

STRAIGHTWIRE - TECHNIQUE 88

A lecture given on
7 August 1952

As I understand, at the last lecture, some of the people didn't know all there was to know about this at the end of the lecture. In fact, I was given to understand that two or three people were — well, to be blunt — confused as the devil. I So tonight I'm actually going to give you two talks. And the first one is the Straightwire and the second one is the standard process of 88.

Now, oddly enough, these two techniques form the backbone of 88, but they are essentially very, very simple. So if there were someone here tonight who knew absolutely nothing about Scientology or Dianetics, if he took — very carefully — cognizance of particularly this Straightwire technique, or the heavy processing technique, he could use them. He could walk right out of here and process somebody. Of course, he'd be in lots of trouble in a very short space of time, but this person would know that something has happened! (audience laughter)

There's always an advantage in knowing background. You can use this 88 Straightwire, and if you didn't know anything about the whole track — neither you nor the preclear might know anything about- the whole track — you might not know this thing goes back a couple of hundred thousand years, and this preclear has had as many bodies as the local tmdertaker. You might not know that or appreciate it; you might say, "Well, this doesn't exist."

I mean, just after you've processed the preclear for about six hours on this Straightwire, preclear is getting fine, the world is looking very bright. They are not even vaguely confused about anything anymore, and they know just now, just exactly what's wrong with them. And they're going along — and all of a sudden they're standing two feet in back of themselves. This would upset them. People don't like to suddenly find out that they aren't them. It upsets them very much.

After you've given this Straightwire for a short time, or sometimes a long time — ten, twelve hours — your preclear is all of a sudden going to get the funniest feeling, like he's pushing up against something. And he's going to say, al'm stuck here. Funny sensation. Like — it's like I've walked into a post!"

And if you didn't know the background on whole track or if you were saying, "Well, we're going to wait and see. And maybe after the University of Chicago has heard about this in the year 2562, why, and they've said it's all right, why, we'll accept whole track."

"But meantime, we'll just go along with what Hubbard says here because we realize that it's some manifestation of the theta body — or just, you know, everybody's an electronic field, and he's just interpreted it kind of wrong." There's lots of grief waiting there for you, because, as I say, after a few hours of this stuff, your preclear is cognizant of the fact that there's something different. He didn't realize that this was what's taking place.

And you're busy, not trying to pry him off of this life's body — you keep saying, "Well, go on, now, go on. Let's get that 'hold' feeling, get that 'hold' feeling, now. How old are you?"

And he'll say, "I don't know. I keep seeing — I keep seeing my eighth wife and — in this life and. . . But there's a shadow standing in between us."

And you say, "Well, go on, process this life. (Now, what does he mean 'a shadow in between us'?)"

And he'll say, "You know, this guy that's standing in between us isn't a shadow anymore. He's wearing a ruff! He — he's — he's wearing this big ruff!"

Well, of course, by that time the preclear would be certain that he was crazy. What you've done, you're processing him off one of the first bodies he got stuck on, in the year 1528. And he's on to somebody with one of these Elizabethan collars or something. And that body is this distance from him. Because, you know, in overt acts — man has become more and more chary of overt acts. You can go down back along the line and you'll find this weird manifestation.

At first, when somebody did an overt act to somebody else, he bit him. That's the first line of the overt act that you find, is teeth — urrh!

You run somebody back down the genetic line, by the way, and he'll get awfully surprised because you say, "Bite," or you just tell somebody, "Start biting."

Bite, bite. "My teeth are getting bigger!" Bite, bite. He'll get real upset, because his teeth are getting about this big, see, great big choppers out here. Very early on the track when you bit, you bit! Somebody's head flew off or something of the sort. That's on the genetic line. All right.

Now, the next thing, they were sort of hitting each other and striking and scratching. They'd sort of backed off of this biting. That was too close an overt act; they'd worn that one out completely — scratching, biting.

Now the next thing you know, it's all hitting. It's clear out here at arm's length.

Now they get a dagger, and that extends them a little bit further from the victim. See, they're getting charier and charier of hurting another being. So they get this dagger and that extends them out a little bit further. And then they get a stone ax, something like that, and that puts them a nice ways out. And they smash a few dozen skulls with a stone ax and they decide that isn't so good.

By that time they'll start using a spear. That gets the fellow about twenty yards away from them. Then next thing you know, they start using slings; they don't kill — like to kill people close up now. The person is better if he's thirty, forty yards away. And they finally work on up to an atomic bomb. The person has to be at least eight or nine thousand miles away before a person feels comfortable about killing him.

For instance, if Nagasaki were in New Mexico, none of us would contemplate dropping an atom bomb on it. But Nagasaki is seven or eight thousand miles away, so that's all right.

That is what's known as an extension of the overt act. It's a complete cycle.

Little boys will go through this cycle in one lifetime. They're perfectly willing to chew up, hit, bite, and so forth, other little children, but you'll find pretty soon they're out there to the level of where they're using hoopsticks. They want to back up.

Actually, there's a terrific back punch. There's an energy wave flies out of human beings when they're hit — a pain wave. It flies off of them. It's counter-emotion, it's counter-thought. You get these off of people. It's uncomfortable. And it's intense by the square, just like electricity is or radiation is. And so it gets less intense by the square as they get away. So if you can be two or three feet away from this fellow, why, that's much better.

Did you ever put your arms around somebody who was crying and felt very bad? Well, you'll be willing to do it a few times. Pretty soon, why, you're much more prone to sort of pat them and have them sit down over here. All right. It works that way with a theta body, only it's exactly. in reverse. The first time that you as a — your theta individual, that is to say, the energy level which is you. . . By the way, they've been talking about this for thousands of years. They've been calling it the human soul and they've been saying it went to hell, and

they said it sinned and it finally wound up going to hell. Or, if it was very, very good, it went to heaven. Well, I can corroborate the first part of the statement: A theta body inevitably winds up going to hell, because this is hell. And they evidently spin on in from here.

A theta body that has a MEST body probably does not keep it more than, at the outside, a hundred and fifty generations; I mean, that would be absolute tops. It's usually probably more on the order of thirty or forty generations. And then what does it do? And then it becomes one of these entities you fight, evidently. All right.

So, there — it does go out the bottom. The theta body, evidently, does not survive. But how does it do this? At first it has enough power and influence so it can take a MEST body. And this MEST body — rather stupid, moronic MEST body (a MEST body's a vegetable) — and it can control one up there maybe two hundred yards away, maybe that far.

You see a fellow walking down the street, and you're a thetan, and you see this fellow walking down the street, and you say, "Jump!" And he's two hundred yards away and he goes and he jumps. You say, "That's amusing." And you play with that for a while. And the next thing you know, you can only handle one a hundred yards away — they only jump when they're a hundred yards away. Then one day, why, you find out that you can most easily handle them when they're about seventy~five feet from you, and you can really have an effect on them. You're not stuck on them by this time.

But one day — one day, you grab hold of one too many MEST bodies, and you're sort of going down the line on charge, and this MEST body is about that far from you. Usually you grab hold of it from the back and usually connect up with the motor controls. It's about this far. So the first bodies that you pick up are about that far.

Now, in this process of Straightwire, you will actually start finding this body out here. Why do you find this one instead of your present body? Well, that's because this is basic. This one out here is basic. This is the first body you really got stuck on, but thoroughly.

