

SOP Spacation

A Lecture given by L. Ron Hubbard
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All right, this is the second hour, December 15th, afternoon lectures. In this hour we're taking up even further the information on cases which are Two, Three, Four, Five cases. And we must cover, now, Spacation as a process. This process applies very, very intimately, very, very, closely, and quite precisely to Three down.

The Three case establishes by holding a point, whether or not that point can be held stably. If that point can be held stably, then all one does is just carry right on with this technique known as Spacation as given right here, and springs his preclear.

The process known as Spacation has as its first step the establishment of a point, and the maintenance of that point in a constant location in space in the vicinity of the preclear. After the point has been established – and by the way, if it is simply held, even though it flickers, it will rapidly (this is for later stage cases) – even if it flickers, it will rapidly assume a constancy, because all the things making it flicker tend to go right on off the case. And so we have... we have a condition here of „How well can one hold a point.“

Now with a Step Three, he's got to be able to hold that point, and later on, how well can one hold a point. And how well one can hold one is remedied by, of course, simply holding one. And by exaggerating the things which it tries to do, and then minimizing the things that it tries to do and applying a cycle of action to that point. This point sits there and it starts to shimmer. The preclear can't stop it from shimmering. Well now, that's what's wrong with the preclear. He's been trying to stop an action. Any time in any process, and this is particularly pertinent to psychosomatics, a preclear has consistently and continued tried not to have the pain of something, has tried to stop a motion, has tried to stop an action; he is on a single flow. And, as we know, a single flow or a single effort will lock.

Of course, then, if a man tries to stop the ringing in his ears for years, or tries to stop the pain in the knee for years, or tries to stop himself from seeing blurredly for years, or tries to stop himself from stuttering for years, or even for months, he has built up one flow that has tended toward stop. And the condition will spring. All you have to do is demonstrate to him that he can start it. And having started it, you then increase it. And having increased it, then you decrease it. And that works with any chronic somatic. –

And if you're going to address a chronic somatic exactly, you can knock the thing flat very swiftly, simply by exaggerating its condition and then minimizing its condition until the preclear realizes that he is actually in control of it. What he has tried to do is back up from it; he has tried to retreat from it. And his consistency of retreat has established a one-way flow,

which, of course, has stuck and has latched him up in a situation where he cannot get rid of his condition. He's holding on to it desperately.

That fella... fellow who is trying to desert his body for many, many years or even centuries, has tried to desert his bodies and get away from bodies has, of course, set up a one-way condition whereby he's trying to desert bodies. This is reversed very, very simply solely by making him try to take possession of his body. And he will argue madly, by the way, when you first... the first moment you start to give him... you start to tell him, „Now, all right. Let's take possession of this body.“

„No, no! No, no!“ He's got a lot of reasons.

You say, „All right, now let's take possession of just your right ear – that's all. That's all we want – just your right ear.“

„Oh, no!“

And you'll find out that he is stuck on a one-way flow which says, „Get away with a body – get away from it.“

He's got to be able to use it 100 percent – use it, abuse it, do anything to it – before he's actually free of it, because as long as the body is antipathetic to him, it controls him. He must be in a complete state of disregard of the body, actually, in order to be a good, solid theta clear.

All right. Any time then that an individual is in a condition of backup or stop on anything, you as an auditor have only to reverse and exaggerate the action. Let's take this point. This point could be a ringing in the ear, a bad knee, bad eyes, anything. You e... follow pretty well the same process. We put it into a cycle of action and then put the cycle of action under the control of the preclear simple. There's really nothing to it.

For instance, somebody feels terrific degradation. You just make him feel a lot more degraded. He... he feels like he can't be proud of himself. Okay. Let's just exaggerate the condition. Let's just exaggerate the dickens out of this condition. Let's get him feeling that he's old and an old tramp in terrible, ragged clothes and he's starving and diseased and he's crawling around... along a... a snow uh... covered countryside and being driven with pitchforks away from every place. And he says, „Well, it can't be this bad. The dickens with it!“

Exaggerate the condition which is feared.

That which one fears one will acquire, because he's trying to back up from it and his backing up from it, of course, brings it to him. You back up from something in this universe, by its laws of flows... by its laws of flows, this condition will result in his having it.

Now you know those having and agreeing and so forth. Well, if he tries to disagree with something, what does he do? It'll agree with him and stay with him. Now that's a horrible condition. I mean, it's the... the booby trap, the MEST universe size. But that is the condition in which he will find himself.

So when he's tried to back up from a condition... back up from a condition – the only way out is through. So if you start him through and he's willing to live and use this body and

do anything with it, all of a sudden he'll say, „I'm talking about getting out of this body.“ The first thing he'll be, is he'll be wondering, „You know, I should wonder that this body doesn't try to get away from me!“ Then the next thing you know, why, he'll be walking down the street one day and he's liable to keep right on walking and he'll say, „A... a... a... I forgot me body! Just a minute – I'll go back and pick it up!“ The way out is the way through.

Now let's look at this point: All these conditions are the same as this point condition. You put up this point. All right, the point shimmers, the point wobbles. A lot of facsimiles start pouring out. All the... any one of those conditions I gave you about that point start occurring. How do you remedy it? Well, you let this point shimmer. Only you make it really shimmer. „Now let's make it shimmer some more.“

And the fellow says, „I can't control it to that degree because the second I try to make it shimmer, it starts rushing off and going into random motions all over the room – zing-zing! Boom-boom!“

And you say, „All right. Each time it comes anywhere close to you, give it a push and change its course – that's all. Just once in a while, change its course. Let it go very random and then change its course once in a while with a push. It doesn't matter how random it's going or how seldom you change it, just once in a while punch it.“ That point'll tame right down and all of a sudden remain in one place.

