

THERAPY SECTION OF TECHNIQUE 80: PART 2

A lecture given on
21 May 1952

I want to give you the therapy portion of Technique 80.

The running of engrams, the running of secondaries, Lock Scanning and so forth, does not apply in Technique 80. In this technique we are not trying to achieve understanding, we're trying to achieve possession.

It isn't very necessary for you to put anything on a time track and nail it down hard merely to possess a certain portion of your body.

As I have talked about before, the theta body—that is to say the thought body, the thought beingness of an individual—has at remote and obscure points upon the time track been treated in such a way as to make it susceptible to implantation.

Now, actually, this was a very, very routine and mechanical procedure which was followed out with a grim persistency and a consistency which to me today is very frightening, because it's probably all going to happen again, you know? I mean, you're probably going to get somebody all cleared up and so forth, and people are going to start objecting. So a few hundred thousand years from now, why, they'll probably start this all over again. But at least we'll take a breather on the lice.

So here the body has actually been made susceptible—and by the body I mean the theta body—to an implantation of a personality.

Now, actually, these implantation's are very sharp. There's one here just within the shoulder, it goes up across that side of the face. There is one here, there is one out here in the wider body, and one out here in the wider body and there's one on the stomach. Addition to that, there's one in the middle.

Now, that little spot that shows up in the middle of a preclear's forehead— shows up as a somatic—actually is one of these susceptibility implants. You tell a person to move center, and if they move center they quite often feel that spot in the middle of their forehead; they're into their center beingness. Well, you can move a person through all of these points of beingness.

I might tell you one more thing about this: There's two items there in the middle of a human being. One of them is genetic-line governing center. That is the line which reaches back through evolution here on Earth to the beach, to the sea, so on. The line that the biologists are so fond of recounting, and which the fellow that draws Pogo did so well in Life not too long ago. I think the fellow's name was Glob, wasn't it? Some such thing, and he spent a half a million years after he got out of the sea just sitting on the beach thinking about it.

Well, what Glob would be, his personality and so forth, and all the things that happened to him, are on record in this center theta body in the middle of the being. Might sound a little bit wild to you, but that's a fact. That is the emanation point.

The Greek, for instance, believed that very thoroughly and according to an E-Meter and according to processing and according to results, he seems to have been right. The resident being of the evolutionary theta body which evolved here on Earth is in the stomach or solar Plexus - not in the head.

Now, up the line back of that much earlier, goes this enormously long line—enormous, long line—and it goes back there; in some cases it'll register up to 60 trillion years. That is your

theta body proper and that has come all the way along. That's really who you are. You're a tenant in this center being's body, which can get very confused.

I wouldn't tell you about all this unless it resolved cases. I'd keep it to myself and write a book about it sometime which could lie on the library shelves and get very dusty.

Anyway, here's your theta line; comes along here, goes through the weirdest and most complex adventures imaginable. And over here on Earth is this genetic line. Little tiny time span, only occupies maybe three and a half billion years if that.

Now, this body comes along here and gets all developed, and then all of a sudden you come in from somewhere else and take it over, and so on. That happens, by the way, just before birth. And if you audit that incident, your preclear goes way up in tone.

And now that I've told you all this and you have it all committed to heart, this is just something that you avoid in Technique 80. You don't use it. But it's there.

Now, what you want in Technique 80 is first to discover the overt and dependency acts on the first dynamic, and that I would like to give you a little more data about.

You see, a fellow can commit an overt act to himself. This is very easy, because, you see, he confuses his body with him. A person is not his body. A person's beingness is who the person is, and he just happens to have this body. And I just mention this to show you how many sources of body you've got here—lots of them. There's lots of bodies and control centers, just all thu-thuthu—and so you start to worry about “Who am I?” or “Where am I?” and you can get completely lost in all this maze of implants and synthetics and entities and ray guns and Republican elections and everything.

So, once you've resolved dependency and overt acts on the first dynamic— you've resolved those and what's a person done to himself, more or less (sometimes you'll hit a gunshot; I mean, you just have to hit anything you can hit in the case to resolve one of these big maybes that I told you about in the last lecture)—you start in, then, with making the individual locate his point of emanation. And then point out to him that any time he senses that he is emanating from a point, he has stood back of that point and looked at it. You see how that is?

You say, “Now, where are you thinking from? Where are you being from?”

And the fellow says, “Oh, well, that's easy. Uh . . . Yeah, right there. Yeah, right there.”

You say, “Where are you deciding from that it's right there?”

“Oh, I am deciding that from the middle of the head. Well, I couldn't be right there if I am deciding it from the middle of the head.”

“Well, all right. How do you decide you are in the middle of the head?”

“Well, that's easy, it's uh . . . back here,” deciding the middle of the head.

Now, if you just do that process with a person for a short time, at first they'll get very bewildered. And they say, “Where could I possibly be? Where am I? I'm lost!” But the truth of the matter is that all you're demonstrating to them is they're not a geographic location in their body.

The first trip, then, of the problem “you are not your body” is effected. You're not your body, you're you. Well, where are you? Well, you see, you happen to be a point of beingness which has neither time nor space, so how can you even exist in that fashion? Simple. All right. You're just you. And you sort of get the fellow at last reconciled to this, that he can be anyplace. All right.

