

OUTLINE OF TECHNIQUE 80

A lecture given on
19 May 1952

Now, there are actually two new ways of running things. One of those is Technique 80 and the other is Technique 88.

Technique 88 probably will not be covered until the release of these publications, which I am writing because of Technique 88.

The difference is type of incident, between the two techniques, more than principle, although there is a distinct difference in the way you run an incident with either one.

Now, actually, if you were rather high on tone scale, you would use Technique 80, not 88, to blow the bank, because these techniques—both of them— are aimed at getting up as high as possible on the scale of beingness, getting up from zero to the highest possible attainment toward infinity. They have different ends: Technique 80 gets you there in this body, and Technique 88 takes the body away. So there are two different end products there. One takes you up as high as possible in a body, you see, and the other takes you up without a body.

I know that sounds very outrageous to you, the idea of going around without a body. As a matter of fact, if you stop and think of the number of mechanisms which have been installed in this society concerning the declassé sort of a thing of not having a body, it's not done. "They are gauche, you know, and they're frightening. And these poor shades that have to roam the worlds. Yes, that's bad! That's bad."

As a matter of fact, everywhere you look you find some injunction about not getting rid of your body, and some propaganda—pure and simple propaganda— about the horrors of not having one. So if you just look at these two factors in the society in which Homo Sapiens lives, that the body is valuable. You must take care of it. Yap, yap, yap, yap, yap. You look at that one all by itself, you'll say, "Whaaah, there's something wrong here!"

Because as it evolves in processing and as one begins to study techniques, he finds out that to free a person it is necessary to process out all the control factors over the person. That's a principle. Let's process out the super controls with which a person is kept (quote) "in the groove": a good boy, a nice girl, a this, a that, grind, grind, grind, grind. And if you can just find all of the things that have been installed to create that end and relieve them, you get a sane person.

Now, that is an empirical observation; it is just observed that this takes place. You get off the super control of Mama and Papa off of a preclear. And as soon as you get that off, wham! they're in better shape. So just extrapolate from there and then examine it a little further. And you find out you take off the super control of this and the super control of that and the control of this and the control of that, and they get saner and they get more able.

You say, "Hey, what's this?" So you go and get the best control books you can get: How to Control Your Child, a publication of the American Medical Association.

That's its proper name, American Medical Association; it's an organization, up somewhere or other, having a lot of trouble with the chiropractors. Chiropractors are trying to put them out of business, and they're fighting it, however. (If you haven't heard of the organization, why, just take my word for it.)

Anyway, this organization puts out this book, the control of a child. Now, if you reverse the vectors and you process everything they say to do, your child gets healthy. You can

practically take anything that is published by Homo Sapiens before May 15th, 1950—just take anything—and look it over and then process it out of your preclear and he'll get better.

Let's take various things. College examinations: If you processed all the college examinations out of a college student, he would be more able and he'd be happier. Examinations install an anxiety state and so forth; they do various things. They're very upsetting. Just process out that and he'll be in better shape.

If your preclear can't use any of his schooling (and I don't know any preclear who can), all you have to do is just process out all of his schooling and he learns something; he knows something then. That's very weird, but horribly true. They say, "You know, he's a successful man even though he only went to the third grade." That's sure a backwards statement.

I know. I've suffered in classrooms long enough. I went to school once. Processed it out about a year or so ago, managed to get rid of the last of it.

Anyway, you go around and you take rules and regulations about this or about that or something of the sort. You find out that one of the reasons people have bad teeth in this society is they've been enjoined all the time about the care of the teeth: "Got to take care of your teeth, you got to take care of your teeth, you got to take care of your teeth." If you process out all these times they've been made to take care of their teeth, their teeth will get better. Weird, isn't it?

As a matter of fact, if you turn around and process out everything that made him take care of his body, he'd suddenly start taking care of it. Process out all the times that he was forced to bathe and he'll start bathing. Wonderful!

So, you just work on that basis of everything that is a force control mechanism on an individual is bad, you can therefore count on putting together a technique—a processing technique—of knocking out any of these out of your preclear. It gives you thousands of new techniques, just that sentence. You just reach out in any direction.

All right, let's take traffic regulations. There we go, traffic regulations. You see, there's only—start, stop and change are the only three possible actions in the MEST universe. Start, stop and change. Traffic regulations. Traffic lights. Here's the guy, he's going down to the office, he's all excited, he wants to get down there, he wants to go to work, he's got a new secretary and everything. And he gets out in the car and he starts tearing down the road and all of a sudden, why, there's this "Brring, bop!" red light, so he stops. He didn't decide to stop, so it interrupts his self-determinism. So there he sits, stopped. He waits for the light to change, and he waits for it to change, and he waits for it to change, and then finally it changes and it says he can go. So he starts to roar across the intersection and so forth, and he goes halfway through the next block: A sign there says Children: 15 Miles per Hour. Nnnrrh—slow. He says—"Now," he says, "I'll drive up the block here and get to the office quicker," but it says Detour.