Or let's say the second that he uh... stops this point, he gets facsimiles of people rushing in from all directions, or doing something of the sort. And they start pushing the point around and they start interfering with him and jumping on the point and riding the point and changing the point to something else and doing it this and doing it that. You just make him get more people and have them change it more often and have him push it in more places, and have it go in a more random situation.

And if you can't even... if he can't even control it to that degree and this condition still occurs, have him, once in a while, slide in somebody new that manhandles it. Just have him slide in a gremlin or slide in a point changer – make him the umpire in all this chaos. And have him slide in this point changer, and have the point changer give it a whip, too. That point will calm right on down into his... skill.

Now you have this happen faster, you make him increase it, and then you have him decrease it. Whatever action is going on, make him increase it and then make him decrease it slightly.

And make him occasionally come on to the realization that he is to some slight degree controlling this thing. No matter how arduous this is as a process or how long it takes, you can do it.

The point... the point insists on expanding, and it goes out and it goes „Waaang-Boom! Waaang-Boom!“ and it's going out. You make it go „Waaang- waaang, Boom!“ that's all. Just catch it on the fly and make it do one extra one once in a while.

Oh, he'll say finally, „The dickens with that! I can make it go Waaang-Boom! too. I can also just make it go Boom! Now it's just sitting there.“ Exaggerate the condition.

In other words, what am I saying then? I'm just saying, „Apply a cycle of action to it. Start, Increase, Decrease, and Stop. All right, so much for that point. And when I say, „So much for that point,“ I'm also at the same time saying so much for any chronic, somatic or emotional condition which you run into in any preclear. Just apply a cycle of action – increase it and decrease it and stop it and start it.

„Now make yourself feel worse. Now make yourself feel MUCH worse. Now make yourself feel just GRUESOMELY worse. All right. Now that you've done that, make yourself feel a little better.“ Well, that's easy by this time. „Gonna make yourself feel worse than you did before. Good. You got much worse now?“

„Yeah.“

„All right now, decrease the worseness. Now feel cheerful. Oh, you can't do that? Well, feel cautious then. Oh, you can feel cautious? Good. Now that you feel cautious, now feel degraded. Yeah, feel really degraded. Feel like you couldn't hit anybody in the whole world, that you wouldn't even be able to hit a snail in the whole world. That's right, now you got that feeling? Now fix it so any snail in the world could beat you up with complete impunity. Got that? All right, that's fine. Now fix it so that there is one small algae, located in the middle of the Pacific Ocean that you could beat up if you were cautious. Now just get that algae there, and 'let's be very cautious and let's beat him up.“

And the fellow says, „Oh, well, some other algae's liable to do that.“

You say, „All right. Now have all the other algae come in and beat you up. All right, now you... you can beat up two algae now.“ And in such a condition you can work a fellow back up, really, in an hour or two of processing. You could take Joe Lewis for instance. Now you would work that process... that's the process you would work on Joe Lewis. You'd have him back in there climbing into the ring, this big, black glossy tiger, see... panther climbing into the ring and looking around and his opponent comes out of the corner, he picks up one fist, he takes one look, he takes one blow and it's the end of the fight. Joe Lewis could do that today. You could upset every single fight promoter, betting ring or anything else that you wanted to do, by processing Joe Lois for as little as five hours. You could just ruin the whole fight game. By doing what? Exaggerating his defeatedness. And then minimizing it, and then exaggerating it. Because he's gotten down to a point where force will no longer permit him to handle the force in his facsimiles.

And his facsimiles move in on him and he's sitting right now in the midst of every fight he ever had, just as a preclear is sitting in the middle of every fight with force he ever lost. He's sitting right there – 74 trillion years he's been losing fights. And you want to know how good he can get? Look how bad off he is.

Now let's remember that then, apply a cycle of action to this. He says, „It does so-and-so.“ That's why you have to find out what it's doing. It's saying, „It's doing so-and-so and I can't handle it. It's doing so-and-so.“ You just either make it do more so just bluntly, just tell him to do it more so, or occasionally introduce a new factor – in other words, change. You just increase it or you change it. And then you decrease it. No matter how tiny an amount you

succeed in changing it or altering it, he can then change it a larger amount and a larger amount until the darnedest things will come under somebody's control.

If you were to say to a preclear who's out of his body and who couldn't even move a cigarette paper to „Get how terrible it would be to move the cigarette paper,“ and then have the cigarette paper moving him all over the place and get cigarette papers coming up and chasing him, and now let's get molecules out of cigarette papers chasing him – if you were to just exaggerate this disability to a point where it really degrades him – oh, he's... feels in terrible condition.

Degradation is actually an inability to handle force. Lack of pride because one's force is gone. Upscale, a person feels very competent. He walks in to the... up to the... the bois in the morning and uh... Henri has swatted him on the cheek with a glove. He walks out in the bois and he takes out his long rapier and with great expertness and great glee he goes through Henri's guard and Henri dies very quickly, under great competence.

The next thing you know... the next thing you know, this fellow... this fellow is not any longer interested in killing Henri. He is afraid to be competent. Not so much because of the backflash of every time he's applied pressure, because he loses. He loses a few times so he recognizes that his competence against Henri was competence. And what knocked him off was competence. So what's wrong with it is competence. And competence in the handling of force, then, must be eschewed. And if competence in the handling of force is eschewed and abandoned, you're not supposed to have anything to do with it anymore, then of course you have to abandon force, because if there's no competence with the force, the force becomes completely random. As a net result his competence goes by the boards and he begins to feel how? Degraded, because he can't use force.