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

The fellow will think for a minute, then he’ll say, “Well, I don’t know; I don’t get angry very much. I don’t get this way very much. I guess I just couldn’t decide what the chronic emo—”

“Yes, that’s it,” you say. “Ha-ha, that’s it! Run the concept of ‘not being able to decide,’” if that’s what he said to you, you see? What he’s done is try to reach around and describe something, and while he’s describing it he names it. Only he names something he doesn’t think he’s describing. You get the idea?

The fellow says, “Oh, I don’t know. I’ve... I just... Life isn’t that important to me that I would think about such a thing.”

You say, “That’s right. All right, run the concept through your whole body of ‘life is not important.’ Run it from your center beingness into your body: ‘life is not important.’ Get the feeling ‘life is not important.’”

Fellow tries and tries. “I can’t get it in my body.”

“Well, where can you get it?”

“My right thumb.”

You say, “Okay. Let’s run your right thumb—let’s run between you and your right thumb that ‘life is not important,’ but run that feeling with your right thumb, ‘life is not important.’” He’ll run it for a moment and oddly enough it’ll change on him.

You say, “Well, what is it now?”

“Well, it’s uh . . . I don’t know, I guess it’s ‘you got to take things easy.’ Well, except that’s my whole hand. I . . . The whole hand is ‘you’ve got to take it easy.’ That’s the way—that’s the thing I’m getting now.”

“All right, run that feeling, ‘you’ve got to take it easy,’ with your hand.” The fellow runs it.

In other words, he just gets this concept, and he gets this concept consistently enough and identifies it as a concept, and it’ll blow; it’ll actually blow.

And you get the next one, you say, “Well, now what? Now what, with that hand?”

“Well, feels pretty cheerful; feels pretty cheerful.”

“All right, run your hand feeling pretty cheerful.”

Now, about this time he’ll probably get a somatic someplace; probably over here somewhere—and he’ll get a somatic. And you say, “All right, now. What’s the concept there? What’s your concept of that?”

“Nothing much with the somatic. What do you mean ‘concept with the somatic’?”

“Well, what’s the thought? The thought of the somatic?”

And he says, “Well, it doesn’t have a thought. It just doesn’t have one. It . . . it . . . it’s, you know, it’s—you know, life can be pretty doggone upsetting

and so forth when you got somatics “

“Run that feeling, ‘life is pretty upsetting.’ Okay, run that with that somatic: ‘life’s upsetting.’ ‘Life’s upsetting.’”

The fellow—“Ow! Yeah. Well, it goes away.”

You say, “All right Now, what’s the next sensation that you run with that point where you had the somatic?” And you’ll get another one, and you’ll get another one, and you get another one.

And here’s what’s happening: In each one of those cases, up the tone scale with the concept. He’ll start down here anywhere from apathy on up, and you just keep bringing him up the tone scale. Well, you’re not just running ARC to the body. You can run love, love, love, all you want to without getting any action on the body, for the excellent reason that it’s way up here, and there’s parts of the body that are way down there. And just treat it like this: treat the body and its parts as though they were preclears. Just treat it like it’s a preclear.

And did you ever come up to a preclear who was in apathy and say, “Well, come on, old boy, cheer up. Ha! That’s the thing to . . .” He won’t have anything to do with you. Well, here’s this right foot that’s been feeling put upon and stood on all these years, and it doesn’t like it at all, and you come up to it and you say, “Love, love, love. And everything is fine and everything is cheerful,” and the right foot says, “Oh, nuts!” You can actually get it saying “Oh, nuts” too.

Now, the thing to do is to pick it up as low on the band as it is and start it on up the band. Now, you’re not worrying about going back down the time track to it. Why go back down the time track to something that’s there? Why do that? There’s no sense in it. It’s sitting right there. And it’s evidently sitting somewhere near the spot where it’s held up or you wouldn’t be able to get it that easily, and so you just run it as a concept and you bring it on up the tone scale as a concept. And it’s a very simple proposition.

Run a hand, then run two hands, then run the arms, run the legs, run the center of the body, run the whole body if you can. But run it in these various concepts. And each time you get a concept, you’ll get that feeling. Make the person describe what the feeling is in words, and then get that feeling and then run that feeling with that part of his body. And then you’ll find out that he comes up the scale and he’s got another feeling on the same area, and then another one, and another one, and another one, and you’re running him on up the tone scale with that body.

Well, you see, down here on the tone scale is effect, at 0.0; that’s complete effect. And up here at 40.0 is cause. So you can’t ask a preclear to be cause—just suddenly say “All right, be cause”—if he feels all subdivided and parts of him are dragging back and other parts of him are low down the scale and this and that and he’s not in the least bit integrated. Here he is, he’s all over the tone scale, various split-ups and so forth; he’s just all over the tone scale with these parts of his body. Well, let’s even him up and let’s bring him all up the tone scale, and then you will find that it is possible for him to be cause on the first dynamic. That is the essence of the technique.

Now, you’ll find out that he’ll yawn; you’ll find out all other sorts of things. And all of a sudden, some preclear you haven’t got much on the overt or dependency line on, he’ll run one of these feelings and he’ll all of a sudden start telling you. Because if he’s got one of these down feelings, it’s on a dependency or overt-act reason. And he starts running one of these feelings and all of a sudden a picture shows up—a facsimile, a memory shows up. Well, he’ll maybe want to run this whole memory out.