Of course, you understand earlier there were blanket incidents whereby you actually settled over a body and are holding on to it, but it's just a single engram. I'm talking now about being a MEST body.

So here's this body out here, arm's length — way out here. Next generation — here, next generation — here, next, next generation, next generation, next generation, next generation, next generation. And this generation, you'll find quite a few people around who have their body right about here. You'll find them walking around and quite surprised when they go back on the track. "All I can see is the back of my neck. I never can get in valence!"

"Well," you say, "get in valence!" you know, kind of mean and so forth, and they can't. Why? Because you're actually running the thetan viewpoint. Wonderful. The guy is much saner than you thought. That's where he's supposed to be! All right.

But the most of the people which you will process, ten lives back, will actually be concave. You'll get this funny somatic, and it's a cave-in somatic. Their face feels caved in, their chest feels caved in. They feel just caved in all the way down. Their legs feel cupped and caved in. They're lying right up against a MEST body, and they have the solid impression of that MEST body impressed into their body. Very solid.

You run into this cave-in somatic right away. I mean, there's no trouble running into this. This is the easiest thing in the world to run into.

But when you start processing with this 88 Straightwire, you're going to start processing in this lifetime, and your individual is going to start picking out people out here in this lifetime. He's going to start picking out people — well, there was somebody, and his mother used to

stand here, see? And as he talks to his mother, he gets this funny feeling of sort of being caved in. He wonders what that is. Actually, the basic on it is a body standing here.

Now, you don't have to tell him. You don't have to tell him what he's running into. Let him spin. And he will! You start working him on the couch and the next thing you know, this is — he shouldn't be doing this. It shouldn't be this way.

And you let him run on and on and on, and pretty soon he'll look at you rather worriedly. And he starts to say — well, sometimes he'll say, "I think I'm hallucinating. This is all dub-in. I feel I must be going crazy or something." There he's getting too much randomness — unknown datum. Or he'll say, "Can it be I've lived before?"

When he starts to worry about his sanity, or if he asks you if he's ever lived before, is about the first time you have to impart any information to him. Let him find it out. Just let him walk into it with all four feet. Now, he's going to; don't worry about whether or not he'll get there. Depends on how good you are and how long you process him.

But you can be just terrible with this technique. I mean, you could just be so bad that you only got one sentence of what I said tonight, and this fellow, if you process him enough hours, is going to wind up concave, stuck on the MEST body, saying, "I can't get off of this thing. What am I trying to get off of?"

This girl — "I'm terribly obsessed about my husband because he keeps walking away from me. Every time I try to talk to him, he walks away from me!"

"Well," you say, "that shouldn't upset you too much."

"Well, it does! "

What's she got in restim? She's got an old body facsimile out here, and her husband will be standing there, and as she talks to him she wants him to stand still. So she uses this old facsimile. And the actual truth of the matter is, she'll send out a wave and try to get a wave and clamp it on either side of his head, saying, "Stand still, George! Now stand still." And he walks away! Well, this is the equivalent of death. Because that's what happened: Finally this person, when this body died and he got all putrid and everything, they had to leave it. It left.

If you've noticed, you can take any 1.5, you can put this 1.5 in complete apathy any time you want to, simply by: Stand there talking to him a moment, he's talking to you and he gets a little interest; get a little interest going, he really knows he's communicating, and without saying — no periods or commas — just as in midflight, why, you can smile at him and walk away from him. He'll go nuts! About the time you go into communication with him, what are you doing?

[drawing on blackboard] Here's the — as a theta — you get your shape here somewhat. Here, by the way, this would be where a human being would be sitting here, see? And here's the other human being — here's the other body.

This body sort of goes out and puts a blanket. It extends itself, yet it — the way it'd look from here is a concavity, whereby you have this lobe would be coming out here, and this lobe coming out here, see? This is a concavity.

The 1.5 is stuck — and put that for a definition of a 1.5 — he's simply stuck in an old hold-on-to-the-body engram, that's all. And any time you want to drive him way low on the Tone Scale, just fish around until he looks comfortable. Just move back and forth a little bit closer to him, a little bit further away from him. All of a sudden he'll look comfortable and kind of smile. That's where he's stuck. See, he isn't mobile anymore. And he's very comfortable; he's got you right in the bracket.

Now get him communicating. (If you get him communicating very much, by the way, he actually will start to control you and hold you. You can feel a sort of rigidity start coming over yourself.) Get him to communicating, and just when he's really communicating well, step away. Phwwt He's died on you. It's wrong. All right. Now you get this evolution, then, of this theta body. First, you touched them occasionally, long way away — you didn't even have to come close to them. You've touched them a little closer, little closer, little closer, little closer.

I'm pretty good these days, by the way; I can get down the length of a soda fountain. "Stop talking to that guy. Come here." Swwt! — there's the clerk. It's very handy, very handy. Cat, for instance: A cat runs in the house and runs into the living room — ptock! — out.

All you have to do — that's really all you have to do, is just think, "Well, motor controls, ambulate." It's very simple.

Now, you get this back slowly, this mobility, because, after all, when you've been hung on a body a couple of thousand years — various bodies — you get in the habit. And there's various reasons why this is. All right.

The body that you're going to find as basic on the chain is going to be out here. There's going to be a facsimile, probably in restimulation, out here. And every time this person has talked to a human being in any lifetime, he's put this one back in restimulation. So there's always that shadow. And in a lot of cases, that's his occlusion — that's his occlusion.

Because in that facsimile he was depending on that body to see, feel, hear, think. He thought the body was doing it. So, as far as he's concerned, he didn't exist; he couldn't see, he couldn't feel, he couldn't hear. Actually, he was the only one that could. He was just routing it through the body.

So, as the person lives longer, he gets stacked up until finally he is just wrapped around this body tight, stuck on it completely; he feels like a board hanging on to himself. There isn't a person here who has a live back — I know that. You can take a person's back and find out what — the relative sensitivity between the back, for instance, and the chest. Take a pin, scratch them on the chest and register how much they jump. Take the same pin, scratch them on the back, you'll find out that it's somewhat anesthosed. A lot of people have a completely anesthosed back, and a lot of preclears, in running, have never had a somatic in their back area. Never had a somatic in this whole area and across the back and down. Why? They got it blanketed by their thetan. There is where they are! There is where they are — they're on their back, they're not this body.

What process would you use, just calmly and in a very orderly fashion, without stirring up your preclear or challenging his credulity, how would you just sort of move him off of this whole thing? It's very simple Straight wire — exceedingly simple.

Now, you understand that the thetan is actually putting an output of energy into the body. The body does a little bit of backflow, usually on an emotional line.

A MEST body is incapable of high-level thought. The highest wave that it puts out is somewhere in the vicinity of about .01 centimeters. It's a very, very long, heavy wave.

When you say somebody is very — an emotional sort of a person, you don't like this idea of an emotional person — you mean they have this heavy-wave thing, and they're depending too much on the MEST body. The MEST body will emote at that level, but it doesn't think. It's a stimulus response mechanism. There isn't a mest body in existence higher than 4.0 on the Tone Scale. And that's why there was so much concentration on 4.0; following the genetic line, considering the MEST body really was something, wasn't a stalk of celery.

You got the idea that a MEST body was something terrific because you saw MEST bodies going around and doing things. Why were they doing things? It was because they had a theta body directing them. You take that theta body off, and they'll walk around like a flock of aborigines in Australia — go down on the beach and eat overripe whale, and then sit around and complain because they have stomachaches, and be utterly incapable of connecting it up with having eaten overripe whale. That's very high-level thought.