How can you get ahead in the world and how can you dig yourself out of this universe and lift yourself up ranks and... and... and go up the line and so forth? By recovering the use of force. The guy can't use force, so you exaggerate his inability to use it. The dot won't stay still. Now, you make him move this point, just... it's... he finally conquered it. Now let's move it just a little bit. Let's move it in some other direction. let's move it in some other direction. Change its color. Put it behind his back. And every time he puts it behind his back, he gets another one out front.

So you make him put two out front for every one he puts behind his back. Two out front. And he gets to doing this after a while and he can't stop it. So you say, „All right now, put four out front for every one you put behind your back. Put one of them behind your back and put four out front.“ And this finally gets up so the whole room starts getting full of these darn things. And he can't tell which point's which anymore. He's just getting the whole thing...

And you say, „Are you willing to start over again on these points? Well, that's fine. Let's put those all in yesterday, and let's get a new point.“ And he'll say, „Yeah!“ „All right, put that point behind your back.“ „Okay!“

Now... now that you've got that conquered, let's build some two-dimensional space. Don't get into any big arguments with the preclear about the fact you couldn't possibly move

around in two-dimensional space. You can move around in two-dimensional space, because it's a postulated area of only two dimensions that has two or more anchor points. So we put four anchor points on this two-dimensional space and we do things with it. First we fit it over his body. Then we put it below his body. We put it above his body. And what do we use for anchor points? His body! That's the only orientation he's got.

A preclear in this state is oriented in relationship to his body and to nothing else. So we put these two anchor points, and let's... let's just routinize this thing – it doesn't have to be this way, but this is mostly because it makes the preclear so angry and uncomfortable. Uh... make him lie on his back and put his hands under his head and use his two elbows as anchor points: And make him put his big toes about a foot apart, and use those as two anchor points. And have this two-dimension space running from those two big toes up to the points of his elbows. And when he starts to shift his elbows around or move his feet so as not to have those anchor points anymore, make him pull it back into that condition... circumstance. He'll get very tired of it after a while. He'll get very restless. I've never had a preclear yet who didn't get extremely restless when you made him lie in one position and restricted his freedom of motion and made him handle something that he would much rather run away from. The way he'll run away from it is by curling up, by closing his feet together, by putting his arms down at his sides, and so forth. He just keeps running away. He doesn't want to get under this tension, because you're just about to put him under terrific tension.

Now, you take those two anchor points – his hands are behind his head so his elbows are out the akimbo, not akimbo, but his elbows are sticking out. Those are two anchor points. He's got these two big toes as anchor points. Now have him put some two-dimensional space between his two big toes and his elbows.

And when he does that – my God! Coffins, deaths, all kinds of horrible things start to roll off of this case like mad. Do you pay any attention to these things? No! You just make him take this two-dimensional space and hold it until you can make that space lie quiet. That's the main thing that space is supposed to do, you understand. Space is supposed to do that. It is supposed to be quiet!

How do you get somebody from ever having any space any more? Make him jiggle and jitter. If you can get a guy nervous enough, he wouldn't have any space any more. But how do you get somebody nervous? By making the space which he occupies untenable. What is nervousness? Nervousness is that condition which results from having one's space as occupied made untenable. If you take some fellow and run him headlong into a tree, the tree is occupying the space he should have been occupying, and of course that space is untenable, so the fellow after that gets nervous about trees. This is very simple with the stuff we've been over about Spacation.

We're going over this as a rote process now. You just hook those anchor points down there to the toes. Use those toes as anchor points, those elbows as anchor points and the thing starts shifting and curling up and rippling and turning over and flying away and so forth. So you just make it shift faster, you make it fly higher, you make more people come in and interfere with it. You get more gruesome things happening because it's there. You make it roll up and unroll faster. Whatever it is doing, exaggerate it and then each time come back and de-

crease that. And then fix it on his body again, so he orients it. And you keep that up until he can hold that two-dimensional space right there without a qualm.

Now in the process of doing this, he's going to get nervous. Particularly his... his arms are going to get jumpy. The small of his back is going to get jumpy, and his legs will get very jumpy because legs are what one uses to remove oneself from space which has become untenable. So naturally his legs will get jumpy.

Now did you ever want to know what this manifestation is called? „nervous legs?“ You ask somebody, „Turn on sonic,“ and the guy... all of a sudden his legs start to jerk. He can't turn on sonic because if he really found out that he was in a space big enough to turn on sonic, it would be made so untenable for him so fast that he'd have to run away. So his legs are all set to run the second you ask him to turn on a sound. Or any perceptic.

And he knows he has to have space in which to turn on energy. If he can't have any space, he can't turn on energy, except to do anything but run. So his legs get very jumpy and he gets very upset.

And you just keep putting that back on his body and hooking it up to his elbows, and then increasing it and making it fly around and do all sorts of things and change character and go behind him and above him. And make it worse! Any condition he reports as happening, make it worse. Until the first thing you know, he's handling two-dimensional space. Then you put the two-dimensional space below him, his body in the same position; then turn it end for end; then put it above his body, then turn it end for end; then make it stand up and make it in various parts of the room. And finally, he'll be able to hold it very calmly, without any change, very quietly, on top of his body. He will have conquered two-dimensional space.

