

## TECHNIQUE 80: THERAPY CONTINUED

A lecture given on  
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Now I want to give you the therapy portion of Technique 80. The running of engrams, secondaries, and lock scanning, etc. does not apply in Technique 80. In this technique we are not trying to achieve understanding; we are trying to achieve possession. It isn't necessary for you to put anything on a time track and nail it down hard merely to possess a certain portion of your body.

As I have said before, the theta-body (that is to say, the thought-body, or thought-beingness of an individual) has at remote and obscure points along the time track been treated to make it susceptible to implantation. Actually, this was a very routine and mechanical procedure that was followed out with a grim persistency and consistency, which (to me today) is very frightening, for we'll get someone all cleared, and then somebody will start objecting, and in a few hundred years or so, they will start this all over again. But at least we will take a breather along the line.

So, here the body (the theta-body) has actually been made susceptible to an implantation of a personality. Actually, these implantation's are very sharp. There is one here, just within the shoulder, that goes up along that side of the face. One out here - in the wider body, and one out here in the stomach. In addition, there is one in the middle. This little spot that shows up in the middle of a PC's forehead (shows up as a somatic) actually is one of these susceptibility implants. You tell a person to move center, and if they move center, they quite often feel that spot in the middle of their forehead. They are in their center beingness. Well, you can move a person through all these points of beingness.

I might tell you one more thing about this - there are 2 items there in the middle of a human being. One of them is the "genetic line governing center." That is the line that reaches back here on earth to the beach, the sea, and so on. That is the line that the zoologists are so interested in, and what the fellow who draws "Pogo" did so well on in "LIFE" magazine a couple of weeks ago. I think the fellow's name was Glob, and when Glob came out of the sea he spent half a million years just sitting on the beach thinking about it. What Glob would be, his personality, and all the things that happened to him are on record in this center genetic-body in the middle of the being.

That may sound a little bit wild to you, but that is the genetic center - the emanation point. The Greek for instance, believed that very thoroughly. And according to the E-meter and according to results, he seems to have been right. The resident being of the evolutionary body which developed here on earth is in the stomach or solar plexus, not in the head.

Now up the line, back of that and much earlier, goes this enormously long line, up to 60 trillion years or more, and that is the theta-body proper. That is who you are. You are a tenant of this genetic or center being body, which can become very confused. Anyway, here is your theta line that comes along, going through the most weird and complex adventures imaginable. And over here on earth is this genetic line. A little tiny time span that only occupies probably three and a half billion years, if that.

Now this genetic body goes along here and gets all developed, and you come in all of a sudden and take it over. That happens by the way, just before birth, and if you audit this, instantly your PC goes way up in tone. Now that I've told you all this and you have it committed to heart; this is just something that you avoid in Technique 80. You don't use it. . . but it's there.

Now what you want in Technique 80 is first to discover the overt acts and dependencies on the first dynamic. I would like to give you a little more data on that. A fellow can commit an

overt act against himself. This is very easy, because he confuses his body with himself. A PERSON IS NOT HIS BODY. A person's beingness is who the person is, and he just happens to have this body. I just mention this to show you how many sources of body you have here. Lots of them. Lots of bodies and control centers, etc. and so you start to worry about, "Who am I? or Where am I?" and you can get completely lost in all this business of implants and entities. So once you have resolved overt acts and dependencies on the first dynamic, you have resolved those and what the person has done to himself, more or less.

Sometimes you have to use a gunshot, just hit for anything to resolve one of these big maybes that I told you about in the last lecture. You start in then, with making the individual locate his point of emanation, and then point out to him that anytime he senses that he is emanating from a point, he is standing off from that point and looking at it. You see how that is?

You say, "Now, where are you being?"

He will say, "Right there, Ya, right there."

You say, "Where are you deciding from, that it is right there?"

"Oh, I'm deciding that from the middle of the head. No, I couldn't be right there if I'm deciding that from the middle of my head."

"Well, how do you decide you are in the middle of your head?"

"Well that's easy, it's back here."

Just do that process with a person for a short time. First they will get very bewildered, and then they will say, "Where can I possibly be? Where am I? I'm lost."

The truth of the matter is, all that you are demonstrating to them is - that they are not a geographic location in their body. The first thing then, is to recognize you are not your body as affected. You are not your body; you are you. Well, where are you? Well, you are a point of beingness that has neither time nor space. So, how can you even exist in that fashion? Simple. All right, you are just you. You sort of get the PC reconciled to this fact that he can be anywhere.