A dog — dog's pretty smart. Dog is real smart. "When the master comes home, I wag my tail. If I bark real loud, they tell me to shut up. When they say, 'Shut up,' they want me to stop barking, and the best thing to do is to bark." I mean, that's about how bright a MEST body is. It isn't bright.

So you saw all these MEST bodies walking around. You said, "Oh, my! That's really the thing to be. Aren't they bright and aren't they aesthetic and aren't they nice-looking and aren't they this and that?" and so forth. You were watching thetans run them, but you probably, at the time you thought that, had come down the Tone Scale to a point where you couldn't see thetans anymore.

So your Straightwire, with regard to this, is a very simple Straightwire. It depends on the Chart of Attitudes. And you understand that a MEST body has been absorbing an enormous amount of physical impact in terms of voices, in terms of effort, in terms of emotion. It's been getting a lot of impact, but the theta body wasn't getting much coming in.

When people talked to this thetan, they were talking to somebody who was a foot behind the target. The nerve system of a MEST body was absorbing most of the shock waves. The thetan is standing there, in other words, century in and century out, putting out — outflow, outflow, outflow. What happens if an individual does nothing but put out, and never takes anything back?

The theta body has a number of implants. Any operation, for instance, is an implant. A theta body can be made unconscious, it can be made hypnotized, it can have the effect of being drugged, it can do anything which you think MEST bodies are doing. And as a result, then, this theta body goes downhill, because the only thing it's ever taken in, really, as a backfire, was pain and a small amount of observation, but all of its effort was outflow.

If you run a preclear who has a job which does nothing but push out, all you've got to do to make him well is just make him run that pushing out! If you took a fireman and this guy handled the nozzle on a hose, and all he did with the nozzle on the hose was just stand there and hold it — water is going away from him all the time, nothing ever comes back — it will gradually run out every engram he has which has an outflow, and then after that start bucking all the inflows. And eventually he will hang up on the track. You see how that is? He keeps doing these overt acts, you might say. It's all overt, no motivators. There's nothing coming in, and he'll go down Tone Scale.

If you start to run an incident out of people, and you insist on running nothing but the overt act and never run a motivator anywhere on the track, this fellow is going to hang up. And if you're real tough as an auditor and you say, "Go on, run another overt act." And "Go on, run another one and run another one and run another one" — more output, more output — this fellow is getting rich! It's harder and it's: harder and it's harder. Everything starts going black on him. All of his perceptics turn off. Everything turns off, and he keeps putting out and putting out. And the more he puts out over that period of where he should have run the motivator, the more occluded he gets, the more jammed his track becomes, the more time jams up and everything else. Simple, huh?

What's a theta body do? It puts out. It starts putting out into these MEST bodies, and it starts putting out, and it puts out, and it puts out and it puts out and it never gets anything back! And as a consequence, your theta body goes from well aware that you were standing around a MEST body monitoring it — just as well aware of the fact you'd sit down to a soda fountain

counter. And you'd look down the counter down here and you'd say, aI'm going to make that girl walk up here and serve me my scrambled eggs." And you go bng, bong, zing, bong. "Scrambled eggs," you say. She goes off and fixes you your scrambled eggs and brings them back. Wonderful device for getting waiters. All right. You were as well aware of the fact that you monitored your body as you would be of doing that! But you keep putting out, putting out, putting out, putting out, and the only thing you ever get back is pain. Just these big, solid pain waves. Sudden shocks, sudden interruptions — bang! bang! — but none of the smooth flow. None of the higher, upper-echelon flows ever come back to you, really.

No high-level flows ever come back from a MEST body. MEST body, the highest it goes is about .01 centimeters. And a theta body output is quite normally point fifteen zeros five centimeters [.0000000000000005]. And its aesthetic level is point twenty-six zeros two [.00000000000000000000000002]. That's an incredible figure: [marking on blackboard] point twenty-six of these things, centimeters. That's just a little tiny wave. Nothing can manufacture it in this whole universe but a thetan. All right.

And what's this MEST body down here? This MEST body — zero one. Any fellow in any electronic shop could make a 0.1 wave.

Radar during the war achieved a 0.5 wave without any trouble whatsoever. You can almost see this wave.

So what's this theta body get back? [marking on blackboard] He puts out waves like this. Any waves like that ever come back to him? Never. So what's the first thing he loses? He loses his aesthetics: he loses his ability to paint, his ability to imagine, his ability to make things beautiful, his ability to want things beautiful. That's the first thing he loses.

Now, as he comes down scale, he loses his ability to be rational, his ability to be analytical.

Analytical thought is a very wide band. You could say point four zeros or six zeros or eight zeros, some numeral — one. Now, pretty soon it isn't able to put out an analytical wave. Why?

Here's this confounded MEST body down here at zero one. Thetans are no longer talking to him with an analytical wave; it's no longer an interchange of thought just for thought. Somebody thinks and speaks, and it's a sound wave and it's a very gross wave. And it hits that MEST body and it retranslates back as sound — a sound wave. Oh, sound waves are incredibly big. Even the electronic restimulation of a sound wave on the human nervous system is incredibly large. So he wipes out his ability to be sane. [marking on blackboard] It's coming right on down the line here — further and further down the line. And, well, by the time he gets here, he's got amnesia as far as being a MEST body is concerned.

You could actually take a preclear and butcher him on the subject of an overt act. You could make him run outgoing flows, outgoing flows, outgoing flows, outgoing flows. And the next thing you know, he's all bogging down and he's getting very unhappy. And you say, "You can't get around that. Run some more outgoing flows." And he'll finally get completely occluded. He'll lose his memory on the subject of anything that's outgoing. If you really wanted to ruin him, that's what would happen.

So what happens to the MEST body? The MEST body will pour back a wave like that. What happens to the theta body? It comes clear on down the Tone Scale, and finally it gets into that bracket. And that's 4.0 on the Tone Scale, and that passes for a very, very high-level sanity today. Here's your average, way down there.

Now, why is this the theta body never gets back what it puts out? It has gotten into an unnatural and unbalanced situation — unnatural, unbalanced. How do you rehabilitate it? Run the facsimiles of all this tremendous output. You've got to run out the output.

This body, this thetan, has been overstrained by output. The dickens with running counter-emotion, it doesn't matter much — if you run this. This is very high-level stuff. You wouldn't even think of it as an aberration.

To date, till a very short time ago, we were processing the MEST body. That was Dianetics: the processing of a MEST body. Your dividing line — slash — the processing of a theta body. You're not processing the MEST body now, and there's no sense in processing one, because the person you're trying to process is not the MEST body, it's the theta body. And so you've seen people as you process their MEST body get happy very slowly — you want to get them upscale fast.

People are terribly interested in their artistic ability. What's happened to it? How do they get it back? Here we go, way up here [tapping on blackboard] at the top. That's their artistic ability.

What MEST body, what MEST universe wave, could ever duplicate that wave to give them an inflowing wave of that length? They can't. It's way down here. This is looking at a MEST universe picture, listening to the words or piano music. It's coming in on this bracket down in here. Now, it will retranslate — once in a great while, you've seen a great actor step on a stage and suddenly just electrify a whole audience. And they say — there have been a few actors in the past; they still talk about them — some early Shakespearean actors of a hundred years ago and so on, they talk about these people.