Now what's the value of this? You've just shown him that there were anchor points which could be held stable. How do you expect a preclear to run anything or develop any energy at all if he doesn't have any anchor points? This fellow hasn't got any anchor points. Well, where could he put the energy if he doesn't have any anchor points? Everything belongs to everybody else; it doesn't belong to him.

All right, next step on Spacation is to make this piece of two-dimensional space demonstrably solid and then unsolid, to convince people it's solid and then convince 'em it's not solid. And just go through the routine: Now you pick up that space... make the preclear take that space and shove his – this is not actual, this is just his figurative – arm through it, demonstrating it's not solid. And then make it solid. And figuratively hit it with his fist to make it make a sound to demonstrate it is solid. Then to make it not solid. Then to make it solid. Then to make it not solid. Until at last he suddenly recognizes something that is the most vital thing on the whole track: How did things get to be solid? Why do you think this wall up here is solid?

Now if he's been convinced, he can convince somebody else that it is – this wall's command value over him lessens. This'll upset him, by the way, because he'll feel immediately if he does that he's liable to start making mistakes and walking through doors with his body without taking ahold of doorknobs. He'll get certain that this kind of a condition would exist

and it'd be very embarrassing to him. It'd be very embarrassing to him if he forgot to remember that his clothing was solid and walked out of them in the middle of the street.

Any kind of a condition could result from this, but that's only because he is unable to control solidity and unsolidity at will. Furthermore, every time this individual's been in bad condition, been placed in bad condition, it was by a force which convinced him. And how'd it convince him? By taking over the space he was occupying. One gets convinced the MEST universe exists at the moment it collides with the home universe and takes over the space of the home universe – one is then convinced of the existence of the MEST universe. More powerful space, of course!

So, the solidity of space is the first step on particles. You see, there is no such thing as a particle. There is a postulate about particles. But you get solid space – you can do anything with it. It doesn't even have to be a particle. This is really senior magic.

Now any time this individual's gone through a tree, he has had it demonstrated that space could be solid. Any time he has run into a brick wall, he has decided that space could be solid. He's run into enough of them back along – every time he has fallen and hit a planet, you know, jumped out of the second-story window or something, and hit the ground, he... has been demonstrated to him the planet is solid. Any one of these conditions are convictions. Of course, he had to have a higher level belief in the thing, or conviction. He had to accept somebody else's evaluation in the first place to get into that condition. Or he had to sell people and fail to sell them on the solidity of his own space. If he couldn't have space that solid, then nobody else... anybody else could come along and demonstrate that their space was solid and his wasn't.

So let's take a look at this situation, and find out that the making of solid, two-dimensional space, and the unmaking of it at will, is of the essence in reconvincing him on the subject of energy.

So, how do we do? He rams against it, he knocks it with his knuckles, and he finds out it's impossible to go through it – utterly impossible to go through it. But he says, „Yeah, I made it solid, but it's solid all the time. This thing has been solid from the beginning. It is a solid piece of two-dimensional space and that's all there is to it and I can't do anything with it.“

„Well, that's fine. Have it much more solid. Now get things like 16 inch guns firing into it, uh... airplanes crashing through it going faster than sound, and all of them just folding up and stopping when they hit this two-dimensional space. Let's really exaggerate its solidity. Let's make it hyperbolic beyond hyperbole. Let's get it so that we have huge battering rams run forward by a thousand men hit this space. They've got spike points on the battering ram, and it doesn't penetrate the space, and nothing penetrates it either. He'll all of a sudden say, „Nothing's this solid,“ and he'll let something go through slightly. And after that it's easy to break it down. And you just break it down to the point, then, to where you have this very small caterpillar come up with a very small hair off of his chin and push this very small hair through the space, and demonstrate it goes through. And after that he can move through this space at will.

Now supposing he can't make it solid, supposing he can't make it solid. Well, get it out horizontally and make it support something. Don't have it hit, make it support something. Put on it a dust mote and have it support the dust mote, and not go through. And make sure the dust mote doesn't go through. And the guy will eventually get the idea, all right, he can hang a dust mote on this.

Now let's keep building it up from there until this thing can have cannonballs rested on it, until it can have a man rested on it, and until it could be hit by a sixteen-inch gun, or have a battleship or a faster- than-sound plane hit it and it wouldn't go through.

Now get him to change and shift solidity, pierceability and unpierceability – enterability and unenterability of that two-dimensional piece of space.

Now once in a while you'll find this two-dimensional piece of space gets terribly fragile. Well, if it gets fragile, just keep breaking it up. Take a piece of two-dimensional space and break it up some more. And then... then throw those fragments away and get another piece of two-dimensional space and break that up. And another one and break that up. And all of a sudden it'll get stronger.

In other words, you toughen this space up until it is completely under his control. It's enterable or not enterable. It can move here, dispose there – anything can be done with this that he cares to do with it.

Next step. Next step is to get two such planes and enclose a space with them. Two planes of two pieces of two-dimensional space and put them about four or five feet apart. Make a box – a big box. I don't care how big you make it – 20 feet by 10 feet by 10 feet or something like that.

But get this: That box encloses the preclear and the preclear's bed. And the first thing it'll remind him of, of course, is a coffin. And that is the space they've made very antipathetic to homo sapiens. They take a guy while he's still in the head, and they fill the body full of formaldehyde and they do all sorts of gruesome things and then they put it in this little, tiny cramped box and they let... shove the lid down so it's completely armor-proof, seap-proof, uh... bill-collector proof, I suppose, and bury it deep in the ground. It's just a dramatization of a control operation. There isn't any reason that anybody should do this. I mean, this is just nonsense beyond nonsense. Preserve a dead body? Let's go down to the slaughterhouse and every cow they kill, let's fill that cow full of formaldehyde and bury it. It just makes as much sense as people keeping this relic around with powder and paint on its face buried deep in the ground.

