd put him on "Self Analysis". If he were my preclear and get him to get those mock-ups conceptually, I don't care how many hours. Fifty, hundred hours of it, I don't care. Make sure he keeps at it, until one day he all of a sudden is getting clear, good, solid, nice mock-ups and slide him right into Four and go on auditing him.

Then audit him into Three and then audit him into Two, and then put him into One, and out he come; kaboom! And then put him in when he comes out you can't . . you find out he can't finish all of Step uh . . 1. Put him into Five, put him into Four, put him into Three, put him into Two, and finish Step 1.

So what would I do if he were my preclear? Black and White Spot, if he can't control that spot I'd put him right straight on "Self Analysis" and just not worry about it any further. Just say that's that.

But we do have some other techniques. I've sketched them out for you, you can fool around with this case if you want to. Such as infinite space, and very condensed, and well, you'll change his ideas when he runs that a few times. You can make him change his ideas about these things.

You can also take a Five and . . uh, he gets a vague concept of his body sometimes. You can make him hack up a body or something in a vague concept, and all of a sudden he'll come out of his body. There are a lot of odds and ends of techniques, I impress upon you. There are lots of odds and ends of techniques, lots of 'em. You could go on and on and on. All kinds of processes with this case. I'm not advising you to do it.

You could patch up a lot of specific things with a Five. What you're trying to do - he's using too much energy and he's gotten to a point where he's trying to stop with it so he won't even see. And you want to snap him right out of that just as fast as you possibly can snap him out of what? Out of using energy.

So you give him a certainty so that you can get on into Four and finish valences and cycle of action, mock up the old home, give and take, good, solid, heavy, all out processing there as contained in 4. That means four will take you the most number of hours in a case. And 4 is laid down as a good pattern, you just do this and this and this and this and this. Your 4 technique just merely consists of, can he get a model or can he get a mock-up of his home when he was a child. Well you handle that in every fashion, behind, above and behind, back and under and over and, then have him put lots of homes into himself and then lots of homes away from himself until you've got homes homes homes, the hell with 'em.

And then we go right straight on the line with . . with women and strangers and food and all this sort of thing and we just solve all these scarcities with him.