There are very few modern actors who have any part of this. I know of a couple offhand, that really — the audience gets interested. They're not talking lines. They just sort of — Sarah Bernhardt was one of them, by the way. Sarah Bernhardt could walk on the stage and make a gesture with her hand, and everybody in the audience would — hh-hhh! — sigh. The old girl was so far up the line that she could still put out on this wave direct. She could still hit that audience right there in the middle of the theta being. And so people like to go see a great actor. But, oh, they're scarce. They're starved for that wave, utterly starved for it! They'll even go see B Hollywood pictures, they'll even look at television, in the hopes that sooner or later somebody is going to put that wave out.

Actually, that wave alone could heal. If you gave an individual that wave alone in sufficient quantity, he'd become well. Unfortunately, it cannot be done by hanging a picture up on the wall or playing a concerto. But it could be done by the pianist sitting. . . Did you ever listen to records of various pianists? It's a very funny thing that you can listen to a record by Paderewski^o and a record of somebody else and a record by somebody else and a record by somebody else, and you say, "Yep, they got their hands on the keyboard. I can tell."

And then somebody who is a great critic says to you, "But you can see that what is really beautiful here is the counterpoint, the way he hits that twiddle-twiddle-twiddle." And you know that's wrong; you know that isn't why.

But go to see Paderewski — that was something else. The guy would sit down on the piano stool, and the whole audience would just go stiff and listen. The funny part of it is, they weren't even listening to the music come out of that piano z They were listening to the music come out of here. And he could hold a whole audience — very peculiar, very interesting. That's your great artiste.

That's why live theater — live theater has it over Hollywood and TV tremendously, because even a little bit of live theater, even your little theater down here, still has, occasionally, maybe for three seconds during the play, somebody will put that one out, and it's worth waiting for.

All right. You've been processing people down here [tapping on blackboard]. To a MEST body, this is aberrative. To a theta body, it's also aberrative as input; but you could process that from here on out and you would never get a person out through the top. You could push

them out through the bottom, but that's not desirable at this time. We're not processing any politicians. (audience laughter)

So, what do we find here? We find that we've got only one chart at this time which embraces from 16.0 up, and you're only interested, at the lowest, at 8.0 on the Tone Scale. You're interested, perhaps, in enthusiasm, maybe. Process enthusiasm on somebody sometime, but it's not . . . Low. You really want to process somebody, process exhilaration as the lowest level you're going to hit on the emotion. Terribly aberrative to a thetan — very low scale, exhilaration. Very low scale.

And you go up from there and what do you start finding up here? You find "I know," "I am," and the gradients on them from about 8.0 up. And you get the feeling of somebody trying to get you to know, and the feeling of you trying to get somebody else to know. And you don't get the emotion involved with it at all. You get just the feeling of trying to get somebody else to know; the feeling of trying to get somebody else to be really cause; the feeling of trying to get somebody else to be. The feeling of very highlevel start, stop and change of other human beings — very high level. Trying to get them to know, trying to get them to be exhilarated, trying to get them to be knowledgeable, trying to get them to reach for the moon, trying to get them to be cause. Trying to talk somebody into "Well, why don't you tell him what you want and set things to rights in the family, and so forth? Why don't you do this?" and so on.

You're trying to get them to be cause. The words don't matter, because you're processing just that little tiny erg of power left that the thetan had that he could really do that to, from brain to brain, mind to mind. Just doing a skip distanced here. Whatever he's saying — no, it doesn't matter — matter what he's saying. Doesn't matter, really, what his emotion is either. But you're trying to get this.

Now, oddly enough, up in this bracket there's a whole Tone Scale. There's a whole Tone Scale up here. There's apathy clear up there in the high 30s. There's an apathy which makes these waves sort of timeless and so on. Very high-level emotions. There's dispersals up there; there's a very high-level fear. You don't feel it the same way.

So how do you run this? You just take the Chart of Attitudes and you take anything from exhilaration up, and you get the individual trying to get people to know, trying to get people to be, trying to get people this, trying to get people that — output, output, output, output — and all of a sudden he says, "I'm stuck. Right here, I'm stuck." And you say, "Well, go on, try to get somebody to know."

He says, "This thing is getting worse."

"Well, go on, try to get them to know."

Don't ask him anything stupid like "What are you trying to say to this person?" because he isn't saying anything to this person; he's putting an output wave into the motor controls of some old body, is really what he's doing. You don't have to tell him what he's doing. He's stuck. You just get him to run this stuff and he'll stick, just like that. And there he'll be. You get him to run it a little bit further, and he says, "I now feel I'm out here. Now I'm out here." You're running him clear back down the Tone Scale.

Male voice: Okay.

That's your time track.

So your thetan — all of a sudden the fellow will get this concavity; he's got this body at last. His visio is liable to go off, and he'll say, "I'm blind." Yeah, he's blind, as a thetan. As a thetan he's blind.

Boy, are you in terrible shape! You're blind, deaf! You talk about "I wish my perceptics could come on." You want to get the MEST waves out of facsimiles, and get this eidetic recall? Nonsense.

There is a method of seeing by radar — a thetan can. Your preclear will get this to flickering on as you run this Straightwire; he'll get this flickering. He'll all of a sudden say, "I'm outside the house. No, I'm not. That was a funny sensation: I was standing out here looking at the hill."

And you say, "Well, go on running it."

And he'll say, "Well, that worried me."

"Well, just go on, run it some more."

And he'll say, "Him, there I am again, I'm in the living room. No, I don't like to run this stuff. I'm all over the place."

Actually, what he's doing — he's bypassing walls with his sight and everything else. The darnedest things are happening to him, and he'll start to get worried. When this starts to happen to him there in present time, he'll think that there's something aberrative about it. He'll start fighting it as an aberration. It's not an aberration, that's natural.

All right. So how do you process somebody by Straightwire? You take the top of the Tone Scale, and you get him to making people know, making people be, exhilarating people, exciting people, if you want to get low scale on it. And just take it right straight across: make somebody be cause, making somebody be brave, making somebody this way, that way and so on.

Oddly enough, there is a low-scale wave that you can process, and that is very easily summed up: making people stand still when they want to move and making them move when they want to stand still, and changing their direction. Because you'll find out that after a while when the thetan got kind of foggy and old and crippled and defunct and so forth, every once in a while one of these darn MEST bodies would take off and get angry.

Actually, there were other, less powerful thetans present, evidently. That's your entity. It's a thetan that's really gone out the bottom, evidently. And they're still hanging on. And you don't interchange much with their minds. They're other personalities and they're caved in. About all they can do is, like any aberree, hold on to some old, painful facsimile and say, "I'm still here. I'm still here. I'm still here." The preclear goes around and he has this awful pain right across there, and he can't get rid of it. And you process everything under the sun, moon or starve trying to process this pain out.

Well, why can one of these old thetans get that far out of control? Well, it observes somebody in the environment handling you, and it says, "Huh! That's the way he can be controlled." And it'll go on into a stupid cycle of doing what this other person has done to you. When you start running out what Papa has done and what Mama has done and what somebody else has done to the preclear you probably are running it out of entities who are using it on the preclear.

The fellow can't get rid of a thought, one of these entities are hanging on to this thought for him.

How do you get him up to a point where entities don't bother him and where a MEST body doesn't bother him? Well, it's on "something you've been avoiding." And this is a whole Straightwire process in itself — "something you've been avoiding."