It's just... it's just odd – just weird! I mean, how can a society go that nutty? Or, I should say, much greater dignity, how does it come so extremely aberrated? Well, it just goes nuts, that's all, and... on the subject of bodies. „Care of the body... care of the body... care of the body. Nothing but bodies... nothing but bodies. All the space there is, is MEST universe space, all the space there is that can be controlled by the body. The body occupies the only space.“ And so, boy, right out of this...

You think you're just in beautiful shape, now that you've got a piece of two-dimensional space. The guy can hold a point steady. Now he can hold eight points steady. He's got two pieces of two-dimensional space and this makes eight points. It makes a rectahedron.

All right, here he sits... lies in this box. And the first thing you're going to get... you say, „All right, let's feel all around and make sure nothing is there but your space and the walls. Now cover 'em with fur or put rugs on 'em, or something of the sort. Now turn 'em end for end, turn the walls end for end. Now rotate them a hundred and eighty degrees. Now handle them. Now color the walls red. Color them blue. Color them green. Shift it up higher – pull it down lower.“ And all the time let the body... you know, don't let this guy lie on the couch and construct this thing out there somewhere on the other side of Marcab.

No, uh... you are about to unmock one body and one couch.

Now, he's got this space, and make him reach from where he is and feel all around the floor of it. That's why it's good to have rugs on the floor and silk walls, or something of the sort, so he can get a tactile on them. And make sure that's his space. Now you make him feel all around and make sure there's nothing in there but himself, as a thetan. And he'll tell you long in advance of where he can actually stabilize this. „Oh, no. There's nothing in here,“ he'll keep yap-yapping at you. You just make awfully sure. Because when he gets this... when he gets this sensation, you can tell. It will come as a considerable surprise to him. It will really shock him. You'll always see this surprise. He won't just take this calmly because what he's actually done is make some space, and he'll suddenly realize he's made some space. And what you do is have him sit in there as a thetan, in the middle of that huge spatial area and he reaches from one part to another, inspects all the corners, inspects all the walls, inspects the ceiling. And each time he determines that there's nothing there but that space and himself as a thetan. You get him to inspect this real good, see?

Now, you number the corners. You don't have to demonstrate to him. You just say, „Number those corners one, two, three, four, five, six, seven and eight, and you've got all the corners numbered?... All right, go to corner one. Now feel all through the place from corner one. Now go to corner two. Now make... feel all through the place from corner two and make absolutely sure there's nothing in there. Get a good tactile on the floor and the ceiling and the walls. Now go to corner three and do that. And go to corner four and do that and go to corner five and do that, six, seven, eight. Now make this completely certain there's nothing in there.“

Probably some kind of a condition like this is going to happen. He will either find it impossible to maintain this steadily, or he won't. Other things will keep popping in there that he doesn't want. If they do, make him keep filling it up full of all kinds of impossible things. Again, exaggerate the condition, and then empty it out, and then fill it up and then empty it out and fill it up and then empty it out and finally he'll say, „The dickens with it.“

Now if he says he can't get rid of the furniture – the furniture is too great an actuality to him, Father was a furniture dealer or something like that – enlarge the space and start putting furniture in it. He's got one couch in it already; have him put dozens of couches in it.

Have him put couches all through the thing and then take them out again. Fill up that space and empty it until he's sitting there with a complete certainty on the possession of that space.

Now, he isn't going to get the complete certainty right at first, but he can get it. He'll think that's very peculiar because he's going to have something else sitting in that space and you can just count your bottom dollar he'll have something else sitting in that space: and that is what's left of the home universe will be found in that space.

But before he attains that, you're going to have facsimiles flying off this fellow like mad. You're going to have him dug out of this, and into that, and... and shot here and maimed there and lying someplace else dying. And these facsimiles are going to come through bop-pety-boppety-boppety- boppety-boppety-boppety-boppety-bop! And he keeps trying to tell you about these facsimiles.

Well, just... just disregard them and go on with the space, or if they become too annoying, throw in a few more agonizing deaths into the chain. Just throw in some deaths that are a little worse on the thing. „Well, get the... get a death now where you're being disemboweled by a horse. Yeah, you got that? Well, all right now. Let the chain go on – look at the rest of them... All right, now run in there one now where you're tied over a cannon's muzzle and it's fired. You got that? Well, let that one go on by. Now get... get one where you're down at the bottom of the sea.“

The fellow keeps saying he's drowning or something. Oh, he... he'll go through agony in this sometimes. And he keeps drowning or something. Say, „All right, get one of being at the bottom of the sea and have a couple of big sharks come along and grab ahold of the body and hold it still while bullet-fish fly through it. You got that?“

And he says, „What's a bullet-fish?“

And you say, „It's a bullet-fish, of course. Put some in.“ Anything, if that gets too bad... ordinarily you can just disregard that chain of deaths, because if you were to hold that consistently and let him look, he would see practically every past death he had rushing off of this thing.

Why? He's been living since the explosion of the MEST universe... I mean, pardon me, explosion of his home universe at the hands of the MEST universe in borrowed space. So the second he tries to make any of his own space, all the borrowed space starts flashing at him. Every time he tried to possess space and was stopped, every failure to continue to own space is liable to show up in this space he's trying to create.