Now, there's everything you can think of, and if he goes over a certain speed . . . You see, police don't like motion. Police are at 1.5 and they got to stop things. And you can count on this fact (it doesn't have to be rational): If it's motion, it should be stopped. I mean, it's a good, sound—that is to say, at least a completely consistent philosophy. Thereto nothing inconsistent about it; it's the most consistent thing I know of. If there is motion, stop it.

It so happens, you know, that the fast drivers are the ones who don't have accidents. The slow drivers, the careful drivers, are the ones who have accidents. You start adding it up in the accident records and you'll find the careful drivers.

One of the carefulest drivers I ever met was a lady who always kept her left wheels on the white line, squarely on the white line, so that she wouldn't go over the edge. She caused several accidents, but never at any one time were the accidents happening to her. She was a

roadblock all by herself. But she was legal. Nobody ever arrested her. She was legal. She was agreeing with the fact that motion should be very slow, if at all.

So we have stopped motion all through these traffic regulations, and actually, a person who is living in a city, you've got a whole technique with traffic regulations. You just start processing out traffic. Just process it out, that's all. You could work on it for maybe twenty, thirty hours just on that technique, and when you get through you'll probably have a well pre-clear His arthritis will probably go away, everything. Because what is it? It's just continual stopped motion, one right after the other: stopped motion, stop, stop, stop, stop. Or change existing motion, and if he starts, stop him again; if he stops, starting him again. That's particularly true.

By the way, go to any town and stand on the corner for twenty minutes—just stand there. The chances are very good that a cop will come along and tap you on the shoulder and say, "Move along, bud." You see, in this case you are stopped. The cops do operate not so much in stop but in change, in that respect. But they're not anywhere near as insistent about starting as they are about stopping.

Now, this is an interesting manifestation that almost anything that has been prohibited must have a beingness value. It's a totally outrageous sort of a guess to make. I mean, you say just automatically that anything which is prohibited probably has a beingness value. And you look it over for a while and you'll find out that's more or less true. And so we get back to ghosts. Ghosts are bad; they frighten people, they do this, they do that.

What would happen to you if you didn't have a body? Well, that would be pretty bad. Supposing you had full, 100 percent awareness—you don't have that now—but supposing you had the full awareness of beingness to yourself and so forth, and you didn't have a body.

Economic system: That hasn't got any haul on you; you don't have to make any money.

Food: You don't have to procure any food.

Work: You wouldn't have to work. Look at all the labor involved in keeping yourself. Well, you wouldn't have any of that.

And if you have added to it the fact that you could produce an illusion of any kind that you want to, you can walk around looking any way you want to look. You could even look very solid.

Think of it: If you walk into this bridge party and this fellow is there telling you all about his business: "I was down in the stock market today and I made—I made twenty-five thousand bucks. But Joe was down there too, and he didn't make twenty-five thousand bucks. But I made twenty-five thousand bucks, and I said, 'Well, Joe, it's too bad you didn't make twenty-five thousand bucks.' And he said, 'Well, I guess I didn't. You're just lucky, Bo.'" "You know, I mean, it goes on like that and that's the same conversation you hear for about two hours, and you're sitting there . . . You just wouldn't be sitting there anymore. You wouldn't have to get up and say, "I am sorry but I have to go home now because I left a baby-sitter with little Junior." You don't have Junior and you don't have a baby-sitter, but you make this excuse just so you can get out of there. You wouldn't have to do that. You'd just go . . . You just wouldn't be there.

But look at what this does to the police! They haven't got a body they can lay their hands on. And that's bad, that's very bad! It's difficult! A body is very valuable for other people, very valuable. They can come in and tap it on the shoulder and put leg irons on it and do other things to it, put it in electric chairs and do all sorts of things with it—amuse themselves with it, in other words.

Now, as far as emotions are concerned, the whole emotional range is very, very free without body, but it's very frozen with a body. The body starts to hurt here. What's your emotional range? It's set by the body.

So you see, it's not necessarily an asset—not necessarily. In fact, quite the contrary, is a distinct liability. I don't know of any advantage for you; I know a lot of advantages, though, for other people.

In the first place, evidently, a human being can look at an object and move it if he is high on the tone scale. He can look at an object and move it. Poltergeist, you call it. All you do is put a few more ergs of energy on one side of it than you put on the other side of it and it'll move. Like an airfoil, it goes up, because it has got less air on the top than the bottom. That's the way you move things when you don't have a body.