What do you suppose you're trying to do to a MEST body? You're trying to control it. And you get to the point, finally, where you can't control it, then you say control is no good. Actually, if you were really in good shape, you could probably control the thoughts and actions of everybody in this corner of the galaxy. No reason to negate against it. You wouldn't even have to do it; you wouldn't be fixed on doing it. That's one of these big, silly ultimates, something that's never achieved. Maybe not . . .

Anyway. . . Control. What are you trying to do to a body? So any time you have tried to control, any time your preclear has tried to control another human being, any time they have tried to control a MEST body — whether it's a dog or a cat, but particularly human beings — or human beings have tried to control their body, is aberrative. And has cut down, each time it has failed, the ability of the thetan to control and assert himself

What is this thing called internal awareness that pcs get if they run on Handbook for Preclears for a while? What is that thing? It is just getting control of all the epicenters in the body. If you can get the individual in control of every part of his body, he's a well individual. You know that. A lot of you have seen this happen to pcs. All of a sudden, they're suddenly in control of all their motor controls, and they're just as happy as clams. They think life's wonderful. After that, they have what they call internal awareness, external awareness, to the rear march, something of the sort. They'd say they're in wonderful shape — they're only completely psychotic on a thetan level.

All right, there's awareness. Now, actually, how do you get a person up to this? You only run one thing to get him up there, just one thing. You just run that control: people trying to control his body, him trying to control other people's body, him trying to control — and here we get down to the real hub — his trying to control his own body. And, of course, this is something that goes on all the time, so you have thousands and thousands and thousands of incidents.

What's the important one? Given this, [tapping on blackboard] what's the important one? That one, of course. And why is that one so important? It happens to be a problem in energy — why it's important. It's a problem in energy. It's just as mechanical as you pour gasoline in a car and it runs.

[At this point there is a gap in the original recording.]

Theta is a zero wavelength or an infinity wavelength. Boy, that old theta-MEST theory — God bless it — it really paid off, really paid off. Zero wave. Zero wave. That is theta. It's a static.

How in the name of common sense would you ever get a static into action? How would you ever get a static interested in motion? The basic that you are is a static! How would you ever get it into motion? How would you ever get it to hold on to effort? How would you ever get it to hold on to a pain facsimile? How, mechanically, did you ever come by any facsimiles in the first place? You don't need them. How?

You'd have to get the wave that is closest to zero, that is a wave. Just like the virus is not a cell and it's not matter, it's halfway between. So what do you do? You take the finest, thinnest wave possible — is the only thing that'll stand and hold on to and hook up with zero wavelength. And that wavelength's length is one over infinity, and that is the highest level of aesthetics. So what is aberrative? How do we get the whole facsimile bank to just drop off, boom! with all of its emotion, heavy emotion, with all of its effort? How do we just do an effort-ectomy? How do we get off all the effort and counter-effort off the case, all of the emotion and counter-emotion off the case, just snip? How do we do it?

Male voice: At zero?

That's it, control on this level — aesthetic control. My gosh, you ought to see a preclear take off when you start doing Straightwire on this: [marking on blackboard] a fellow trying to conceive himself to be good-looking, a fellow trying to conceive that he is not good-looking and arguing against being not good-looking, a fellow thinking that somebody else's MEST body is not pretty, a fellow being envious of somebody else's MEST body because it's pretty, a fellow trying to hold on to a pretty girl. And all you have to process is just that little fleeting thought, just that instant, "Gosh, she's pretty," and the whole love affair, after that, goes crunch! out the window. You can jettison the whole works. All the time when he shot her and she threw him in the garbage can and the time when he got knocked downstairs, and the flatirons got — were flying in the air. This is all effort.

How in the name of common sense do you get theta or thetans to go on in this universe at all? [marking on blackboard] There. And that's the only reason they keep on going.

And this may seem a very extreme statement to you, but it's a very true statement: You have no facsimile and there is no facsimile in any preclear which he isn't holding on to because of an aesthetic attachment or an aesthetic use. And if you can find that aesthetic use, the facsimile will incident-ectify. It will go ptock! There's no reason to hold on to it.

How do you keep people going on in life at all? You give them shows, you entertain them. They keep on going down the track just hoping that there'll be something pretty show up.

Do you want to really tear a little kid to pieces? You want to take a little kid and just cut him all up and feed him to a hamburger grinder and then stamp on what's left of their teeth? They walk up to you, and they say — with something, some old piece of dried mud or maybe something even worse — and they put it in your hand and they say, "Pretty."

You say, "Go away with that old nasty thing! Beat it." Good. You've made a human being out of him right there in that moment. You could take that kid out and tie him on the back end of the car and drive down the street at twenty miles an hour, and you wouldn't do the kid as much damage. Because that's just pain, that's just effort; that's nothing. You hit him on an aesthetic wave!

How does the American university destroy human beings? It's with a — "Oh, you want to be a writer, do you? Well, your period is in the wrong place and your paragraph is in the wrong place. And you just used this word and so forth. And do you realize that in this story . . . Yes, I realize the mood is very interesting, but you've misspelled the word. Hah! Tsk! We've got you now! Now, what you must learn how to take is criticism!"

Well, when you look at control, remember that the most subtle way of controlling anybody is criticism on an aesthetic level. And if you want to find where the individual spun in this life, look back along the track to where he handed out some criticism on an aesthetic level. And there will be fifty other reasons, apparently, in that area. You'll have spotted the area as the most aberrative area which you have on the track for that preclear. And there were several knockdown-drag-out fights, and his dogs left him, and all sorts of things happened to him. And you just keep processing this and processing it and processing it and it doesn't go away. Until you find out all of a sudden one day he gave — tried to control somebody with an aesthetic criticism, usually very savage aesthetic criticism.

Somebody was trying to write or paint or write poetry or do something aesthetic, and he came down on them with a crunch — or he realized he had. A little bit later on, you'll find out that he feels very bad because somebody or other can't paint around him or something. Oh, and he'll just be beating his brains out.

Aesthetics. Now, isn't that a funny thing? You know, the first thing a fellow gets when you start processing this is personal pride. And what are you trying to get back for a preclear? You're trying to get back personal pride.

And there's only one real reason he's got to hang on to a MEST body: Sometimes MEST bodies are pretty; that's the only reason he's got.

You know, there is an aesthetic of living; there is an actual aesthetic of living. A person can — not necessarily take up with the arts — a person can make the whole life an art. He can live a life that paints a picture. His life — he's actually trying to do that.

And when he's a little kid, he goes around and he pretends this and he pretends that, and he tries to get this situation and that concept and so forth. What's he trying to do? He's trying to live an aesthetic. And it has nothing whatsoever to do with reality! Aesthetics never have anything to do with reality; they couldn't have anything to do with reality — because I'm going to tell you what reality is now. You put that down in your notebook.

In other words, we get this top-Tone Scale output: getting bodies to know, to be, so forth — top-Tone Scale output, then efforts to control. And if you get the top-Tone Scale output on the subject of arts, you're really there — getting somebody to know about art.

I ran a fellow going to an art gallery one time; I ran it out of him. I often wondered why the thing was aberrative. I used to sit around once in a while for months afterward and wonder why this made such a change in the fellow, and I couldn't account for it.