So there he lies – all sorts of situation can show up there. Exaggerate the situation, and decrease it, increase it, run a cycle of action on it and keep putting that big box together there and uh... until he's finally got space and then he's going to find somewhere in there a high degree of probability that he will find a home universe. And he'll be something 'like the black spot over in one corner, or a tiny little dot in the middle. Or he'll try to go through the middle of it. And he'll say, „Every time I go through the middle of it it feels like I'm shot or something,“ or „like I've just been hit by Niagara Falls“ – anything along that line.

And uh... so, what do you do with this universe? If you were to ask him to put something in this rectahedron after he's sure that it's absolutely empty, you will get a sour reply. He'll put something in it. he'll be mean about it, or he'll be unhappy about it. He'll put something in it. He'll be upset about it. He... he won't want to put anything in it.

He'll tell you it's lonely, he'll tell you that it's no fun, he'll tell you all sorts of things. „So, if this is all there is of building your own universe, I don't want anything to do with it,“ he'll be feeling.

Why? You're staring the MEST universe's collapse and end right in the teeth, and it's such a major failure that he doesn't want to build a universe. He has nothing about that now.

So, what do you do? You get him to go in there, around and through that – of course, he's in this space all the time. You make him look around and make sure the place is empty. And he'll eventually find this thing somewhere in there. He won't know what it is; he won't be able to get rid of it right away. So you turn it into a gaseous mass, you change the color of the gas, you move it around into the various corners, you solidify it, you just give it straight mock-up change. You keep using it. You decrease it till it occupies the whole space and decrease it down again. The fellow'll begin to tell you all about his home universe, if you do this.

And you don't have to suggest „home universe“ to him. He'll just tell you about it, and that's that. And uh... you just keep working it; don't let him go into large details about the thing. He'll start wondering how on earth...

And, by the way, you needn't tip him off to this degree unless it's just too... unless he's just too wild on the thing and he's wasting too much time, as to how his home universe got that way, and what happened to it. He'll tell you all sorts of stories, because the fact of the matter is that the loss of it and we'll cover that in the next hour, what loss is, and a little more of the anatomy of loss so you can see how this thing works out – made him forget it. And he's forgotten it. And he's forgotten it with a vim, because that was the biggest loss he ever had. That was his and all of a sudden, wham!

What happened was, evidently, the MEST universe just came over and took it over. It just took it over. And it ran into it or fell on top of it, 'cause this universe is expanding and it keeps hitting these things and so on. And it got on the wrong wave length or something happened and he suffered this. And the next thing he knew – really this is what happened – it went out and he came in. He didn't have much of an entrance point or anything else. He just found himself there one day. He didn't know where he was and he didn't know what was happening, and he might have had some strange adventures and so forth. But after that he was a homeless waif – because he never found out what happened to him.

And that's where your people are lost on the time track. They're lost because they don't have any space – it's very simple.

All right, we change and alter this mass that he can't get rid of called the „home universe“ until he's perfectly satisfied about the whole thing. And then and there he will... will discover that space is his. He'll find out that space is his, that is his space. He can do as he

likes with that space, and he'll find out something very strange. The mock-ups that he puts in that space appear and disappear with such ease, compared with the mock-ups he puts out in the MEST universe space. He's been putting up mock-ups, let's say, rather poorly. They've been shimmery, they've been thin, all that sort of thing. After you're done (and this process is known as a Spacation), after he's done a Spacation in that space, mock-ups can appear, disappear – bing-bang! Beautiful! He can move 'em, change 'em, put 'em automatic, take 'em off automatic and so on. He'll find himself able to handle them in his own space.

Is this space actually his own space? If he has done this sufficiently and if he has done this well enough, he actually has parted company with MEST universe space. It is his own space.

You've got a certainty of dimension which is not coincident with MEST universe dimensions. And therefore MEST universe could not override that space.

Now you could go far in this direction to where he could be so expert in creating space and unmocking, that he could go out and look at an automobile and there wouldn't be any automobile there anymore – for anybody. At first these spaces just disappear for himself. It... he's... it won't occur to him that his body might disappear or blow up or something as he's doing this. He probably won't think of it.

If he does think of it, don't worry about it. I've done this to quite a few people and expected, in the early ones, that we would suddenly have somebody turn up missing on our hands, but nobody did. The preclear continued to remain visible to me on the couch but sometimes would get kind of thin – you'd kind of start seeing through them a little bit – not theta-wise. I mean, they just... just sort of looked kind of thin and unsubstantial.

Now, they're liable to take off from that and go racing right on down the time track to present time on convictions – what they've been convinced of, what... the game they're trying to play, and that sort of thing. And if they're capable of seeing energy areas on themselves, they will see all sorts of energy areas on themselves. It'll just surprise the dickens out of them how many energy deposits are convictions. They've been convinced they ought to play a game – they should play the game. „All right, how do you play the game?“

„Well, you play the game so that when you walk along here and you're hit by this, you say, 'I'm hurt'.“

„Well, I'm not hurt.“

„Well,“ they say, „well, you walk along there and when you're hurt, you say, 'I'm hurt,' and that's... that's the game on this. And then I walk along here and I say, 'I'm hurt,' and I'm hurt, and uh... so on.“

But this fellow says, „But I'm not hurt.“

„Well, you just... just... this is just the rules. It's the way you play this game.“

„Well, it's a game – that's all right.“ The most idiotic thing.

You make a hole – there's a hole there and there's something in it. And the fellow goes into it to find out if there's anything in it and he doesn't find anything in it so he takes

things out of it. You know, he makes up things. And people say, „Well, this... no-no. That isn't what it is – no, that isn't what it is. No, that isn't what it is.“ They just invalidate the heck out of a guy like this.