Now the next thing we want to know is such a question as this: "Well now, let's see, what is the chronic emotion of your body? What is your chronic emotion?"

The guy will think for a minute and he will say, "Well I don't know. I don't get angry very much. I don't get this way very much, I, I guess I'm . . . I guess I just can't decide what the chronic . . ."

"That's it!" you say "That's it! Run the concept of Not being able to decide." What he will do is reach around and try to describe something to you, and when he describes it, he names it. Only he names something that he doesn't think he is describing.

The fellow says, "Oh, I don't know, it seems as if, well life just isn't that important to me that I would think of such a thing."

You say, "All right, run the concept through your whole body, that life is not important. Run it from your center beingness into your entire body - that life is not important - get the feeling that life is not important."

The fellow tries and says, "I can't get it in my body."

"Fine. Well where can you get it?"

“Just in my right thumb.”

You say, “OK. Let’s run between you and your right thumb - life is not important - run that feeling with your right thumb.”

He will run it for a while, and oddly enough it will change on him.

You will say, “What is going on?”

He will say, “I don’t know. I guess it’s - you gotta take things easy - except that it is my whole hand.”

“OK, run that with your whole hand. You gotta take things easy - run that with your whole hand.”

The fellow runs it. In other words, he gets this concept, he gets it consistently enough and identifies it as a concept, and it will blow.

Then you say, “Now, what’s with that hand?”

“Well, it feels pretty cheerful.”

“All right, run that with your hand - it feels pretty cheerful.”

Now about this time he will probably get a somatic someplace. Probably over here someplace, and you say: “All right, what is the concept?”

He comes back with, “Nothing much. What do you mean - concept of a somatic?”

“Well, what is the thought, the thought of the somatic?”

He says, “It doesn’t have a thought. You know life can be pretty doggone upsetting when you have a somatic like this.”

“All right, run that feeling - that life can be pretty upsetting.”

The fellow does so, “Why, it goes away!”

You say, “All right, now what is the next sensation to be run at that point where you had the somatic?”

You will get another one, another one, and another . . . Here is what is happening - in each one of these cases you are going up the tone scale with each concept. You will start down here, anywhere from apathy on up. And you just keep bringing him up the tone scale; and this isn’t just running ARC to the body. You could run love, love, love - all you want to without getting any action on the body, for the excellent reason that love is way up here, and there are parts of the body that are way down here.

You manage it like this - treat the parts of the body as though they were PCs. Did you ever come up to a PC who was in apathy and say, “Come on old boy, cheer up!”? He won’t have anything to do with you. Well, here is this right foot that has been feeling put upon and stood on all these years, and it doesn’t like it at all, and you say, “Love, love, love, and everything is fine and everything is cheerful.” And the right foot says, “Oh nuts!” You can actually get the right foot saying, “Oh nuts” too.

The thing to do is to pick it up as low on the band as it is, and start it up the tone scale. Now you aren’t worrying about going back down the time track to it. Why go back down the time track to something that’s there? Why do that? There is no sense in it. It is sitting right there,

and it is evidently sitting somewhere near the spot where it is held up, or you wouldn't be able to get it that easily. So you just run it as a concept, and you bring it on up the tone scale as a concept, and it is a very simple proposition.

Run a hand, then run two hands, then run the arm, two arms, run the legs, run the center of the body, run the whole body If you can. But run it in these various concepts - and each time you get a concept, YOU GET THAT FEELING. Make the person describe that feeling in words, and get that feeling, and then run that feeling with that part of the body. Then you will find that he comes up the tone scale and he has another feeling on the same area, and another one, and you are running him up the tone scale with that part of the body.

You see, down here on the tone scale is effect, at zero that is complete effect; and up here at forty is cause. So you can't ask a PC to suddenly be cause, since he feels all subdivided. Parts of him are dragging back and other parts of him are low down on the tone scale and this and that, and he is not the least bit integrated. Here he is, he is all over the tone scale with the various split ups, etc. He is just all over the tone scale with the various parts of his body. Well, let's even him up. Just bring his various parts all up the tone scale, and you will find it is possible for him to be cause on the first dynamic. That is the essence of this technique.

You will find that he will yawn, and that he will do all sorts of things, and all of a sudden, some PC from whom you haven't gotten much in the way of overt acts or dependencies will run one of these feelings, and he will all of a sudden start telling you the whole computation on the case.