Fellow came in and he sat down on the couch, and he seemed to be in bad shape. And I got him to talking and I tried to get him interested in something. He was quite neurotic. And he talked for about two hours. And I said, "Well, we'll pick something interesting to talk about," just to get him into communication. And he told me all about taking this friend of his to the art gallery. And he was quite hectic about it. He was very hectic about it. And he told me about it, and he kept telling me about it, he kept telling about it, and all of a sudden he wasn't interested, and he got up and his skin was rosy and shiny and he was cheerful, he was happy and he left.

He called me up about two or three weeks later and sent me over, I think, a crate of peaches or something of the sort, and oh, he was happy. I never could figure that one out. That was about 1946, something like that — way back.

Well, boy, I know why now. Very simple. All the time he was at the art gallery, he was trying to get his friend to know about art. He was trying to show his friend that he was in his control, because he knew more about art than his friend did. So he kept telling his friend and his friend didn't know anything about art, but he knew about art and he wanted his friend to know about art. And of course it just spun him in. That was all he had to do, and of course he spun in. After that he was neurotic. I hit the one lock in his case that processed not the mest body but the thetan.

A thetan is powerful enough to make the MEST body perfectly healthy. So why worry about the MEST body? They're cheap anyway. China is full of them. Japan — lots of them. Slave markets over in Arabia, I understand.

[At this point there is a gap in the original recording.]

Control on an aesthetic line, thwarted aesthetics, thwarted aesthetic ambitions, trying to live a beautiful life, people convincing you that you weren't (but you mostly convincing them they weren't), a critical thought about the "unbeauty" of something.

It's a very funny thing, but, you see, even the unbeautiful, even the ugly, has an aesthetic value if you're very well balanced about it. You know, there's really nothing more aesthetic than a battlefield completely strewn with corpses and the maimed and dying. Actually, it's terribly aesthetic.

If you take a man's whole career in war, and you process out every time the grandeur and horror of it assumed an aesthetic pitch — he thought, "Boy, I'll have to tell the folks at home about this. Lookit there, over a thousand men lying out there getting bloated in the sun." The fury, the sound, action, motion, color, and the horrible urgency of it and the terrible danger of it actually could sum up to an aesthetic. And you process out that feeling of it being an aesthetic, and all of the action and the pain

and the starvation and everything else of the thing just falls away — psheew! The only thing that can hold anything to theta is an aesthetic wave! The only reason that you are alive today is because you have a hope that something will turn up that's aesthetic, interesting, pretty, entertaining and so on. You will hold that hope solidly and you'll go through anything to obtain it. The original implants on the track are way up on that level, not on a heavy level.

Now here's reality. [marking on blackboard] Here's your static, here's a very fine wave, aesthetic wave. Here's a heavier wave. Now we're getting down here to an analytical-thought wave. Now we're getting down here to an emotional wave. Now here's effort. How can this heavy effort append itself to the zero-ness of theta? Only by holding on by graduated, smaller and smaller intervals.

So actually, if you wanted to process something, you'd process out all the times the fellow was rational. Terribly aberrative. All the times he was rational, every time he was making good sense. And of course, you're cutting this right at this level here. And if you processed out that, your emotion and the effort would fall away.

But if you really want to get it off and get rid of this whole series of incidents, process that little tiny aesthetic wave. Because it's tiny doesn't mean it's strong. You understand that its output and force has no bearing upon its wavelength. An aesthetic can be a terrifically powerful wave.

You can tell a story — tell a story about a fellow who took a slave as a model. And he made this slave hold up this terrific block of stone for days and days and weeks and weeks while he painted a picture of him (over in Europe somewhere). And he painted this picture, and the slave got in worse shape and worse shape and worse shape and all of a sudden ruptured himself and died. And the slave was quite popular. There was a riot. The slave was an athlete. There was a riot. People were swarming out around the street, and they were just going to tear this painter to ribbons. He'd killed this slave. And the painter just walked out to the door holding on to this picture and just held the picture up and let the crowd see it. And they all said, "Gee!" and went home. They were going to hang him two seconds before that. That's a fact.

You can handle people with effort if you want to. "You go to sleep at your post, I'm going to shoot you." "You drive down this street, I'm going to put you in jail! That's what we're going to do to you." You can handle people this way. You can also handle people by being reasonable. You can also handle people by being emotional. "You brute, you struck me!" It will handle them. They handle very nicely. But, boy, they really handle up here. [tapping on blackboard]

So what's your process level, then? Process level, as high as you can get it. So we take top-Tone Scale "I know," "I am," "cause," so forth, and we process an individual trying to know or be, make somebody else know, be; make his body know and be on the subject of arts, aesthetics, beauty. And you'll just cut off all the rest of the facsimiles, bang! And the next thing you know, the fellow is walking clear out here, and he says, "What's this shadow in front of me?" That shadow is him.

Now, here's your scale of agreement. I told you once upon a time I didn't know why reality was agreement, but it seemed to be. You read in Science of Survival, you'll find out reality is agreement. It is, that's all. And it depends on affinity and communication, but we all agree that it's real, so it's real. And that's about as close as we get to reality, and that's about that.

Well, it's worse than that. Here is the zero of aesthetics. Now we start to get [marking on blackboard] illusion, imaginary, aesthetic, creativeness. All of this sort of thing comes down along this scale here: creativeness, less and less creativeness, less and less creativeness, more and more MEST universe wave, more and more force coming in here, more and more force, more and more force, more and more force, more and more force.

We're down here at about 8.0 on the Tone Scale now, and what do we have? We have force so heavy, waves so heavy, that an individual starts to fight them; he'll start fighting and turning back before it reaches him, any incoming wave. Any heavy wave that he sees coming in toward him, he just instinctively guides it back; he'll fight that wave.

You get down here a little bit more at 4.0, he's gotten the concept that if he puts out an outgoing wave — "rrroww!" — that no waves can come in and hit him. That's enthusiasm.

Now, we get down here on a hold basis, and you've got your conservatism. The fellow is holding this wave here.

He gets down here to 2.0 on the Tone Scale and you're into your effort band, and he's got the idea "I'll get those waves away from here. Rrr, err — I'll get them away. Hhhh! Hhrr!" And you get down here, 1.5 on the Tone Scale, and he's saying, "tImmm, I'll stop this motion. I'll stop it. I'll stop it. I'll stop it. I'll stop it."

You get down below this and you really get agreement. From 1.0 down the fellow is starting to agree.

Now, the horrible part of it is, is from 1.0 down he's agreeing with the physical universe. The physical universe takes that level of agreement because it's in apathy. What is it but apathy? It's big chunks of apathy floating around and going around other pieces of apathy. The only way you'd get anything as consistent and timeless as a piece of matter is to really have a deep apathy. Isn't that true? All right.

So you come down Tone Scale, you get way down here and what do you get? You get a fellow being agreeable. The second an individual starts to agree, he's done! The second you looked out and you said, "It's a nice universe . . . Ain't it a beautiful morning!" you said. Skktt! You cut your own throat. You were below 2.0 when you did that. Isn't it a beautiful day! Yes, I think this is a pretty country. Yes, I think that piece of MEST is lovely." You're applying a value up here way down here on the Tone Scale, and it's complete perversion!