So, he is asking to be convinced continually, and any time he can find several people to agree with him, he'll be convinced uh... on something or other. And he's being invalidated continually. And the major ones are done by force and both of them depend on the banishment of space, really – banishment of the concept of how much space one can occupy.

When you've taken your space from the MEST universe, you have taken spurious or specious space. It isn't real space for you because you... it's not your dimensions. You've borrowed some other dimension and that's about the most serious thing you could do is to take a dimension that is not of your own determination. And after that, you have difficulty with energy because you can't put mock-ups in space which isn't yours. And you know the space isn't yours and so therefore you can't put mock-ups in it. If you can't put mock-ups in it, that means you can't put energy in it.

Now you can get practiced enough on this so that you can simply turn around and put in MEST universe space energy. You can get to a point where you'll string a little thread of energy between two cans, E-Meter cans, and the E-Meter – has anybody done that since I mentioned about it there? work? Did it work? Voice: ((?)). LRH: Oh, did you get a... just a little twitch on it? Voice: ((?)).

Yeah, you'd have to put a pretty good... be pretty good at stringing, beams, and you've got to put a pretty solid beam between the two of 'em and just let it sit here for a moment and you'll get interesting results on the meter. I'm fixing a meter up to do that.

The point is, then, that you are rehabilitating space for this preclear. Now this process called Spacation will spring somebody with great ease – after he's unmocked the body a few times and he has had facility in creation of space and so on, moving in and out of the head or being where he wants to be in the MEST universe becomes very easy to him.

Now your Step One case can go right straight ahead on his route and go ahead and do this. But believe me, your Step One case should be put through a complete Spacation before your... consider him an operating thetan. You just take him from there on up. With a Spacation he becomes more or less an operating thetan rather than a theta clear. And he gets very able – he's not too bad off, your Step One case.

These other people, you'll find out on lower step cases, that you just push them through a Spacation anyhow, and sometimes have to before you can do a darn thing with them.

Actually, in view of the fact that space is beingness, you have to be able to handle space before the preclear can be anything.

So it's a good thing to do, to put... as you go through this process, to be very careful about that particular set-up.

Now we'll put that as a Three level. And the reason we leave One and Two as they are without stressing Spacation to any great degree, is because you can completely alter the be-

ingness of a man, his condition and so forth, by steps One and Two – without any Spacation or anything else. You just tell ‘em, „Be two feet back or your head,“ or „Push yourself out with an energy beam.“

Now when that guy has had that done, when this has occurred, you’ll see facial changes and personality changes of considerable magnitude. And when these changes have occurred they are very worth just striking for, just as their own, because it’ll happen in more than 50 percent of your people, much more than 50 percent if you use Step One and Two, that they’ll simply be outside, and will go through these paces. And they can be brought up to a stability without Spacation.

Now, you’ll be surprised. It... it... it just changes the fellow, changes him very markedly to have this happen to him. But by the time you’ve got to Step Three, they hold that space point steady, and so forth, there’s just enough little buggy things wrong with them that they... they can’t quite do a Step One and Two.

Well, if you do a Spacation on the Three case, he’ll move right up into a One category and you just go on with Step One.

Only when you’ve got him stabilized and outside and able to lift his various arms and limbs and so forth, from the exterior as the One does immediately, you’ve got an operating thetan. And you’ve got your other jump because he can make his own space.

All right. Spacation, then, is a process of rehabilitating space by first, ownership and stabilization of a point. Then ownership and stabilization of more than one point, namely four points; and ownership and stabilization of a two-dimensional plane hinged on those four points. And then ownership and stabilization of two such planes; and then ownership and stabilization of a rectahedron. Think that’s a tetrahedron. Uh... no, a tetrahedron is s...

Voice:...

LRH:... four points... it’s a tetrahedron, isn’t it? No, it’s actually a rectangle. It’s a rectangle. Is that a rectahedron?

Voice: I think so...

LRH: I haven’t done any solid geometry in a long time, in English, that is.

Well, anyway, you build that and that stabilizes into his own space. And we have the essential breakdown, the essential points of space, the essential ingredients – the characteristics of space, which are anchor points – two dimensions and three dimensions – and you have the most elementary space there is.

And when he has claimed this completely as his space you will find him able to do a great many things which he was not able to do before.

All right? There is no substitute for a rehabilitation of space, to return to an individual a rehabilitation of his beingness. But don’t think because he’s done this indifferently or suddenly or quickly or snappily and then stepped out of his head and so forth, that he can create space worth a darn. I mean, he... he’s able to go through these steps, maybe. But if you ha-

ven't done a very good job, and if he can't do it the next time easily, and if he can't do it for about four or five consecutive times, easily, so forth, he's not stable on the subject.

So the next time you get ahold of this preclear you put him right straight through all the steps of a Spacation which are, establish one point; establish four points; establish eight points; and establish its emptiness. And uh... you finally will find him quite stable. Otherwise you're liable to unstabilize him. If you put him through a Spacation once, you get it indifferently well, and all you've succeeded in doing is throwing him through 565 past deaths or some darn fool thing like that, or run him against the old home universe, and – you've charged him up to a fare-you-well! Bad deal, strictly. Okay? How much you got left on that tape? Voice: About seven minutes.

Now that's quite sufficient for me to tell you a very important datum uh... about all this. Loss is loss of space as its most important loss point – loss of space.