If he has one of these (down feelings) it is on an overt act or dependency reason. He starts running one of these feelings and a picture shows up, or a facsimile shows. Well, he may want to run this whole memory or facsimile out. Now, if it is a physical pain engram that happened to him, it is not even vaguely important. It means there is a time when he was too dependent, or a time when he was too overt.

So, when you get a physical pain engram, you find out why it is hung up in a maybe. You know that he tried to use it sometime or another, and you know that it is the reason he is so mad at Uncle George. Uncle George did this to him, etc. So every once in a while, while you are running this technique, a section of life will show up. Don't worry too much about running that section of life, just blow it on the overt act or dependency line. That's all.

Now you run the body one way and then the other way, etc. - and you are running it with this In view: Since you think that you are the body, you think that you can be aberrated. Well, you can't be. I would like to see someone catch the central point of emanation, put it In a box, and do something to it to make it aberrated. **THE CENTRALNESS OF YOU, THE CORE OF YOU, THE YOU THAT IS YOU, IS ABSOLUTELY INCAPABLE OF BEING ABERRATED.**

Also, it is cause, even though its power might not seem to be very great to you. It is cause. It is never anywhere but way up here at cause on the tone scale. That is something that you have got to remember in running this technique.

You get a somatic - it is some sort or weird cross computation because of these circuits and various other things. "You" wouldn't give yourself a somatic. So there is some kind of a line up here that is wrong. And it is merely wrong because there is an overt act or a dependency which is crossed up, and there are two motions that are crossed. Two motions - and you can't resolve those.

So you as "You," are sort of standing there looking at this computation, and you ask yourself what you should do about it- This just goes on and on, "What can I do about this computation that keeps running?"

What it is, is an overt act plus an act done to the PC, or something like that. But “You” isn’t involved in that, or abberated by it- it is merely that “You” isn’t able to fight its way through this computation. But “You” even have the sense all the time that you’ve got that computation, to clean it up and clear it away, get it off the road. You know that.

What you are doing now is trying to run up-scale and get up to the level of cause with every part of the body, which cleans up the 1st Dynamic. It may take you quite a while to do it, or it may take a very short time- The point is, that when it is done, you are a unity with “You,” and you should be completely unaware of the body. You are not trying to achieve awareness of this body; you are trying to achieve complete unawareness. You are trying to achieve it to the point where YOU are willing to use this body of yours for anything.

You could drive this body as no slave driver ever drove a slave. When you are capable of doing that, you are all right on the 1st Dynamic. When you can work for 36 hours at a stretch, and all of a sudden the body is just going like this, (drooping tired) and you say, “Come on, let’s go.” and the body says, “All right.”

Because you see, “You” have the particularly beautiful virtue of never getting tired. But your body does get tired; however, if “You” is sufficiently causative, your body won’t even get tired.

And furthermore, all these endless incidents: they are interesting and an auditor should know what they are, and he should know where they exist, and he should know how they act, and what they affect, and he should know of this thought-injection mechanism that is used, and all that sort of thing. Technique 80 by-passes them.

Sure you have an implant over here, and it gives you rheumatism. That is fine, but the “You” that is you wouldn’t keep it unless there was a big maybe riding there. So, what is the overt act or dependency that makes that maybe? In other words, you are sort of tricked into paying attention to a maybe, and then and only then can you have a pain. Because it makes you abandon that part of your body, and you say, “Maybe it doesn’t belong to me, since it hurts it couldn’t possibly belong to me. I wouldn’t hurt myself; this is silly, so it doesn’t belong to me.” Your ability to take over your body then, is your ability to process the various parts of the body. You ask yourself sometime, “How do I feel?” Ask yourself right now, “How do I feel?” Well, in Technique 80 that is the feeling you run first. Simple, isn’t it?

Now, there are various questions - take your Chart of Attitudes - this technique is simplicity itself. Just ask the fellow: How he feels? or How this feels? or How that feels? or What is the concept of it? or What is the feeling? something of that sort, on any part of the body. You get an answer, and you run that.

After you have run it, you will find it is a little higher on the tone scale. Run that, and you will find it is a little higher in tone. Run that, and you will find it too is a little higher in tone, so you run that, and all you are doing is establishing ARC, ARC, ARC, with that part of the body, right on up to the top of the tone scale.

You will find, oddly enough, that when you have done that to the right foot and then to the left foot, and then you come back to the right foot the next day, that the right foot has bogged down. You say, “God, am I going to have to do that all over again?” What you are doing is running through successive waves of Not Beingness. And you can count on running through many such successive waves of Not Beingness on each dynamic. But it is rather rapid when it comes to a final showdown. It is rapid because you are not going to waste a lot of time running thought, emotion, and effort.

