

# OUTLINE OF TECHNIQUE 80

A lecture given on 19 May 1952  
(continued...)

How do you vanquish an opponent? You hit him so hard and so fast, so suddenly, that you drive him into apathy quickly. He won't recover; he's close to zero.

How do you not discover a secret of existence? Well, the best way not to discover it is to back up from it and sit still. If you are going up toward infinity, for heaven's sakes, examine infinity. Infinity would consist of everything, wouldn't it, just at first glance and first analysis. And so that would mean sweeping action, it would mean sweeping decision, it would be "to be." But in order to be you have to have willingness to be, and as you go up the line – all angels have two faces: one white, one black – you have to be willing to destroy as well as willing to create. "To be" is everything, and therefore as you go up the line, you have to be willing to risk, to dare.

There is nothing to be gained by backing up from life. That isn't the way out, except through the bottom. If you want to become MEST, back up from life and say "The material is no good. We must now codify our behavior so that we have to take eighteen sacred glances at the whopajug every day, whistle 'Yankee Doodle' backwards six times and go through the sacred ceremonies of turning off TV. And then we will become holy and part of all and godly."

That was the biggest control operation that anybody ever put across in the course of this human race! That's really a wonderful control operation, because it takes any one of you who wants to be, who wants to get into action, who wants to control life, who wants to assume an allness and an intimacy with all of creation, and it says gladly and happily, "Here's the route, fellow. Here it is. Here it is. You sit down with your flanks of your legs flopped out for eight hours a day and you do the Ibis. And you stand up and bow down before this altar sixteen times, and you count your mouth organs or something and say 'Om mani padme hum, om mani padme hum, om mani padme hum,' and you'll get there."

It's a dirty trick! It's as dirty a trick as taking some little kid, and he's walking down the street and he's all happy and cheerful and he wants to go to the movies. He wants to go to the movies. And you know that off on this other street down here they're fumigating – they're fumigating a house – and it's a dirty, narrow alley. And this little kid can't read, and there's a big sign there, says Danger, Stay Out of This Area. So you carefully tell the little kid, very gently – you say, "Well, sonny, I tell you how you go to the movies. You go down this alley and there's a red and white sign down at the end of alley. And you can't read, but that sign really says Movies This Direction. And you go down to the other end of the alley and you stand there for fifteen minutes, and they'll open the door and you'll get in the back of the

theater for nothing." And then you smile very happily and sweetly to yourself – little Audrey just laughed and laughed. And you go down a little bit later and stir the body up with your toe and say "Ha! Ha! Ha! What a big joke!"

Well, that is about as big a joke as has been put across on the human race. They tell you to go down that alley through the phosgene gas, and that's the way to live. Well, it isn't. The way to live is to go to the movies – the other route.

Now, here was a crossroads for man. Here was his chance to get up again, to be, to be constructive, to exist in groups, to cooperate with his fellows, to be above the need of law and order, to assume an ethical level which was so natural and so well understood that at no time would anybody need to moderate it – there's a natural ethic – and because somebody wanted a body to control, they turned them down the other street and they said, "Be quiet."

And therefore Technique 80 can be summed up very quickly. Technique 80 is summed up simply by practicing beingness successively through all the dynamics on up the line, and of carefully taking each rampart of beingness as each dynamic approaches.

The dynamics are eight. Before you hit two, be one – really be one. And before you hit three, for heaven's sakes, be two. And before you hit four, you sure should be able to be a group, to be a part of a group or all of a group at will, and so on up the line.

This includes, for instance, number five. Now, it seems rather strange to you to say that you could suddenly be a cat. Well, there's a cat over there and all of a sudden, how does that cat feel and think? Now, how does that cat feel? What's that cat all about? See, we're not talking now about not having any body; we're talking about you've got a body, just like you are now, and you suddenly say to yourself, "Well . . . Ha, it's very amusing to be a cat, thinking about mice. Well! well! Hm-hm. Slpp! Good mice. Yeah." Of course, you sit right now and you think of biting a mouse. You think "Mice have mites, you know, and lice." And they're not very cleanly gutted down at the slaughterhouse, and not laid out in a butcher's shelf with artificial red coloring on them and so forth or anything.

And if you could face being a cat and enjoying biting a mouse, you've learned how to be on the fifth. But don't think you can be on the fifth or even begin to approach infinity unless you can do such things. And it's very easy to do, very easy to do.