And if you've ever known a loop, this loop is going around all the time saying to you, "How pretty it is. Come on out and look at the sunset, how pretty it is. Isn't the ocean pretty? I think — well, this is pretty, that's pretty, and you bet . . ." He's going out of his mind to tell you — he's agree, agree, agree, agree, agree — he's scared stiff. He's afraid! He's holding a status quo. He's holding this status quo that's saying to him, "If I agree with all of it, if I say this is beauty, if I say this is aesthetics, if I say this is pretty — these coarse, MEST universe waves — if I say all this is, if I keep agreeing, I'm safe!" That's what he's doing: "I'm safe."

There's a horrible level just below this: It's the chaos of upper apathy, when the waves are so random that you can't agree with them. And the individual will say, "Yes, I'll agree if I could just find out which way they're going!" And you know . . . Now, that's really MEST universe.

So we're really into ARC on the MEST universe level way down here. So a whole Straightwire process comes out of this — whole Straightwire: "When did you agree with somebody?" Very aberrative. "When did you agree? Anything you agreed on in the MEST universe."

But let's really doctor it up and hit at the center of it, and let's find, now, a really aberrative situation. This is a beautifully aberrative situation, is "When did you agree the MEST universe was pretty?" Just spot them out and the individual will start on up the Tone Scale like a little soldier. "When did you agree the MEST universe was pretty?"

You're taking him right on up the line. Because that is immediately next door of "When did you get this weird, stupid, idiotic idea that a MEST body was pretty? Where did you get that one?"

Because the second you pick up that one on the track, the individual is right back at the beginning of the horrible concatenation which wound him up as a human being. You've got basic on it, when he has agreed that a MEST body was beautiful and desirable and worth having. He was probably sitting down one day swapping facsimiles with Joe and they saw this girl walk down the road, and they didn't have anything else to say at the moment and he says, "You know, Joe," (facsimiles, of course, just interchange) "I think that girl's pretty."

Joe says, "I don't."

"Well, I do." Well, that was the beginning of his downfall. With men, *cherchez la femme*, and with women, *cherchez l'homme*.

What I'm telling you sounds very silly, perhaps, but I've given you a process now which simply adds up to this. This is a Straightwire process, and it codifies in this fashion: "When did you try to control the beautiful or make somebody know or be beautiful?" or "When did you feel critical about things not being beautiful?" "When did you agree that the MEST universe was beautiful?" "When did you criticize it for not being beautiful?" "What's the desire to have the MEST universe beautiful?" Actually, it can't be; that's silly.

You could dream up a universe out here which would be pretty. This is where they come off when they say the artist — art is only the concept of one individual. Well, it goes way up above that level. What would really be beauty would be something you'd mocked up, and it would be beautiful to you; that's about all.

Now, how did individuals start controlling other individuals? How did thetans start controlling thetans? They got them interested! And they got — had to get them interested, of course, way up on this level.

So you get a picture of these thetans sitting around being no motion, everything going along just beautifully — completely timeless, cheerful, hardly even imagining anything once in a while, but once in a while imagining something, enjoying life, no need to work, to eat or anything. You get the idea of this fast-talking supersalesman that comes around and says — with this little tiny, fine wave, about one over infinity, and punches.

The fellow looks at it come in, and punches it. This thetan looks at it come in and it's . . . He's done for right there. Because from there, he will start changing motion on this high-level wave. He'll then begin to change motion on an analytical wave — he will have sane thoughts, he'll have rational thoughts, he'll begin to think analytically. Next thing you know, he's down here along this level of exhilarated — he feels exhilarated, he feels enthusiastic. Next thing you know, he feels other levels of emotion. And the next thing, he agrees with the physical universe — bang!

He gets hooked onto a body long before this; he gets hooked onto a body with enthusiasm — about 4.0 on the Tone Scale. He, by that time, has become blotted out as an individual.

Now, you know that you can get these things by concepts. You can just get the guy — the preclear to feel the concept: "Feel the concept of making somebody know it's pretty; just feel that concept." Or "Feel the concept of wanting to control some girl because she's pretty."

Oh, the fellow will say, “I never did that.”

“Get the concept.”

And he will, and a whole string of incidents will turn out of this. But it’s “Get the concept.” You don’t get a specific incident; get the concept of that sort of a situation taking place. This is Concept Running, and that’s what you use this on.

Now, there is a full set of reactions. First, you know on an overt act, every once in a while you’ll find the preclear feeling — first he feels the emotion of no-sympathy. Now, mark that down as an important thing, because it’s a blackout, it’s an occlusion.

Can you feel how it feels not to feel any sympathy for something? Well, just try it. It’s just. . . aI’m not going to feel sympathy for its is actually the phrase that goes with the concept. fit doesn’t matter what I am doing here, I’m not going to feel sympathy about it.t He’s bound and determined not to be sympathetic, and that’s the emotion of no-sympathy. And it’s just blacking the thing out. It’s denying himself knowledge of what he’s doing.

You’ve seen mothers do this. Little Junior rushes in, gets the floor all muddy, she picks up a broom, she hits him alongside of the head, it knocks him sideways, he skids under the sink, he knocks over the garbage can. She didn’t mean to hit him that hard. “Well, I’m not going to feel any sym pathy for you. Get up and leave!” See? She has to grit her teeth to do that. She says, “No sympathy, no sympathy,” finds herself sliding off — “Gee, that was a horrible thing to do to Junior. I won’t feel any sympathy for him. He deserved it. It served him right; I’m not going to feel any sympathy.”

If you can get the preclear to find that concept, that is next door to just going all over, super-saccharine, oh-my-God level of sympathy. It’s right next door to it, because the fellow feels that downscale emotion, sympathy, is going to come on. And he’s blocking it and he’s stopping it, and he’s saying, “No, no! No, no! No, no! No.” And then all of a sudden, like the little boy who took his finger out of the dike, all the dikes give way. And he’ll say, “Oh, poor Junior.”

Now, the second he says, “Oh, poor Junior” . . . It’s first no-sympathy: “I’m not going to feel any sympathy. I don’t care what I’m doing. I can do anything I want to do. I don’t have to do this,” and so on. Next scale down from that is sympathy. Next scale down from that is “I’ll do anything if it will make . . .” Next one down from that is “I will be you!” Life continuum. And the thetan does a life continuum on MEST bodies.

And you get that gradient scale of emotion, and you just start processing that gradient scale of emotion with an individual, and he’ll wind up as his own theta being. You could probably do this for a thousand hours, and you’d probably have a guy Clear. Because he’d pick up in rotation each and every case, one after the other, where this had happened. Just get him to feel this emotion of not wanting to feel any sympathy, determination not to feel sympathy. Get that, and he’ll run that, and he’ll run it, and he’ll run it and he’ll run it, and he’ll run the concept and he’ll run the concept. All of a sudden he is saying, aOh, it was a pretty bad thing to do.”

And you say, “What?”

He says, “Well, it was a little girl I knocked down in the ravine.”

And you say, “When?”

“(Sigh) ! “

He’ll tell you about it. After that, why, he carried her books home, and he would have done anything.

And you'll find out this is the cycle of the theta being toward its MEST bodies. At first, "I'm not going to feel any sympathy for these MEST bodies." Next, "Poor things." Next is "Well, I'll help them out." Next, "I'll do anything to make this MEST body bright and beautiful, because I'm going to make life beautiful for this MEST body. That's the way I'm going to repay and repent." And more of it and more of it. And all of a sudden the theta being doesn't even know he's a theta being; he thinks he's a MEST body. He does a life continuum from that point on.

And that is the transfer and that is the sequence whereby a transfer takes place.