You find an effort, a facsimile that is hung up, that is offering itself to be run; Just by asking the body for its feeling in the area where that exists, you are putting the fellow right square on the line where he will tell you about the overt act. And if you are running him with an E-meter, he will tell you: “Oh, I’ve got this awful pain now, right in my . . .”

You say, "All right, who did you kick?"

He says, "Nobody, nobody, that is except my grandmother."

You say, "That's fine, let's go on to the next incident."

Very often it will blow just that fast. This is how you kick things out of restimulation. This is a technique that kicks them out, not one that runs them out. It's a different thing. Just by asking the body how it feels, say from the Chart of Attitudes: "I am and I am not - To be and Not to be." You have various parts of the body hung up in various places on the Chart of Attitudes.

So you say, "Are your feet being?" The feet say, "No." You say, "What is the feeling of "Not Being" as far as the feet are concerned?" Very often a terrific wave of sympathy will turn up. The most unlooked for things will suddenly blow into view when we start a communication line.

But what do we know about ARC? In order to get into ARC with an individual, you have to be able to approximate his ARC to some degree; unless you as the auditor are being cause, and you are just taking him over completely. So this is a method of stringing the line to the existing ARC, and then raising it up.

The point of beingness which is YOU, is way up here at the top. Unfortunately, it doesn't have quite the horsepower at the beginning to just go "WHOOSH!" Maybe some of them can just suddenly say, "I AM" and go off like a rocket from there. It could be, it could be - I'd never put any postulate in to the contrary, even though it isn't true.

So here is your scale of Beingness and Not Beingness, and you will find out very often that your PC is going to "BE" at many points on that Chart of Attitudes with many parts of himself. When you get the 1st Dynamic processed on this, you will find out that the body will work for you. It is a very interesting question with Technique 80, to ask the feet, "Why won't you work for me; what are you afraid will happen?" You are likely to get back the feeling, "Work, that would be bad." Just run that feeling of not desiring to work, or tiredness, or whatever it is.

So that is your first step, or rather the finishing step of the 1st Dynamic.

That is Dynamic One - the parts of the body. By just carrying through with the above; and this isn't the old effort processing technique. Let's not get confused with that. With effort we just asked to feel alive in the foot, "How does your left foot feel about it? Your right foot? Your right hand? Your left hand? And soon, by distracting the person's attention we got the somatic in on him, and then we ran the somatic out. Technique 80 doesn't do that.

This technique runs by concepts, and by getting those concepts when these somatics turn up. The arrival of a somatic is your sign that there is an overt act waiting to be run. So if the feeling and the concept don't reduce, you know that there is an overt act with the somatic. Find that overt act, and just clip it out. It will usually just come out as a lock. Because if he is holding on to the overt act, then there is another overt act that makes him hang on to this one. You just find them; you find the right one - the right lock - and all of a sudden the puzzle just falls apart. And you don't run the incident; you get there by running these concepts. You run the whole body clear up to the top of the tone scale.

Now you go to the 2nd Dynamic. How do you run the 2nd Dynamic? Well, you run it with kids, you run it with future, you run it in any way, shape, or form which to the PC is pertinent to the 2nd Dynamic.

You could consider this as going out on a crusade to clear the whole world. You say, "Now I'm going to clear me" then this Dynamic, then that one, etc.!' But your first step is this: you are clearing these various Dynamics with relation to YOU. Get that as a proviso (qualification, condition, or restriction). You are clearing dynamics 1 through 8 in relationship to you. You clear from 2 on in relationship to you and your body. That is the difference. You could consider this, that after you get the first one cleared up then you are going to go into the 2nd one, then you are going to go into the 3rd one, then the 4th, and so on, until you get them all cleared up. Maybe somebody can do it that other way, but right now the best way to do it is to clear YOU with regard to the dynamics.

It may surprise you that this business of requiring photons for sight is one of the most interesting of aberrations. You see, you put out a radar, sight-wave beam, and you see on that beam. And the implant is so strong that when you close your eyes you say, "Well, I can't see, because the photons aren't coming in." Somebody turns the lights off, and you can't see. Nonsense!