Now, supposing you started to do this, supposing you started to be on the fifth dynamic-which is the dynamic of life, includes all species – and you hadn't bothered, ever, to be your right hand. Just like that – you never could be your right hand, but you go over here madly and you say "I'll be the fifth." Your right hand will say to you "(whistle) – me." You'll be very aware of that right hand.

Try it just for a moment. Try it just for a moment: Be that car for a minute. What pulls you back from being that car?

Female voice: Well, because the car is very depressed.

The car is depressed? But do you get any feeling that you are too aware of being where you are to be anywhere else? Do you get that feeling? You are very aware of being

here in your body. Why are you aware of being in your body? Well, it's because you've never become aware.

Boy, you're low on the tone scale if you're aware of being your body. To work for awareness, just awareness all by itself, would be practically nothing.

You could be aware of the body. What you want to be on the first dynamic is to be so aware of the body that you then rise up, pass through that and become never aware of the body.

Did you ever see a ballet dancer who was aware of his feet? No, not a good one. Nor have you ever seen a tennis player who was aware of his racket.

You know how to win a game of tennis over any opponent? Just before the game you say, "How do you hold your racket, George?" A wonderful technique. "Teach me that backstroke" – great, nothing like it. It's not sportsmanlike, but in the whole business of beingness you have to learn to be not sportsmanlike too. All right.

You get, then, roughly what we're tackling when we tackle beingness, and you get a fair idea of what Technique 80 is. Technique 80 is the practice of beingness on each dynamic successively, and the practice of beingness on a dynamic until you can be that whole dynamic. Technique 80 doesn't have very much to do with facsimiles or their erasure or running on a time track or anything else.

Technique 80 uses the principle that you are a built-in disintegrator. You have one, you are one, and there's actually a way of agitating an area with your thoughts: going brrrrr over something that just fries it down.

You know these Buck Rogers ray pistols, all this stuff in space opera, and so forth? The original ray gun, you see, is you. You ever walk into a room and know that people were talking about you? Just been talking about you just a moment ago. You know that. You know, you say – feel that? All right. Very simple.

There is actually an output, and it is an energy output. And if you had a sufficiently sensitive oscilloscope, you could measure it-not only that but you could get its wavelength.

During this series I am going to tell you the wavelengths of these various things. They are rather fabulous wavelengths. You will really blink when you think of wavelengths of this character, but these things have wavelengths – people have wavelengths, in other words. Not much to it. Emotion has wave-lengths.

You can take a person and shoot him with a certain wavelength and he will experience that emotion and so on.

In other words, your beingness extends from a zero or an infinity, which is the basic "youness," and that is the static called theta – theta as a static. But as we proceed from that static, we go immediately into energy, wavelength. And the wavelength becomes more and more gross, more and more gross, more and more gross. It enters into the top band of radio, it goes into all the bands of electronic flow, and finally congeals into the band of matter. And the matter gets denser and denser and denser until you get to plutonium. And the second you

get to plutonium you get to zero, because the second it comes into being it blows up. Okay? You go from zero to zero.

There's one or two beyond plutonium that the boys haven't discovered yet, and I have a little joss stick burning to the effect that they will be struck dead in this life or something before they invent those. Because we've got a certain use for a very short time of the physical universe here, and I hate to see people fool with it.

And this disintegrator technique of which I speak actually only treats engrams.

I'm really not joking when I tell you about a Buck Rogers disintegrator pistol. What's a disintegrator pistol? That's you!

Why do you think a facsimile reduces – an engram, a thought reduces when you go over it a few times? Just think of that. It's not because you are rubbing it against anything or something like that. You're actually going thrrrrrn; thrrrrrr. Why do it slow? Why not do it pyeww! Same process.

Really, it's not the same process. Because you take a person who is very low on the tone scale and he isn't putting out much in the way of disintegration. He's putting out practically nothing. So you run this engram and you run this engram and you run it – nothing happens. He's getting worse. So you take a light lock – that is to say, a little experience: he went out and he found out he'd left his car keys in the house. You know? This to some people would be a terrible experience. They practically couldn't recover from this. And you take that experience, and you can take him back on the track and actually run through that experience with him, and you run through it maybe fifteen or twenty times and it finally reduces a little. This guy is practically MEST; he's in bad shape. And by the way, he'll look that way to you.

Now, when a person is well up the tone scale, he thinks of a whole chain of locks and they go pyew! He says, "Well, worried me for a long time. Well, its..."