Well, if it’s a physical-pain engram that happened to him, it is not even vaguely important. It means that there is a time when he was too dependent or a time when he was too overt. So you get the physical-pain engram, you find out why it is hung up in a maybe. You knew that

he tried to use it one time or another, and you knew that that's the reason why he is so mad at Uncle George; Uncle George did this to him and so forth.

So, every once in a while, as you're running this technique, you'll get—a section of life will show up. Well, don't worry too much about running that section of life; just blow it on an overt or a dependency line, that's all.

Now, you run the body one way, the other way, and so forth. And you're running it with this in view: because you think you are the body, you think you can be aberrated. Well, you can't be. I would like to see somebody catch the central point of emanation, put it in a box and do something to it to make it aberrated. The centralness of you, the core of you, the you that is you, is absolutely incapable of being aberrated. Also, it is cause, even though its power may not seem to be very great to you. It is cause; it is never anywhere but way up here, never anywhere but way up there!

Now, that's something you've got to remember in running this technique. You get a somatic—it's some sort of some weird cross-computation because of these various circuits and other things and so on. You wouldn't give yourself a somatic, so there's some kind of a lineup here that's wrong. And it's merely wrong because there's an overt act or a dependency which is crossed up. And there are two motions which are crossed—two motions. And you just can't resolve those, so you as you are sort of standing back looking at this computation. You say, "What am I going to do about it? It just goes on and on. What can I do about this computation that keeps running?" What it is, is an overt act and an act done to the preclear or something like that.

But "you" isn't involved in that or aberrated by it. It merely is, you are unable to fight your way through this computation. But you even got the sense, all the time that you've got that computation, of trying to fight your way through it and clean it up and clear it out and get it off the road. You know that.

So, what you're doing now is trying to run out and get upscale to the level of cause every part of the body—which cleans up the first dynamic. It may take you quite a little while to do it, and it may take you a very short time to do it. The point is that when it's done, you are a unity with you, and you should be completely unaware of the body.

You're not trying to achieve awareness of this body; you're trying to achieve complete unawareness. You're trying to achieve it to the point where you are willing to use this body of yours for anything. You can drive this body as no slave driver ever drove a slave. When you are capable of doing that you are all right on the first dynamic. When you can work for thirty-six hours at a stretch and all of a sudden the body is just going like this, and you say "Come on, let's go," the body says "All right, we'll go." Because, you see, you have the particularly beautiful virtue of never getting tired. But your body does.

Now, if you are sufficiently cause, your body won't even get tired. And furthermore, all these endless incidents . . . It's very interesting. And an auditor should know what they are, and he should know where they exist, and he should know what entities are, and he should know how they act and what they affect and where they are and this thought-injection mechanism that's being used and all that sort of thing. But Technique 80 bypasses them.

Sure you've got an implant over here—you got an implant over here and it gives you rheumatism. That's fine. The you that's you wouldn't keep it unless there was a big maybe riding there. Well, what is the overt act or the dependency that made that maybe?

In other words, you're sort of tricked into paying attention to a maybe, and only then can you have a pain. Because it makes you abandon that part of your body and say "Maybe it doesn't belong to me. Well, it hurts, doesn't it? Well, it couldn't possibly belong to me. No, I wouldn't hurt myself. This is silly. So it can't belong to me."

Your ability to take it over, then, is your ability to process the various parts of the body. You ask yourself sometime, “How do I feel?” Ask yourself right now, “How do I feel?”

Well, for Technique 80 that’s the feeling you run first. Simple, isn’t it?

You get this technique? It’s simplicity itself. You just ask how the fellow feels or how this feels or what’s the concept of this—any part of the body—what’s the concept of it or what’s its feeling, something of the sort, and you’ll get an answer. And you run that, and after you’ve run that, you’ll find it’s a little higher in tone, so you run that and you’ll find it’s a little higher in tone, so you run that. And all you’re doing is establishing ARC, ARC, ARC, all in a package with that part of the body, and it goes right on up tone scale.

And when you get it up to the top of the tone scale, you’ll find, oddly enough, if you go on to the right foot, having done the left foot, and you’ll come back to the right foot the next day, and I’ll be a son of a gun if it hasn’t bogged in too. It says, “Huh.” And you say, “Well, I’ve got to do it all over again.” What you’re doing is running through successive waves of not-beingness, and you can count on running through many successive waves of not-beingness on every dynamic. But it’s rather rapid when it comes down to a final showdown; it’s rapid simply because you’re not going to waste a lot of time running thought, emotion, effort, thought, emotion, effort.

When you find an effort, a facsimile, that is hung up, that is offering itself to be run, just by asking the body for its feeling in the area where that exists, you’re putting the fellow right straight on to the line where he’ll tell you about the overt act. And if you’re running him with an E-Meter he says, “Well, I’ve got an awful pain now in my epislumpiglos.”

And you say, “Well, that’s fine. Who’d you kick?”

He says, “Nobody. Well, of course, my grandmother, but . . .”

You say, “That’s fine. All right, let’s go on to the next incident.” And very often it’ll blow just that fast.

This is how you kick things out of restimulation and a technique which kicks them out, not a technique which runs them; it’s a different thing, you see? And just by asking the body how it feels, how it feels—”How does it feel about this?”