Have some of you ever found yourselves while lying there on a couch with your eyes closed, looking at the room? If eyes closed, looking at the room? If you did, you probably stopped right then and said, "No, I haven't got my eyes open, I'm not supposed to do that." The fact is, that is the way you do see; you put out a beam and you get it back. Bats hear that way. All of your attention units that have anything to do with seeing are parked there, right behind the optic nerve or the eyes. They sit there and when something comes over the optic nerve, they are supposed to see. Oh that's cute, that's very cute. I'd like to get my hands on the guy that did this one the first time.

If you don't believe that by the way . . . is there anyone here that would like to have a horrible headache? Well, all you have to do is just run the bunched up feeling of attention units back of the optic nerve. Just run that bunched up feeling, and you are off to the races. But if you do run that, run it all the way out, because very often when people half-run that, they go blind and things like that.

Blindness is just getting those two groups of attention units off to the side, so that they can't see through the optic nerve. That is hysterical blindness; nothing much to it. If you are going to resolve a case of blindness, just run the attention units which should be standing behind the optic nerve, and then see what the overt act is . . . blind men usually have burned somebody's eyes out, or think that they have. They will never suspect this, but you ask them about it. It will show up on the E-meter, and you start to run it. Boy, do they protest, but if you run it, their sight should turn on.

Technique 80 then, concerns itself with the parts of the body and the dynamics as they influence you, and the dependency situation. And you just run, run, and run on the first and then out into the environment, and so forth.

The way you know that a person has come up the line a little bit on Technique 80 is very interesting. It's when he stops seeing by photons, and realizes that he is seeing by something other than photons. Some of you can do this right now, only you don't realize that you can do it. You can look at something and feel it. You look at this board, and you get the board, and don't think for a minute that it is because photons are bouncing off of it. It is because you are throwing out a feeling beam, and it hits something and gets bounced back.

One PC looked at a milk carton; you know how those milk cartons are covered with wax, and are cold, etc. He was running on some of this and he looked at the milk carton, and he inadvertently looked at it so hard that he pushed his face up against it. He didn't like that wet, cold, waxy, greasy sensation at all.

Did you ever look at a real rough piece of lumber and say, "That's bad!""? You don't like that rough piece of lumber, that's splintery. You might say, "It's because I might get splinters in me." No. it's not. it's because it doesn't feel very good.

Now why is it that a little kid likes his dolls when he is very young, and later on he doesn't? It is because his beingness has been driven out of those dolls. He looks at the doll actually, and he puts himself into the doll, and he feels doll. That is what a doll is to him. And so is all of his environment: the doll, the floor, the ceiling, the picture, the table - all these things are live entities. Why are they live entities? He looks at them and he invests them with himself. The whole world is a very bright world, for he has it all invested - completely. And the days are all beautiful days. Why? Because he makes them that way. After a while he has done something damaging to the day; so he thinks from then on that it is damaged, and he doesn't invest in it anymore. It is as simple as that.

All of the dynamics will operate this way. You have a feelingness out into the environment. There is an actual drawing back on these peripheries as a person goes on getting older and older and he draws back further and further, until finally he exists only on this little spark. He has drawn back on dependencies and on overt acts. He has done overt acts or almost done them: thought, effort, emotion - overt act or dependence; and he has just done these things, and done these things.

Finally, here he is sitting way back here not even investing in his own body. With many people you can actually touch the back of their hand, and it will feel dead to you. Many people have areas of anesthesia on their bodies.

A doctor is always fascinated by this. They get the patient there in bed with a nice long needle . . . "Don't feel it, do you? No? Good, there is an anesthetized area nurse, write that down." The patient turns over and there is blood all over the bed, but that's all right. There is anesthesia which is very, very intimate to you; it's in your body. There are many and various ways to undo this anesthesia which are more complex than this Technique 80 method, and TECHNIQUE 88 does it even more rapidly. (For your information, almost all homo-sapiens have 1 or 2 areas of anesthesia on their body.) TECHNIQUE 88 is dynamite, and Technique 80 is your prelude and lead, up to the use of TECHNIQUE 88.

You are doing with Technique 80, an expansion of beingness, and an expansion of feelingness and of livingness into yourself and all the dynamics on out. Technique 80 makes it possible by these simple mechanisms to invest in (anyway that you please) any of the dynamics, or to invest in all of them. It gives you a high level of beingness with you in a body and all right with the world, as far as you are concerned there in the body.

TECHNIQUE 88 sweeps up and audits with hammer and tongs, the methods that were used in the past to make you have a body. It audits those out, and blows you out of the body.