And you get a person high enough up the tone scale, working him like this, the next thing you know, he looks at a physical-pain engram, a facsimile, a thought – that is to say, it's a recording, recording of an actual pressure and injury – and he takes a look at this thing and it reduces right now. He just looks at it and it goes whshooh! "Well, well, so that was why my arm was hurting. Let's go on to something else."

What's the difference here? As you come up the tone scale you get to be a better disintegrator pistol, that's all; that's really all there is to it.

Now, we can demonstrate to you very adequately that by going over and over an incident of any kind it will eventually reduce. The speed of its reduction and how fast a preclear can reduce it depends utterly and completely on how high he is up the tone scale, because this determines how fast his own thought can disintegrate and degenerate other thought.

Now, you know people when they come around and invalidate you: they say, "Oh, well, it wasn't so-and-so and so-and-so." You know people that you don't pay any attention at all. They can come around and they can tell you "Well, you're flatfooted and you're this and you're that" and so forth, and yap, yap, yap, yap, and "Your ideas are no good and you just

didn't have anything to do with school" and so on – yap, yap – and it wouldn't have any effect on you at all. You'd say, "Ah, so what?" You know such people. Their disintegrator mechanism isn't good.

But you take a person up the tone scale and he says, "You know, that idea you had about a book. Well, I was thinking, in chapter two ..." What happens? Your whole idea about the book goes wsheeww! And you say, "Where's my book?" In other words, this person at one glance actually is capable of destroying your illusion.

Illusions are way up the tone scale; they are very easy to destroy, you see? So your erasing an incident in yourself is merely a disintegration of an accumulation of effort, counter-effort, emotion, counter-emotion, thought and counter-thought. You're disintegrating a unit: the facsimile of this unit is what you're disintegrating.

Now, you as an auditor are working on a preclear who is lying on a couch: you're disintegrating his engrams just as much as he is. And if you're really up the tone scale, you can do faith healing. He walks in the room, you say, "Go thou and do likewise," or something, and he immediately loses both legs. By the way, that's too high up the tone scale – I beg your pardon-too high up. He just loses an engram.

This principle – you see it as I talk to you here; you see what it amounts to. You see, there was a little secret on the line and it said, "Well, you run an engram over and over and over and it reduces and goes away. You run effort and counter-effort, and emotion and counter-effort [counter-emotion] and you re-experience it, and the re-experience of it is sufficient." And you considered that an explanation. It's not an explanation at all. It tells you an application. An explanation of the application is that you actually disintegrate these things. And the speed of disintegration depends on the height on the tone scale. In other words, what is your ability to disintegrate?

Now, an auditor works for a while, and he's rather – gets rather dull on blowing things to pieces. Because he's unable to blow to pieces at a glance the preclear's engrams, he gets the idea he can't blow his own. And after a while he will be running on the bank and he'll find out he can't blow a lock. And this is very silly.

Now, the best state for you to be in is to blow every facsimile you have at any time you want to blow all of these facsimiles – and I mean all your facsimiles.

And so, your disintegration of a facsimile – one facsimile, you see – could be understood if you disintegrated every facsimile you had. Supposing you could disintegrate them all at will.

And by the way, you don't need experience. That's another operation. There is no sense at all in your having to remember having been taught how to do something or other. There is no sense in that. You should be able just to suddenly be the thing, and therefore you can do it.

To be is to know.

You should be able, by the way, not ever to have to remember an engineering formula or anything like this. You don't go back down the time track to look at the book in a facsimile.

That is a secondary operation and not an optimum one! What you do is go to the library and look at it and go so fast and come back so fast that you don't even know you've gone!

Somebody walks up to you and says, "What is the wavelength of sputter-guffs?"

And you say, "Well, it's 8216 to the minus umpf." And they say, "Well, how did you know that? My, that was bright! How did you know that?"

"Well, I just knew it."

And if you check this over very often, you'll pick up your knowledge in your environment, in your immediate environment. You see, that's another operation. Because you've been taught that you had to learn all the time, well, you just didn't have a chance.

Now, theoretically, then, you should be able to blow every facsimile you've got, just disintegrate them – wshew!

Technique 80 is the cultivation of disintegration of engrams. And you've got this picture that just keeps hanging in front of your face and you're not sure why. Well, instead of going over it and over it and over it this way, you just simply go rrrrr! and it's gone! It's a development of that facility. It's a very interesting facility.