Now, you want to take the Chart of Attitudes, and you know all those columns on the Chart of Attitudes. Here’s “I am” and “I am not.” And over here, “be” and here’s “be not” (that isn’t what it says; it’s the same thing). You’ve got various parts of the body hung up in various places on this Chart of Attitudes. Because this is what you’re doing: You’re processing by attitudes and you’re processing parts of the body by attitudes.

So you say, “All right, let’s see . . . urn . . . Are my feet?” Feet sort of say “No.” “Well, all right. Let’s have this feeling. What’s the feeling of ‘not being’ as far as the feet are concerned?” It’s very startling, but very often there’ll be some terrific sympathy wave turn up, or the most unlooked for things will suddenly show into view when you start a communication line.

But what do we know about ARC? In order to get into ARC with an individual, you have to be able to approximate his ARC to some degree, unless you’re being cause and just taking him over completely. So this is a method of stringing the line on the existing ARC and then raising it up, because this point of beingness that is you is way up here at the top.

But unfortunately, it doesn’t quite have the horsepower at the beginning to just say—whooh! Well, maybe some of them can—just suddenly say, “Wham! Well, I am. That’s all. Bang! “ And you go off like a rocket from there. Could be, could be. I’ve never put any postulate in otherwise, even though it isn’t true. Anyway . . .

So, here's your scale of beingness and not-beingness. And you'll find out very often that your preclear is going to be at many parts of that Chart of Attitudes with many parts of himself. Quite interesting.

When you get the first dynamic processed on this, you'll find out that the body will work for you.

It's a very interesting question on Technique 80, though, to ask the feet "Why won't you work for me? What are you afraid will happen?" You're liable to get the feeling "Work, that's what; that would be bad." Just run that feeling of "not desiring to work" or "tiredness" and so on. So that is your first finish-off on the first dynamic. That is dynamic one—to parts of the body, parts of the body, parts of the body.

This isn't the old Effort Processing technique, by the way. Let's not get too confused in them. There we merely felt on "Feel alive in the foot." "How did your left foot feel about it? How did your right foot feel about it? How did your right hand feel about it? How did your left hand feel about it?" and so on. By distracting the person's attention, we got the somatic in on him, and we got the somatic through and we got the somatic run out.

This technique does not do that. This technique runs by concepts. And by getting those concepts, when these somatics show up, if the feeling just won't run out—as it usually will—you know, a somatic starts to turn on, he's done an overt act. Now find that overt act and clip it out, and it will usually just come out as a lock. Because if he's holding on to the overt act as an overt act, then there is another overt act that makes him hold on to this one, You see? You just find them and you find the right lock, and all of a sudden the puzzle just falls apart—bang!—and you don't run the incident.

But you get these most clearly by running these concepts. You can run the whole body up to the top of the tone scale.

Then you take the second dynamic. And how do you run a second dynamic? Well, you run it with kids, you run it with future, you run it with any way, shape or form that is pertinent to the second dynamic, that's all.

You could consider this, you know, on sort of a basis of going out on a crusade to clear the whole world. You say, "Well, now I'm going to clear me, and now I'm going to clear this one and that one, and so on."

But your first step is like this: You're clearing these various dynamics here —clearing these various dynamics with relationship to you. Now get that as the proviso: You're clearing dynamics one to eight in relationship to you. You clear from two on in relationship to you and your body. That's a difference.

Now, you could consider this: that after you got the first one cleared up, then you were going to go into the second one, then you were going to go into the third one, then you were going to go into the fourth one, and you're going to clear them all up. Well, maybe somebody can do it that way, but right now the easiest way to do it is just to clear you with regard to that.

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

Have you ever—any of you, ever—been in processing and suddenly found yourself lying there on the couch with your eyes closed looking at the room? If you did, you probably promptly stopped. And you said, "No, no. Got my—have my eyes open. I mean, I'm

supposed to do that.” The fact is that that’s the way you see: you put out a beam and get it back. Bats hear that way and so on.

But all of your attention units that have anything to do with seeing, you see, are parked right in back of the optic nerve; they’re fixed right there. So, they’re supposed to sit there and when something comes over the optic nerve line, they’re supposed to see. Oh, it’s cute, very cute. I’d like to get my hands on the guy that did this one the first time.

Anyway, if you don’t believe that, by the way, anybody here want a horrible headache? Well, all you have to do is just run the bunched-up feeling of attention units back of your optic nerve—just run that bunched-up feeling and you’re off to the races. But if you do run it, run it out, because very often when people run that, they go blind and things like that.

Now, blindness; Blindness is just getting these two groups of attention units off to the side so they can’t see through the optic nerve; that’s hysterical blindness. Nothing much to it. If you’re going to resolve a case of blindness, just get them to run the attention units which should be standing behind the optic nerve, and then find what he did about seeing.

By the way, blind men usually have burned somebody down with sight, or think they have. Fascinating. And they’ll never suspect this one, and you ask them about this, it will show up on the E-Meter and you start to run it, boy, do they protest. But if you run it their sight should turn on.

Now, your Technique 80, then, concerns itself with the parts of the body and the dynamics as they influence you all along the line, with attention to the overt act and the dependency situation. And you just run, run, run, and then out in the environment and so forth. And the way you know that a person has come up the line a little bit on Technique 80 is a very, very interesting way. It’s when he stops seeing by photons, and realizes that he is feeling by something else besides photons.