But Technique 80 is very good here, and some people are so conservative and so forth, that they think they ought to have their bodies. Most people have their fingerprints on record if they have been in the armed forces, and they think that this sort of thing should attach them to the society one way or another.

People have a responsibility about having a body. They think they have agreed to have one, and that is one of the tricks. But Technique 80 should not be put into any wild classification or any wild category at all. Whether or not you believe that you could be able to do without a body at great ease is beside the point, as far as Technique 80 is concerned. Technique 80 is an extension of beingness, and it works in that direction.

Now, there is another little sub-trick on Technique 80 that I will tell you about. And that is - when an incident shows up, burn it down. It is very interesting. You are the disintegrator ray. I told you about going over and over these incidents. Why do they erase? They erase just because you are burning them up. You aren't rubbing them out; there is nothing of MEST there to rub out. So you are just burning them up. There is no reason that you can't build up speed and - ZAP!

Fact of the matter is, you should take a light look that is completely inconsequential, and practice on it for a while. Just say, "Well, how do I burn this up?" Get a visio, a visio of something and find out how you make the visio go. You will get the trick rather easily, and it will then develop on up the line.

But of course, there is an implant on the track that tells you that you shouldn't do this: "It is bad to burn things up like this, you shouldn't do this. If you didn't have facsimiles you wouldn't have any experiences, so you have to have facsimiles. If you didn't have any experiences you couldn't remember how police can get so tough, and you wouldn't remember enough to get facsimiles to do all that labor for us. You have to have facsimiles, and they are very valuable. So therefore, let's all study eidetic (vivid, but unreal) psychology, because the facsimile is the only important thing. Beingness is not important, only the facsimile is important. So therefore, you have to have pictures of everything you have ever seen, been, felt or heard. Do not go running up and down the time track through time taking a look in person, it just isn't done."

Is there anybody here, by the way, that every time he tries to go down the time track to return to another place, just finds that he just sort of sits and looks at himself sitting where he is sitting? I mean, he never quite gets out of present time when he starts to look at something. He says, "I'm going back to the time I was sitting in the chair there, and scan all that out." He doesn't seem to place, and he looks at himself sitting in the chair and runs it a couple of times and it is gone. But what he is actually doing is he dubs himself in as sitting in the chair, and then dubs-in the incident that happened to him, and then says, "Now I will run it out." So he rubs it out, runs out what he has dubbed-in, and says, "Now I feel better."

Well, a facsimile is a little different than that. A facsimile is pretty "SOLID." Somebody else would love for you to have facsimiles, but you don't need any. The fewer facsimiles that you have, the faster you can think. The fewer facsimiles that you have, the better off you are.

And yet, the moment you start to rub out the whole bank - if you should say, "I'm going to take all of my memory banks, and I am going to wipe them all out." You would then say, "No, no, no, no that is me. Ya, all those memory banks are me. See? I don't exist anywhere, so those memories are me, and if I wiped out any of those memories, of course I would be gone. Yes, I need these." You get people that have this so badly, that locks won't blow.

The principal reason why locks won't blow on some PCs is that they have got to have these memory banks, because their memories are them. It is not them at all, for they are a vital spark of beingness. That vital spark of beingness happens to be cause, and it happens to know, and it can know anything it wants to know- instantly. It is a wonderful little gimmick, and it is the one that does all of your thinking for you anyhow.

However, an implant can be put on to you to such a degree, that you have agreed that this and that is the case. So the best thing for you to do is to go back and look at the facsimiles, or go back and remember what you were taught in school, or go back and do something or other. Think it over, think it all out, get into present time again and then say, "I remember it - that is nonsense!"

There is no knowledge that is worth knowing stored in your memory bank. All the knowledge that is worth knowing is outside your memory bank, and is in complete and perfect contact with the beingness that is you. Seems hard to believe, doesn't it?

But actually, you can understand completely how an automobile drives by being the automobile. You can slide in behind the wheel. Maybe sometime when you were a little kid you could do this; before some grown-up grabbed hold of you and said, "No, no, we have to teach you; now, let's start in at the beginning, and let's not run before we can walk. Now if you learn this thoroughly we . . ." Yes, if you learn that thoroughly, they can get you feeling mighty stupid, and can get a lot of work out of you when you grow up.

There have been times in your life when you suddenly looked at something, and you knew it. And then maybe this question came into your mind: "Well, how can I possibly know this, for I have never had access to it?" Well, you were it for a moment - so of course you knew it. The whole business of knowingness is beingness. If you can be something, you certainly know it. And if you can know something, you can certainly be it. There is no trouble with that, but it doesn't have anything to do with time; not a thing to do with time.