Of course, there's one horrible thing about not having a body. There would be one horrible thing about not having a body—utterly grim—and that is the fact that you could probably take over and use any body around. So, naturally, this is very illegal, and this is something you mustn't do. And in order to have a well-controlled society we mustn't do that, because you can't put your hands on the people after they go up on 88.

On 80, that's different; 80, the person has still got a body, still inhabiting a body, he's still a body, and so forth, but he can extend his attention and beingness over into the other dynamics and be them too.

So you see the two orders of the techniques: One, you are your body, in your body and merely extending your attention and beingness into other dynamics. And 88 is you have or haven't got one, and if you haven't you can actually be the other dynamics anywhere you want them.

Don't suppose that I am trying to sell you out of having a body. I'm not. You want a body, that's your business. I wouldn't upset you—I couldn't call it self-determinism. You've been sold for a long time on the value of a body. I'm not even advising you to do this.

But let me point out this strange fact: Your body is composed of facsimiles, composed of thoughts: effort, counter-effort; emotion, counter-emotion; thought and counter-thought.

And if you've ever run a real, heavy engram, you know how much like matter it was. Well, that's your body. Only trouble with this body you got here is somebody else thought it up, so you're reducing somebody else's Gram. So that's 88: 80 has to do mainly with reducing your facsimiles.

When you reduce a heavy experience, a painful experience, or an experience where—some light experience where a truck has fallen on you or something like that—you will notice that getting it up is sort of like actually throwing matter away. I mean, it's that heavy. And the odd part of it is that an electro-psycometer measures just this: How dense are you? As it takes a dive on the falling side . . . You know, you ask somebody a question, "Were you out with a girl last night?" and it dives. He says, "No." He was, and it dives. What has happened there is the facsimile of the experience called for has moved into beingness in him and so it impedes the current which is running through him and makes him more dense. And that's the way a psychometer works, and that's all it does; it measures the relative density of the body. There's a little trickle of electricity, goes through the body, and it's hooked up to a meter. And this little trickle of electricity, of course, runs into heavy facsimiles or light facsimiles or no facsimiles. And that's what it's saying; that's what it tells you to do.

And as your tone goes up, you are less and less and less and less dense. And the way you get people's tone up is to run facsimiles, erase facsimiles; makes them less and less dense.

The denser they are, the worse they feel; and the less dense they are, the better they feel. It just follows, then, that the extrapolation all the way out to reductio ad absurdum, or something of the sort, would be “no body equals wonderful.”

But, of course, the number of implantation's which coax you to possess a body are so many and so hard and so furious and so violent that when you do ease out of a body, part of those implants is that you go into amnesia, so you don't remember getting out. You don't remember the times after you died.

Of course, the most horrible trick that was ever played on anybody was to convince him that he only lived one lifetime. Oh, think of the apathy of it: “You will never be able to do it again.” “You will never be young again.” “You will never have a chance to be married again.” “You will never be young and lovely or in love or anything again ever, anymore.” “It's serious, it's awfully serious. Life is terribly serious. If you flunk this course, you'll never be able to take it again.” “You're just done for, fellow; you only live once. And when they bury you, you're dead and you're dead for a long time. In fact, fellow, you really aren't you at all; you're some flesh. And you've seen flesh rot and so you know that you are perishable. But of course, for a small consideration we're going to sell you the slight possibility of going to heaven!” (Oh, I beg your pardon. That's another line. I got off of there just for a minute.)

Never at any one moment would I ever upset anybody else's magic, nobody else's illusions. I wouldn't want to upset or bust through the various cordons of barriers which have been put up before you. I wouldn't want to tear these things down and throw them away, because it might hurt somebody and I need their approval so I can survive!

In other words, when you do have an immortality, it's something you won't know about and somebody else has a control over it. When you are bad in your body, they can get you forever by letting you burn forever, which is sort of a dull thing if you come to think about it.

Now, all of this adds up to the fact, there have been a lot of operations back on the track, been a lot of engrams, a lot of stunts done to convince you that you are what you are instead of what you want to be. And as a net result, it's pretty hard to get up to the first dynamic.

Now, getting rid of a body is not Technique 80. And I merely threw this other one in to show you one thing: The lower you are on the tone scale, the more concerned you become about a body. If you've ever seen anybody very low on the tone scale, they get the slightest cut and it just worries them. And as a matter of fact, as they go down on the tone scale, things hurt more and more and more and more, until some little tiny incident, some pebble in the path of life, trips them and they fall headlong. They just can't stand this; it's too painful. It's gotten to a point where the thoughts themselves seem to be as heavy as material objects. And if you've ever processed anybody who is very low on the tone scale, you know that words are things to them, thoughts are things.