Now, some of you, by the way, can do this right now; you just don’t realize you can do this. You can look at something and feel it.

You look at this board, and you get the board. I mean, it’s just as though you came up in front of this board. You get the board. Well, don’t think for a moment that’s because photons are bouncing off this and hitting you; that’s because you’re throwing out a feeling beam that hits the thing and bounces back. You’re actually over here at the board, going mm-mm!

One preclear looked at a milk bottle—you know, milk bottles are covered with wax and they’re cold and so forth—and he was running on some of this. And he looked at this milk bottle and. . . He had inadvertently looked at it hard enough so—to sort of push his face up against it. And it’s cold and it’s waxy and it’s greasy and he didn’t like it, not worth a nickel.

Did you ever look at some very, very rough piece of lumber or something like that and say “Oh, that’s bad”? You don’t like that rough piece of lumber— splintery. You might say it’s “Well, it’s because I might get splinters in.” No, it’s not; it’s because it doesn’t feel good.

Now, why is it that a little kid likes his dolls when he’s very young and later on doesn’t? It’s because his beingness is driven out of those dolls. He looks at the doll, actually, and he puts himself in the doll and he feels “doll.” And that’s what a doll is to him. And so therefore his environment, his doll, the floor, the ceiling, the kitchen table—all these things are live entities. Why are they live entities? He looks at them and he invests them with himself.

The whole world is a very bright world, he’s got it all invested completely, and the days are beautiful and bright and so forth. Why are they? It’s because he makes them that way. And after a while he’s done something damaging to the day, so he thinks its damaged after that, so he doesn’t invest it anymore. And that’s simple, isn’t it?

Now, all of the dynamics will operate this way. You've got a feelingness out into the environment. There's an actual drawback on these peripheries as a person goes on getting older and older and older, and he draws back, back, back, back, back, back, back, until finally he exists as this little spark. And he's drawn back on dependency and on overt act. He's done overt acts or almost done them, and thought, emotion and effort, overt or dependent, and he's just done these things, done these things, done these things. Finally here he is, sitting way back here, till he doesn't even invest his own body.

Do you know that many people, you could take their hand, the back of their hand, or something like that, you could actually touch it and it would feel dead to them? It doesn't feel alive at all. That many people have areas of anesthesia on their bodies? A doctor is always fascinated with this. Doctors will find these. They get the patient there in bed, you know, and the doctor gets a nice needle: "Don't feel it, do you?"

"No."

"Oh, good." "Anesthetized area, nurse. Put it down, yeah. Hm-hm." And you turn over, you know, and blood all over the bed, but it's all right!

Now, there's an anesthesia which is very, very intimate to you. It's on your body, and most people to some degree have anesthesia's. And there are very many ways to undo these anesthesia's; many of them are much more complex than this Technique 80 method. And Technique 88 does them even more rapidly, but it's dynamite. And Technique 80 is your prelude and lead-up to a use of 88.

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

Eighty-eight sweeps up and audits with hammer and tongs a method—the various methods which were used in the past to make you have a body; it audits those out and blows you out of the body, but 80 is very good here, and some people are so conservative and so forth that they think ought to have bodies. Most people have their fingerprints on record that have been in the armed services and so forth, and the FBI and that sort of thing, and they think this sort of should attach them to the society one way or the other. People have a responsibility about having a body. They think they've agreed to have one. That's one of the tricks.

But Technique 80 should not be put into any wild classification or any wild category at all. Whether or not you believe that you could be able to do without a body with great ease is beside the point as far as Technique 80 is concerned. Technique 80 is an extension of beingness and it works in that direction.

Now, there's another little subtrick on Technique 80 that I'll tell you about. And that's when the incident shows up, burn it down. It's very interesting. You're the disintegrator ray. And I told you about going over this incident and over it and over it. And why does it erase? Well you're burning it up. You're not rubbing it out; there's nothing MEST there to rub on. You're just burning it up; you burn it up, burn it up and finally it blows.

Well, there's no reason why you can't just sort of get mmmmmm—psshew!

Now, the fact of the matter is, you take a light lock—take some little light lock that's completely inconsequential and practice on it for a while and say, "How do I burn this thing down?" Get a visio—a visio of something—and just go____, finally, until you find out how to make the visio go. And oddly enough, if you get the trick rather easily, it will then develop on up the line with magnitude. But, of course there is an implant on the track that tells you

you shouldn't do this, you shouldn't do this. This is bad; bad to burn things up like this, because you've got to have facsimiles!

"I tell you if you didn't have facsimiles, you wouldn't have any experience; if you didn't have any experience, you wouldn't remember how police could get so tough and you wouldn't remember it enough to do all that labor for us! And so you've got to have facsimiles and they're very valuable and therefore let's all study eidetic psychology because a facsimile is the only important thing! Beingness is not important but the facsimile is important, so therefore you got to have pictures of everything you've ever seen, been and felt or heard. Don't go ramming up and down the time track through time, you know, and taking a look in person—not done."

Anybody here, by the way, every time he tries to go back down the time track and return to another place, just sort of sits and looks at himself sitting where he was sitting? I mean, he never quite gets out of present time whenever he starts to look at something? Anybody here who does that?