After you have learned "To Be" along all of the dynamics, expansively all the way out in relationship to you as a body. Then you can start very adequately to be all the dynamics so that the dynamics (all of them) can clear up; so that all the dynamics can come up tone scale. Of course when you finish that project utterly, there will be no universe left. But that is all right, because somebody by that time will have gotten into such shape I am sure, that he can think a couple of thoughts, and there will be one again.

All this universe is - is a thought. That is why some people get so very careful about unthinking things. They say, "I mustn't unthink this, because something is liable, to disappear around here." They have the definite feeling, "I mustn't unthink." You will run into that.

As you go out along the line with Technique 80, don't be afraid of skipping around if your PC just starts to head out over something or other, and you know he isn't quite ready to soar yet. Don't worry, he will fall on his face. He will come back to where you think he should be, but let's not have any of this with this technique, where the guy just suddenly says, "To be, to be, to be - I get it - I am I've made the postulate - I'm clear!" For if it could happen that fast, there are a lot of guys I know that just wouldn't be here tonight. No, it just doesn't happen that fast.

And let's not have this sort of thing - the fellow is sitting there and you say, "What are you doing?" He says, "I'm being." You will then say, "Brother you went too far, come here, this is where you want to be, right here." If you find him being very careful about being, that is very interesting.

But just for your own edification; just to illustrate to yourselves some understanding, you should make this little experiment tonight or tomorrow. Look at a rough surface and be that surface, and then look at a smooth surface and be that surface. Just try it a few times on a few objects and a few things, and all of a sudden you will sense that, "There is more there than you know what of." That will give you a little touch of reality. Of course that will come in automatically the instant you get the 1st Dynamic cleared up, or halfway clear. You should try it out, for it is quite an experience. You see, you don't need to be the effect of sight, sound, etc. to be. You can be the sound, or the sight.

This unnecessarily complicated world into which you were born this generation has indulged in a little too much randomness. Too many people have selected too many people out for too many kinds of randomness. That is to say, that we have too high a level of individualism. Engrams create individualism. "Dickens" characters are very great individuals - they are walking engrams. All you have to do to take an individual of this character and spin him around and around, is just key him in a little bit stronger. For if he is that individualized, he is on the thin edge.

Actually, your sense of individuality is much higher than that. As you go up the tone scale you become much more aware that you are you; even though you can be elsewhere. That is something you should realize.

Another thing here that I should remark on is that all of this is perfectly safe to enter upon, particularly since the ethic value of the individual increases as he goes up the tone scale. He cannot indulge in this technique without going up the tone scale, and as he goes up his ethic level rises. His ability to be cause then is very stable, and it becomes good cause.

The other thing that I should remark on here is that you are going to hit apathy on the line as you run this technique- And if you hit something that makes you think you have been put in a printing press, and a binding press, etc. - real solid. If you hit a somatic all of a sudden, an incident that is just "Blah," you can't move it or anything; don't think it is some present time activation or something of the sort, or that you have been sailed into by an entity. It is just an apathy incident. Apathy is almost solid matter, and apathy has a timelessness about it.

Apathy is very tough for some auditors to run, because they won't recognize it for what it is - it is almost matter- But you just plow on through the thing, you just plow on through it. You don't have to run it so much with the motion. You just have to run it with the disintegrator- The next thing you know, you have burned up the apathy. But also, don't be too disappointed if you run into an apathy incident, and run it for 3 weeks, because an apathy incident is so timeless that it takes quite a while to run them sometimes.

Many of the somatics that go around and pass for 1.5 somatics are actually apathy somatics. When you get the distinguishment between the two they will re apathy somatics. When you get the distinguishment between the two, they will resolve. But if you keep trying to run them as complete wholes, they won't resolve. All it is, is a complete Not Beingness with a Confusion.

There will be some nasty somatics, and because they don't run out right quick, he is stuck in a chronic somatic. Well, the thing might be running out. He may have been running it for the past year or so, but you could speed it up a little bit as an auditor, and he will go through the thing rather rapidly. You are going to run into a feeling of apathy here and there. **APATHY IS CREATED IN UNSOLVED PROBLEMS.** So you can get an apathy up without running it, and if you find some- body sticking too long in an apathy incident; get him handled without running it.