So anywhere down along the line, what kind of mock-up do you favor for any case from Three down? What kind of mock-up? You take the most beloved living place in the current lifetime of your preclear and do standard mock-up manufacture and shifting with it – even if he does it poorly – making many of 'em, changing it, altering it, lessening the quantity, increasing the quantity, placing it behind the back and afar and above and around, until your preclear does not give a... two whoops and a continental about it, and can handle it with great ease. Because there he is still tied with this lifetime's anchor points! And that will be, usually, his childhood home. And more locks will fly off of this. You'll be amazed! Oh, the locks will fly off of it, in all directions. But you've rehabilitated his space considerably when you've done this.

And don't be surprised when other houses like it start to show up automatically. Of course, you're just peeling the track. All kinds of things will show up as marked out MEST universe space which he has tried to claim. And in view of the fact that was MEST universe space with imposed MEST universe dimensions it of course was not under the good control of the preclear.

A preclear can afford to lose anything he has as long as he does not lose as well his ability to create.

But when anything is based upon the speciousness of MEST universe anchor points, of course, he is anxious about it in the first place. And then when he loses it, the MEST universe has to be waited on for the MEST universe to give him permission to have more anchor points.

So you start handling that childhood home. You want to know what happens to a pc's childhood. Why is a pc's childhood occluded? Well, a pc's childhood is occluded because, one, he was moving faster when he was a child than he's moving now, and therefore in order to pick up facsimiles of childhood he'd have to generate and move a lot faster as a preclear. And that also applies to why can't he pick up early track as easily as he can pick up later track. And that's because he's moving too fast and too strongly on the early track for him to have uh... for him to pick it up now. He hasn't got enough speed, you see; we're going through a

slow-down process, as one goes down the cycles. So we can't get these things earlier very easily – mostly because of speed.

So, in childhood, however, uh... that's one reason. And the other reason is these anchor points. And because childhood is studded with loss from one end to the other. There is more loss per square inch of havingness in childhood, because one attaches such enormous importance to trivia. Everything is given to one, everything is assigned and owned in some other fashion. One's toy – he has to be very careful. You just think for a moment and just try to remember a toy you had when you were a child – just one toy. If you remember a toy, the toy which you remember was a toy which you were given and which was not interfered with very much. Nobody cared enough about the toy except you. That was one toy.

Now your havingness, then, was slight and your space compared to your size was pretty large. But you got nailed down. MEST universe anchor points had been assigned to you. And if you were racketted around much and you were changed from home to home and area to area, just anchor points and anchor points and anchor points and anchor points, and the guy just all snarls up all over the place.

Sooner or later as an adult, one time too often, (I'm going to cover 'forget' and 'remember' in the next hour) and one time too often he loses a set of anchor points and it's too much for him. And the whole track, actually will jam right at that point – jam! He will at that moment run out of space for his facsimiles. He hasn't even got space for his facsimiles anymore. And uh... having no space for them, of course, the only space left to them – he's not going to part with them! They just simply move in on him – crash! And he's got 'em! That's that.

An electrical shock moves one out of his last efforts to maintain anything like space – the last efforts to maintain space are psychotic or neurotic. Because one is saying, „I'm not responsible for anything, and therefore it's all right to leave me in this space. I've abandoned all responsibility for all force, and I'll do whatever you say, and I can still have some space, can't I? I'm still permitted to have some space. You see, I'm nutty. I can't do any wrong – can't – I mean, can't harm you very much.“ And uh... that's just a protest. That's... that's the last shreds of beingness – complete irresponsibility.

All right, so they just move him out of that into utter abandonment. They move him out of that into death. And they do that very simply. And... or they collapse the track on him. And that, of course, prevents them from moving out of anyplace. They have to stay there then. There... there's a forcing mechanism. It is about as sensible as... well, these things are very sensible, well, about as sensible as anything else in this universe.

We have a profession that pretends to heal, and it destroys. It's no wonder, you see, that somebody believes great evil of you as a Scientologist. If you get out practicing for a little while, they'll believe great evil of you. The reason why? You're obviously doing good so obviously, you must be evil. Reasonable. It follows.

If a fellow can't move around anymore, and if he's all pinned down, and he's very upset and he hasn't got anyplace to go, why, let's take what's left of him, his body, and let's fill it up full of electricity which is highly antipathetic to him, and fix it up so he can't even be

there. And then explain to everybody that this makes him well, you see, with sort of a snide, pompous expression on one's face. Great stuff!

Force, and the application of force to the individual is primarily a question of changing space for him – making him abandon a piece of space.

The highest level of conviction there is is to knock hell out of him. That convinces him. Of course, way up above that he had to have better conviction in the field of reason.

So knowingness is upset by force. Force crashes into the individual and it upsets his space – it'll upset his knowingness. Why? Because something occupies the space which he should have been occupying and makes it impossible for him to occupy that space.

And if he's unable to create more space at will then, of course he considers that he has been displaced in the space. And in Spacation, you're teaching him that he can make any kind of space that he wants to make at any time he wants to make it. And when he's done it a little more often, a little more often, a little more often, he finally realizes that he has all the space anybody could need in which to do anything, and he finally doesn't worry anymore about having to have space where the body is.

The process of Spacation, of course, follows that because the body is in that quadrilateral, octilateral – whatever it is – uh... because the body is in that blown-up coffin, why, uh... it gets unmocked. And you never ask him to unmock his body at all. It just disappears on him. You point it out to him afterwards his body wasn't there.

He says, „That's right. The body isn't there.“

„Well, why does your body have to be there now? Why don't you just move out two feet behind your back?“ Okay. Let's take a break. (TAPE ENDS)