Yeah, he says, "I'm going back to the time when I was sitting in the chair there and scan all that out." And he doesn't seem to go anyplace and he looks at himself sitting in the chair. And he runs it a couple of times and it's gone, but what he's actually doing is he dubs himself in as sitting in the chair and then dubs in the incident that happened to him and then says, "Now, I'll run it out." And so he rubs out what he dubbed in and then he says, "Now I feel better." Well, a facsimile is a little bit different than that. A facsimile is pretty (quote) (unquote) "solid".

But somebody else would love you to have facsimiles and you don't need any. The less facsimiles you have, the faster you can think. The less facsimiles you have, the better off you are. And yet the second you start to rub out the whole bank—and if you were to suddenly say "I'm going to take all of my memory banks, and I'm going to wipe them all out—psheww!" Oh, you say "O-o-o-oh, no. No, no. No, because that's me. Hm-hm. Yep, yep, all those memories, they're me. You see, I don't exist anywhere, so those memories are me. So if I wiped out any of these memories. of course. I would be gone. Yeah, I need those."

You get people who have this so bad by the way that locks won't blow. And that is the principal reason why locks won't blow on some preclears: because they've got to have this memory bank because this memory bank is them. Actually, it is not them at all. They are a vital spark of beingness. And that vital spark of beingness happens to be cause, and it happens to know, and it can know anything it wants to know instantly. And it's a wonderful little gimmick and it's the one that does all of your thinking for you anyhow.

But an implant can be put on to you to such a degree that you've agreed that this and that is the case, so the best thing for you to do is to go back and look at the facsimile or go back and remember what you were taught in school or go back and do something or other, and then think it all out and then get into present time again and then say "Well, I remember it." Oh!

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

But, actually, you can understand completely how an automobile drives by being the automobile. You can slide in behind the wheel.

Maybe sometime when you were a little kid you could do this before some grownup grabbed ahold of you and said "Ooh, oooh—no, no! No, we have to teach you. And we're going to teach you now. Now, let's start in at the beginning and let's not try to run before we learn how to walk. Now, now if you learn this thoroughly, we can get you feeling mighty stupid, and then, then we can get a lot of work out of you when you grow up."

But there have been times in your life when you suddenly looked at something and you knew it. And then maybe a question came into your mind; “Well, how could I possibly have known it, because I didn’t have access to it?” Well, you were it for a moment, so of course you knew it. And the whole business of knowingness is beingness. If you can be something you can certainly know it; if you know something you can certainly be it. There’s no trouble with that, but it doesn’t have anything to do with time—nothing to do with time.

Now, after you have learned to be along all the dynamics, expansively all the way out, in relationship to you as a body, then you can start very adequately to be all the dynamics, so that all the dynamics can clear up, so that all the dynamics can come up tone scale. And of course, when you finish that project utterly, there will be no universe left. But that’s all right; that’s all right. Somebody by that time will have gotten into such shape, I’m sure, that he can think a couple of thoughts and there will be one again.

All this universe is, is a thought.

That’s why some people get so very careful about unthinking things. They say, “I mustn’t unthink this, because something is liable to disappear around here.” They have that definite feeling, “I mustn’t unthink.” You’ll run into that.

But as you go out along the line with Technique 80, don’t be afraid of skipping—don’t be afraid of skipping around if your preclear just suddenly starts to head out over something or other, and you know he’s not quite ready to soar yet. Don’t worry—he’ll fall on his face; he’ll come back to where you think he should be. So let him go.

But lets not have any of this, with this technique, of the guy suddenly saying “Oh, beingness: to be, to be, to be, to be, to be. Yeah. Now I got the postulate. There I am. Now the whole world is it, now that’s—that’s that; I’m Clear.” Because if it could happen that fast, there would be lots of guys I know who wouldn’t be here tonight. It just doesn’t happen that fast.

And let’s not have this sort of thing: The fellow is sitting down, and you say, “What are you doing?”

“I’m being.”

You say, “Brother, you went too far! Come here, come here. This is where you ought to be, right here.”

If you find people being very careful about being, too, that’s very interesting. But just for your own edification and just to illustrate for yourselves some understanding, you should make this little experiment tonight, tomorrow, of looking at a rough object and being the surface of the object. And look at a smooth object and be the surface of that object. Just try it a few times on a few objects and a few things, and you will all of a sudden sense that there’s more there than you knew what of. And that will give you just a little touch of reality.

Of course, that will come in automatically as you clear along these dynamics; it will come in automatically the second that you get the first dynamic cleared up, or halfway clear, but you should try it out because it’s quite an experience. You see, you don’t need to be the effect of sound, sight and so forth to be, because you can be the sound, be the sight; you can be the source of the sound and the sight, you see?

This unnecessarily complicated world into which you are born this generation has indulged in a little too much search for randomness. Too many people have selected too many people out for too many kinds of randomness. That is to say, we’ve gotten too high a level of individuation.

Engrams create individuation. Dickens’ characters are very great individuals; they are walking engrams. All you have to do to take an individual of this characteristic and spin him

round and round and round is just key him in a little bit stronger, because if he's that (quote) "individual" (unquote) he's on the thin edge.

Actually, your sense of individuality is much, much higher than that as you go up the tone scale. You become more and more sensible that you are you, even though you can be else wise. Something you should realize.