There is an apathy about knowingness. There is an implant on the track which, every time a person tries to know, drives him into apathy. To resolve that is very simple - overt acts. Just run all the times the PC tried to keep someone else from knowing. Don't bother to run the apathy. All of a sudden this shows up, "I'm not to know." it says, and he is just stuck right there. Don't bother to run it as a feeling or a concept too much, for it is clear down here on the tone scale, and you will be 3 or 4 weeks running it. Just skip it and say, "Let's get all the times that you kept somebody from knowing," because it is an overt act and the guy has a maybe on it; "It wasn't right to keep people from knowing." He did anyhow, and after all he was dependent on knowing himself, so he didn't let the other fellow know, so- there he is.

A chain of locks will spring off, and the second that happens the apathy incident should blow, because apathy is at the bottom of the whole Chart of Attitudes. Any time you get one of these concepts that shows up at the bottom of the whole (or any part of) the Chart of Attitudes, you can either run it as a concept way up on the line, or you find the time when the individual on that dynamic, enforced it. See?

Take "I am not." This fellow starts to run it and gets this terrific apathy. His chest feels solid, "Oh, why did I ever start this Technique 80? I'm practically dead." The auditor, if he is very sadistic, says: "Well, let's start at the beginning of this incident." The guy will probably only run it three or four years, if he lives that long.

What you want to do is to spring the overt acts on, "I am not." How many times has he tried to convince someone that they were not? How many people has he tried to convince that they were not? How many children? How many pets? How many times did he try to convince MEST that it was not? You will find that the other incident will spring with ease.

If you are an agile auditor, if you understand this technique, if you run it on the basis of running the feeling long enough to get the overt act or the dependency, you have a very rapid technique. If you are running it with an E-meter it becomes a rapid technique, because then you are spotting, and nobody can lie to you. And they will lie and lie when it comes to telling

you what they are justifying. They just won't tell you about the time they took little Agnes down to the pond and held her under for minutes, and plastered her face around, and broke her left leg. No sir.

So here we go, on a speed run up to the top. To get to the dependencies, the overt acts, and run right up to the top with those; spotting them, spotting them, and spotting them - preferably with an E-meter. Getting them into sight, running them dynamic by dynamic by dynamic, one after the other.

Technique 80 is just as fast as the auditor is agile. Any auditor will get there someday, so I can't tell you that it is a fast technique or a slow technique until I see in whose hands it is placed, and with what equipment. With no equipment, it takes longer. If he runs the feelings all by themselves it is going to make it a lot longer, but he might even have a better job of it. But if you are going to run the feeling just long enough to find out what it is, to then run it up the tone scale, to spot it on the E-meter, to knock out the incidents, and on to the next part of the body; it could be a very rapid technique.

So I would say as a conservative estimate that it takes between 20 and 500 hours. I make that precise estimate for you, so that you will know exactly how it will take you to go through Technique 80.

I hope that you have at least then, been restimulated by these talks these past three nights. I wrote some nonsensical lines for you - it is really just horseplay, and it contains some real good clues to TECHNIQUE 88.

We have at last come into the lower level of our objectives and we will continue in the future, I hope, in a somewhat smoother manner than we have in the past. We have a loaded arsenal of techniques that work, with which to reach our ultimate objective. We have handbooks that work better than an auditor could 2 years ago. We have a lot of technology, and a lot of validation. It is the kind of validation that you don't even have to write down. People around the country know that Dianetics works.

The old surge of, "Invalidate-O-Invalidate" has died down. The only reason that people try to invalidate us now is that they are kind of scared. With TECHNIQUE 88 coming out. I don't blame them. I am going to lecture on that the week of 23, June. TECHNIQUE 88 is a horrible awful technique that does the worst thing imaginable to people - it permits them to get along without bodies. You can't make them work for you anymore. Even worse, it lessens police power, for they can't put their hands on your body.

So don't tell anybody about TECHNIQUE 88. In the first place they probably wouldn't believe you; unless they stopped and thought for a moment how often they step in and out of their body every day. If you want to know whether you can get in or out of your body or not - have you ever been out of valence? Have you ever been so thoroughly out of valence in present time that you were sitting there looking at yourself? It can happen, so don't think there is any difficulty in getting out of your body. Low on the tone scale the real difficulty is staying in. That is why you are worried about it. You are in a complete nervous anxiety state over trying to stay in a MEST body.

We can resolve that anxiety with Technique 80, or we can just let you abandon the whole thing with 88. Thank you very much, and I hope to see you again soon, at another series of lectures.