You could actually look at a facsimile and have it go whooh. Now, maybe that sounds pretty high up on the tone scale to you, but it is.

How do you get there? How do you get there so that you can do this? Some of you all of a sudden have been carrying this picture around of Agnes' face or something of the sort, and you got annoyed looking at it all the time like that, and so on.

The way to live is live; the way to be is be. So be where you are! In order to be where you are, of course, you have to get rid of this facsimile. So the way to handle Agnes' face and this picture thereof is just go whssh. You're just perfectly willing to be in the spot where she was in. Because if you're backing up from Agnes, you're not willing to be in the spot she's in. You see? You're saying "There's poor Agnes' face." You see, "I have done something – overt act; I wasn't willing to do this, and I distinctly remember all the horrible things about Agnes," and yap, yap, "and so therefore I can't get rid of her"- big computation going on about this all the time, so there's her face.

Well, if you're willing to be and to have done everything that happened, anyhow, and so forth, you get an automatic disintegration – pshewww – and the picture is gone. That's the way you ought to be able to run an engram. That's also the way you ought to be able to run your arthritis. Arthritis – whooh.

How do you do it? Not mystically. It's actually by a facility which you have which you speed up, so if you learn to speed up this facility you will be able to do that. I am not asking any of you to do this, because that is an ultimate on Technique 80.

There is the low-level part of the technique, which consists of ARC on each dynamic. And you can carefully plot up and pick up ARC on each part of every dynamic and go over that carefully through the line, till you will key out or partly disintegrate out each and every bar there is to your state of beingness.

But this is done as a present-time technique. And Technique 80 is 100 percent a present-time technique. Its capability is to bring you up to a level where – while still in a body – you are capable of being, and experiencing with, every part of the universe while you're still in that body. That's 80.

Now, in order to achieve this, it's only necessary that you know A, R, C, in all their ramifications – the component parts and how you apply them.

Many months ago we had a technique of getting into communication with various parts of the body. Well, it's not a solid technique because it doesn't have too much behind it. And you notice that as you try to do this – try to get into communication with this part and that part and so forth, a cross-communication that sometimes it'd only last for a few hours, or maybe only last for a day, and then there would be the fellow right back again out of communication with that part of his body.

Well, there is a special way of getting into communication. And just in passing, you don't have a telephone lineman monkeying around when he's going to string a telephone line. He strings it! He takes the truck and he takes the wire and the reel and cuts through the brush and knocks down the trees and chews up the ground and puts up the posts and nails the wire in place – bang! Good, solid, ornery sort of an operation. You see? Determination that this is going to happen.

Well, you can get into communication on a determination angle with any part of your body. You can suddenly determine to get in communication with your big toe and instead of fishing around for it and monkeying around with it and so forth, just knock it through the line. That's all. Just hook it all up and there you are.

And there's two other parts of it, you see? And you have to rehabilitate these two other parts and then you find out you can rehabilitate the C. And then you rehabilitate the two other parts and then you'd rehabilitate the C again, by which I mean communications. And you rehabilitate the two other parts and then communications again. So it's a gradient, step-by-step procedure.

And the two other steps I mentioned, of course, are affinity and reality.

So, the way you get in communication with any part of the body is first just slam a line through, any way you can, and then pick it up on the A, then pick it up on the R. Then get the line through better; then pick it up on the affinity, reality. The line through better; affinity, reality. And eventually, doing that step by step, you don't just simply hook up a communication line and there it is. No, it gets better than that. You start up here and by the time you've run the first ARC, you've brought your level up a little bit with regard to that part of the body; then a little bit more and a little bit more, a little bit more, a little bit more, a little bit more, until, oddly enough, you are no longer in communication, particularly, with that part of the body: you are it. You become completely unaware of it. It just vanishes as far as you're concerned. It's in perfect condition – perfect. You practically couldn't hurt it, by the way, after you do that.

And your extension of ARC goes on out into the environment. Therefore, what 80 does is hook-in a gradient scale-ARC up with every part of you and beingness of you until

you don't even know you're you. And you're so at ease, as far as being your body is concerned, you can do anything with it.

Now, your next step, of course, is to go on up the rest of the dynamics the same way. But there's a very, very basic step that you must not overlook: Find Out who you are first. A lot of people have a lot of trouble with this.

But before I talk about it very much let's take a little breather, and I'll talk to you a little longer if you want me to.