You can see a psychotic, practically, when he's “thinking” (quote, unquote); he takes this piece of matter out and he looks at it, and he puts it back in very carefully. They have tapes that they read off of, because thoughts aren't volatile. They do all sort of things. But the lower they are on the tone scale, the more they have to do with material objects.

Now, this just demonstrates to you, then, that to get up the tone scale it's necessary to get out of materialism, get out of the range of materialism. What's materialism? Materialism is concern with m-e-s-t. Concern with MEST, that's all; that's materialism.

In India's sunny clime when I was in my prime, I used to talk to some of these boys. They're good lads. They're all sick, but they're good lads. They are very wise, they are so wise that they know not what they know. They have gotten up to a point of observation, not action, and they sit endlessly and observe—very remarkable.

The number of things which they can do are quite interesting, but they don't compare with the number of things that a human being fully cleared up the line could do. It is nothing! It's just nothing to take a few matches in a bowl of water and make them run this way and that way with poltergeist just by looking at them. It's really nothing to be able to take a television screen, turn it off so that you got the afterglow on the thing and then stop it from glowing at will—whh! whh! whh! Just block it out and then let it turn on again; block it out just by looking at it and so on.

You can control the material universe, but you can control it a lot more than that. And I'm not now talking about mysticism. Mysticism is the hidden, the secret, so forth.

I happen to be talking much more closely in the realm of physics—much more closely.

Now, these chaps in India are doing the exact reverse of Technique 80. And if you want a good, broad description of Technique 80, Technique 80 is best described by being the exact opposite of everything everybody in India is doing in order to become holy and to take off for nirvana. Now, if you just look all that up and find out what all that is and then reverse it all, you've got Technique 80. Because you can't arrive by going out the top; by trying to go out the top you go out the bottom.

Because what are they trying to do? They're trying to say "Oh, the material universe is no good!" They're trying to say "The body is no good." They're trying to say "I won't have anything to do with it. I detest it. I am not going to touch it. I'm going to abstain from everything material. I am not going to kill anything. I won't even kill a cockroach if it runs across my slipper. We are short of meat but we're going to let a dozen cows walk through the temple courtyard." Anything, in short, of these practices is a detestation of life, of living, of the material universe. It's saying, "I don't want any part of it."

And sure enough, you can go up that line and become quite interesting. You can become quite interesting, but you sure don't become Clear! It is the surest, fastest way to get sick that I know of! The Ibis: You learn to stand that way for eight hours. The something-or-otherness: You cross your legs and let the flanks lie down flat, and eventually you can get to a point where you could lie spraddle like that, and the total achievement when you've finished that is to have your legs able to lie down flat.

You can make a person sit still long enough and he will get the counter-effort of every effort he ever received. That is to say, you make a person just sit still, make him sit real still, make him concentrate on sitting still, and all of a sudden he'll get help! He'll feel one of these old half-suspended counter-efforts suddenly drill him. Maybe it's way back down the track. It's very amusing. Concentrate on sitting still—that's yogi [yoga].

You know what I would do if I really wanted somebody to be completely blind on how you got out of this universe? I'd teach him yoga, if I really wanted to blind him. If I really wanted to wipe out his knowingness and his beingness, I would teach him these techniques with care, with great care; tell him how he had to practice and how careful he had to be.

There is only one way, really, to get into a state of living, and that's live! There is no substitute for an all-out, over-the-ramparts, howling charge against life. That's living. Living does not consist of sitting in a temple in the shadows and getting rheumatism from the cold stones. Living is hot, it's fast, it's often brutal! It has a terrific gamut of emotional reactions.

If you are really willing to live, you first have to be willing to do anything that consists of living. Weird. But it's one of those awfully true things that you wonder why one has to say it. And yet it has to be said. Because people who are trying to become holy, trying to go to nirvana, trying to go to heaven, trying to become the eighth dynamic, trying to become very savvy on the seventh dynamic, trying to be able to do poltergeist and these other phenomena, are backing up from doing all of them by getting stiller and stiller and less and less, until finally they hit zero.

Well, you can say that zero is in nirvana too. But I like to have guys in zero if they're fighting me; they won't fight me if they go down to zero.

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 _s you go up the line—all angels have two faces: one white, one black—you have to bus 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 om, om mani padme om, om mani padme om,' and you'll get there."

It's a dirty trick! It's as dirty a trick as taking some lisle 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 you 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 tog. 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 wavelengths.

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 thrrrrrr, 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 reexperience it, and the reexperience 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 sputterguffs?"

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, 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 fast 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 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 lets take a little breather, and I'll talk to you a little longer if you want me to.