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

The other thing I should remark on here is that you are going to hit apathy on the line as you run this technique; And if you hit something on the line that makes you think you have been put in a printing press and binding press and so on, very solid, if you hit a somatic that is just—all of a sudden an incident that's just thaaah, you just can't move it or anything, don't think that it is some present-time activation or something of the sort, or you've suddenly been sailed in on by an entity or something: It's an apathy incident.

Apathy is almost solid matter, and apathy has a timelessness about it. Apathy is very hard for some auditors to run because they won't recognize it for what it is; it's almost matter. Well, you just plow on through the thing, you plow on through it, and you plow on through it. You don't have to run it so much with the emotion as you have to run it with a disintegrator pistol—prrr! And the next thing you know, why, you've burned up the apathy.

But, also, don't be too disappointed if you run an apathy incident for three weeks because an apathy incident is so timeless that it takes quite a while to run them sometimes.

Many of the somatics that go around and pass for 1.5 somatics on the tone scale are actually apathy somatics. And you get the distinguishment between the two and they'll resolve, but if you kept trying to run them as complete wholes they won't resolve. All it is is a complete not-beingness with a confusion. And if you get a complete not-beingness with a confusion even about that, the fellow just—thaah. And he'll get some nasty somatics. And because they don't run out right quick, he thinks he's stuck in a chronic somatic.

Well, the thing might be running out; he might have been running it out for the last year or so, but you can speed it up a little bit as an auditor and he'll go through the thing fairly rapidly. But you're going to run into a feeling of apathy here and there. And all it is that creates apathy is unresolved problems, so you can get an apathy up without running it. And if you find somebody sticking too long in an apathy incident, get him without running it.

There is an apathy about knowingness There is an implant on the track which, every time a person tries to know, he goes into apathy. You know how to resolve that; it's very simple. It's just all the times your preclear tried to keep somebody from knowing. Very simple. Don't bother to run the apathy. Then all of a sudden this shows up and "I'm not to know," it says, and the guy is just stuck right there.

Don't bother to run it as a feeling or a concept so much, because it's clear down here on the tone scale and you'll be three or four weeks running it. Just skip it and say, "Well, let's get all the times when you kept somebody from knowing," or so on. because it's an overt act. You see? And the guy has had a maybe on it, and he knew it wasn't right to keep people from knowing but he did anyhow, and that wasn't right. And after all, he was dependent on knowing, himself, but he didn't let the other fellow know and so therefore—so on. And you start running off, you'll find a chain of locks will spring off, on this. Second they spring off your apathy incident should blow.

Because apathy is at once the whole bottom of the Chart of Attitudes. And any time you get one of these concepts that shows up at the bottom of the Chart of Attitudes you can either run it as a concept clear on up the line or you can find the time that the individual on that dynamic enforced it. You see, “I am not.” You get “I am not” and the fellow starts running—oh, he runs this terrific apathy. Ohhh, his chest feels solid and so on; he says, “Oh, why did I ever start into this Technique 80? I’m practically dead.”

Your auditor, if he’s very sadistic, says, “Well, let’s start in at the beginning of it and run it.” The guy will probably only run it for three or four years; that is, if he lives that long!

What you want to do, you see is to spring the overt acts on “I am not.” How many people has he tried to convince that they were not? Or how many children did he try to convince they were not? Or how many pets? Or how many times did he try to convince MEST that it was not? You know? Beat it down, beat it down, beat it down. Because you’ll find then that the other incident will spring, spring with ease.

And if you’re an agile auditor, if you understand this technique, if you run it on the basis of running the feeling long enough to get the overt or the dependency, you got a very rapid technique here. If you’re running it with an E-Meter, particularly, it becomes a rapid technique, because then you’re spotting. Nobody can lie to you, and they’ll lie, lie, lie. when it comes to telling you about what they are justifying

They won’t tell you about the time they took little Agnes down and held her in the mud puddle for minutes and plastered her face around and broke her left leg. No sir.

So here we go on a speed-run up to the top: Get to the overt and the dependency acts, and run it right up the top with overt and dependency acts—spotting them, spotting them, spotting them with an E-Meter. Getting them into sight, getting them into sight, running them—dynamic, dynamic, dynamic, one after the other.

All right, that’s fast; but it’s as fast as the auditor is agile. Any auditor will get there someday; any auditor will get there someday, so that I can’t tell you this is a fast technique really or a slow technique until I see in whose hands and with what equipment.

Now, if he’s running without equipment, it’s going to make it longer; it will make it considerably longer. And if he’s just going to run the feelings all by themselves, it’s going to make it a lot longer, but he might even have a better job in the end if he ran it with all the feelings. You don’t know,

But if you’re going to run it just long enough to find out what it is or run it up the tone scale a little bit—preclear gets the feel of it, you’ve spotted it on the meter, you knock out the incident, you go on to the next part of the body—it could be a very rapid technique. So I would say at a conservative estimate, it takes anywhere between twenty and five hundred hours. And I want to make that precise estimate for you, so that you will know exactly how long it will take you to go through Technique 80!

I hope you’ve at least been restimulated somewhat by these talks these last three nights! I wrote down some very nonsensical lines there and put them on a piece of paper. That’s really just horseplay, but I thought some of you might find it amusing. There’s also some clues to 88 in there. [See the “Dianetics Jingles” at the end of this lecture.] But I thought you might find it amusing on that handout tonight. And please don’t frame it or anything. And don’t tell anybody who wrote it!