And it always has this concept in it: "I'm going to make things beautiful for this being." And that's where the theta being breaks his own neck, and he drops off to zero! He begins to believe, then, that he is so low, so mean, so nothing, that the only thing he could do, the only way he could be identified, is by having a label out here, a MEST body.

He feels so degraded and so low that he's only good for just one thing: running this body around. He's got to take care of it. And out of that cycle, you'll find every human personality there is. It's out of that cycle; it's in that cycle someplace.

Like "To hell with this body; I don't want anything to do with it! I'm going to wreck it if I get a chance." Down to, "Well, I'll have to give it something once in a while." You'll see workmen out occasionally, and they'll be working in the roaring sun without a coat on or a hat on, and you'll find them going through eight or nine motions where one would suffice, and they're just running themselves ragged. They're going to say, "I'll get even with this thing — arrr-rowrr-rrr." Just dramatizing it. They'll kill themselves if they get a chance.

A little bit later in life, you'll find them being very propitiative: "Well, I have to take care of myself, you know. I don't dare eat too much greasy food; it gets my stomach." "Well, I'd better not drink any more beer; it's bad for my sinus trouble." Deny, deny, deny. "Got to take care of myself I guess I'd better go to the doctor, I don't feel well anymore." Down scale.

Run that thing in reverse, and you'll bail out the thetan, and it's terribly easy to do. 88 Straightwire, there's nothing easier.

It's nothing to it. There isn't a person in this room right now who can't get the concept "I'm going to make things beautiful for this body." Try and get that concept. "Going to make things beautiful for this body" — whether it's another person or this body or — yeah, just get the concept. "Going to make things beautiful, going to make things pretty." A variant of it is "I'm going to make things romantic for him." You get this concept, you're on your way. You can get that.

There isn't a person here who can't get the concept "I refuse to feel any sympathy That's a high-level emotion, and it's also a complete occlusion.

Now, if all you could remember out of all of this is just the efforts to control beauty, if that's all you could remember, you could take a preclear and go process him on efforts to control beauty, on and on. And all of a sudden he would be saying, "There's this shadow standing out here in front of me. What is it?"

And you'd say, "Well, don't pay any attention to that. Just go on and process it some more."

He'd say, "Well, I get the funny i, it's got a cuff on it!"

You say, "It's probably some movie you saw."

"No, it is not! It is not. It's some guy."

Sometimes they'll go into a boil-off and they'll see some of their former bodies. And the bodies will be walking away from them, of course, in motion, and they'll be tagging along behind. It's somewhat like riding a monocycle or a unicycle behind a human being. It's very balanced. You have to work these feet, "Yeah. Now I'll wink his eye. Now I'll make him sneer." Find it very amusing.

When you get down to the first time a person started to control a body, how awfully affected they felt about it; they felt like they were running a puppet. That's the way it should feel — they're running this puppet. But you notice how this society tries to sink human beings deeper in the mire?

"He's very superficial."

That's what he's supposed to be!

"Oh, he doesn't take things seriously!"

"She's affected; all those gestures are very self-conscious."

Well, they ought to be!

"Very affected, very affected. Look at the way she holds her hand; she's just conscious of what she's doing every minute of the time. She doesn't act natural."

Of course, you want people who act natural, because, gee, are they easy to control. The thetan doesn't even know he's there, he's completely blotto, he's moved into a permanent transfer inside the body. He will take orders like an automaton and he will act like a second body. And if you're in a position whereby you can control your body without too much worry, then you can control his body too. And if you can extend this out to twenty men, you'd make a good sergeant. Of course, every additional body which you control is that much more in the soup.

Now, it all breaks down at the final end of the thing, is that there's one thing to be learned out of all this: is there's just no sense in having MEST bodies. It's really an aberration that's a wonderful aberration. Except this: You would be amazed — you'll look back on the whole track (and you'll have to take my word for it at the moment; you'll run into them sooner or later), you will find in some areas — instead of human beings, you'll find animated dolls. And out of a preclear — once in a while, he'll get this feeling, he says, "Well, all of my life I've had this feeling like this motor is running in my stomach. I get all charged up and this motor keeps running — going whir-whir-whir-whir. I get to thinking, you know, and this motor keeps turning over inside my mind." There is — old expression: awheels in his head," Ma cog's loose."

An animated doll! How easy it is to electronically manipulate the controls on a doll. It's like somebody carrying a sign around. This somebody isn't visible, so he keeps carrying this little sign around, says, "John Doe, John Doe, John Doe, John Doe, John Doe." Instead of that, he carries a doll. In the higher level in the ruling class in many other locales are dolls — just dolls, that's all. Very lightweight dolls, motor-driven.

Every once in a while you'll get somebody who has a motor running in him. "And I keep hearing this motor." And you start processing the motor and he'll say, "You know, it's a funny thing but there's a doll here; it's got a blue uniform on." "Huh. Looks like a full-size doll." He'll look very confused about it. "And there are other dolls around here, too."

A theta body can have this horrible thing happen to it: it can come up against a radioactive piece of material, or a highly magnetized post, and it can't get away. Because every time it throws out an electronic flow that should move it off of this metal, it simply recharges the metal and holds itself on. That is a theta trap.

Theta traps, by the way, seldom have any electricity in them. The guy charges it up himself. He's walking along and he passes by this magnet, and the magnet holds on to him. So he says, "Get away." And of course, every time he shoots a charge of electricity at the magnet to back himself off, he fastens on by magnetizing it more and more. So he does it to him self — 100 percent. So there's a liability.

By the way, a thetan has an awful time trying to write. It's much easier to have a doll and have a doll punch a typewriter or work a televisor. You'd be surprised how much trouble it is to take hold of a doll's wrist and make it sign a check or something.

Well now, a MEST body is very attractive. All you have to do to a MEST body is just enter into these motor controls and give it ideas and training patterns and train it and train it and train it, till it's got all these training patterns, and then you just punch the button and it writes a check. It's very fine.

But one day you think you as the theta body are the MEST body and that you are writing the check. And the difference between a doll and a MEST body is the MEST body has also got theta in it. And it can kick back a heavy wave and it can also be taught to know, so that you have a light wave going in and a heavy wave coming back, and that's very aberrative and you'll eventually get stuck on one.

They seem to be very attractive; they're very malleable, arms move and — where a doll is very stiff, not graceful. Why, MEST bodies have good joints, their eyes wiggle in their heads, they see, they have some memory, and they're pretty good. They make good identification. They're prettier; you can do things with them. They have a sexual connotation that's sometimes pleasant. But, boy, are they dangerous!

Now, I can tell you they're dangerous right now; you won't really believe me very much. Wait till you process it for a little while, and start all of a sudden coming up into a realization of "My God, I'm here and I don't even know I'm me!"

Every once in a while, a preclear will go around saying, "You know, there's something psychotic about me or around me or something. I can't figure out what it is." Well, that's where it is. It's just — all of a sudden you'll hit that line, and you'll feel this concavity and you'll see this — "Where am I? Who am I?" It's just as though you're awaking from an hypnotic trance, and you consider this normal. The way you sit there and not know where you're sitting, not know what you are. That's normal. You get along all right that way. And it's not frightening to you. You've been going along this way for years. Until all of a sudden you get upscale just a little bit and you just take a look at it and you say, "Meek! No!" The story about Sleeping Beauty was no idle fairy tale.

All right, let's take a break and I'll tell you about Black and White, the way to run this stuff heavy.