I want to thank all of you for being here. And I hope that the organization here can be of service to you, and I hope that we’ve at last, at least come into the lower points of our objective, and that Dianetics can sail on from here with a little less upset than it’s had in the past.

Certainly we have the muzzle-loaded, double-charged weapon now of techniques which work. We've got handbooks that work better and do more for people than auditing did two years ago.

And we've got a lot of technology, a lot of technology. We got a lot of validation. It's the kind of validation you don't even have to write down. People around the country now know Dianetics works. The old surge of invalidate, invalidate is sort of passing by the boards. The only reason they invalidate now is they're kind of scared. Well, I don't blame them. Here I am telling you about Technique 80. On June the 15th, I'm going to start in teaching a professional class here. And there's going to be a summer session I think on the 23rd, and the week of the 23rd I'm going to talk about Technique 88.

Here we are talking about a technique which does the most dangerous, horrible thing that could happen: It deprives people of bodies to put to work and it lessens police power. And that's pretty bad. So don't tell anybody about this. In the first place they probably wouldn't believe you—unless they stopped and thought for a moment and thought how many times they stepped in and out of their body every day anyhow.

You know, if you want to know whether or not you can get in and out of your body, have you ever been out of valence? Have you ever, by the way, been so thoroughly out of valence in present time that you were sitting looking at yourself all of a sudden? It can happen; it can happen. Well, don't think that there is any difficulty in getting out of your body at a low level on the tone scale; the real difficulty is staying in, and that's why you're worried about it. You're on a complete nervous anxiety and almost worn to pieces with trying to stay in this piece of MEST. And we can either resolve that anxiety with Technique 80, or we can just let you abandon the whole thing with 88.

And by the way, people who do run 88 have to furnish their own coffins! We won't furnish those here. You also have to leave a suicide note for the police. And you also have to promise me to do me one favor.

Well, I want to thank you very much for coming down here to the groves, and I do hope to see you again in the later series of lectures.

Good night.

THE DIANETIC JINGLES

by L. Ron Hubbard.

Written by L. R. H. when he first moved to Phoenix in March 1952, he wrote: "If you can decipher these, you'll know everything there is to know."

Anything you can see, you can be.
Anything you shun will have won.
Anything that is work is a shirk.
Anything you desire means expire.
If you ever need bait just create.
Anything you can take, you can make.
If emotion comes, use and win.
If emotion you won't use, you will lose.
If a motion comes in, that's a sin.
If motion from you flows, the world blows.
If beauty you desire, beauty transpire.
If the tone is to soar, create even more.
If you don't want the real, always feel.
If you want the whole sky, never buy.
If you don't want remorse, just be source.
If you want to be tall, just be all.
If you ever repent, you are spent.
If you act in today, you keep tomorrow away.
If you act in the past, you won't last.
If you say you aren't God, you are sod.
If you have to be liked, you are spiked.
If you choose to agree, you're a tree.
If you want others' gain, you're insane.
If all things you eschew, they are glue.
If your body you'd leave, don't believe.
The way out of MEST ain't detest.
If you'd soar to the blue, just go through.
If you want to heal, make him real.
Whatever is cause, to it everything draws.
Whatever is wrecked, was effect.
If the high tone shun the low, the suns brighter glow.
When high tone fights entheta, he comes in very later.
Entheta is just matter kicking up a final splatter.
If your MEST is in disorder, your case is on the border.
If your MEST is in good shape, you haven't time to hate.
The right way to be is to be.
Whon aesthetics are sox, they've been wrecks.
If you want to be pure, don't endure.
If you want to last, just move fast.
If all things you'd deserve, don't preserve.
If the world's all your brother, you're just another.
Those who gave us mystics, were sadistics.
No man would stammer because he hasn't grammar.
If you would overrate it, just let it make you rate it.
The bottom of disease is anxiety to please.
You can blame your confusion on the fact you bought illusion.
The always last sung song- "I was wrong"
You'll never climb a steeple if you worry about people.
If you can't bring yourself killing, you're just another willing.

Just because it made you fall, doesn't prove that it is all.
If you get caught in the middle, it's because you've bought a riddle.
If you want things in delirium, just get serium.
If the engrams you'd keep in, study hard to know of sin.
If you want an empty larder, just tell yourself work harder.
If your vision is all blurry, you've got anothers worry.
If you want to be enchained, let some other buy your brains.
If some others race you'd fall, just pretend you aren't all.
If you find yourself well under, it's because you'd defined blunder.
The entire source of pain is an effort to abstain.
A calm and peaceful mind has refused to put trouble behind.
A really sharp obsession is from lack of self-confession.
If all things you would create, you'd better be in time and date.
If others' thoughts you plow, you will come at last to mow.
If you don't want to be attacked, don't draw back.
If all evil you'd burn down, simply up and build a town.
There is no trick to being unless you spend your time agreeing.
If you don't have a datum, create 'em.
The only unknowns are in other men's domes.
The real universe is a hearse.
If you want to really let it, forget it.
If you want to get real tragic, forget it was just magic.
If you really want the stutters, respect the rights of others.
If you want to be tearful, be careful.
If you're awfully deject, you're defect.

THAT'S IT.