

USE OF ARC IN AUDITING

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Raising the Preclear's Reality

There are some things an auditor must know. One is don't invalidate your preclear's data. The next is reduce every engram you contact or the basic on its chain. Next is don't ask the preclear to compute on his data. A phrase such as "Now put all your attention units on that. What does it mean to you? Compute what it means to you" is wrong.

What happens is that the auditor becomes very anxious to dig up one of the neuroses of the individual, and in that anxiety he is prone to push. Perhaps the preclear has very bad eyes and he runs across the phrase "I just can't see it" in an engram, and the auditor thinks, "Oh, there, I've got it. I've gotten rid of this guy's bad eyes now." So he says, "Now think about that for a moment. What does that mean?" I can assure you that if it is the phrase which gives this person bad vision, his eyes will automatically become good eyes. But if it isn't, they won't. And it isn't because the preclear is stupid. It is simply that it is not the phrase that causes his bad eyesight.

We are not covering Dianetics from its first and highest echelon down through the line; we are covering it via the Standard Procedure Chart,¹ and that is the organization of these lectures.

If we look at Step Two, A: 2 and 3, we find there "Strengthen sense of reality and get preclear in own valence," and "Try for painful emotion discharges."

Practically all people since time immemorial have had enough painful emotion on their cases which could be restimulated that they have preferred to avoid running painful emotion. Besides, in this great society of ours, there is an aberration against crying. Actually at the moment of shock, a lot of the painful emotion comes off in tears, and if there were no inhibition against crying, theoretically it would all come off in tears. But people stand around and say, "Dear, don't cry. After all, it was only your father," and "Only little girls cry. Little boys don't cry." This is the suppression of a society that hates to be restimulated. It isn't that anybody is thinking about this kid who is crying because his father is dead. It is because they hate to see somebody cry, because that restimulates painful emotion engrams which they have themselves; so they say, "No, no, no, don't cry, don't cry."

The psychiatrist who, in an institution, keeps pumping people full of sedation to keep them from screaming isn't worrying about the patient knocking his brains out. If he were, he could put him in a padded cell. It's just that the noise is restimulative.

The whole effort is along this line: Quiet him down, quiet him down, quiet him down. Actually there is nothing wrong with somebody screaming. It just happens to be very restimulative. I can see what they are up against too, because after I have run a screamer for a while I can feel my own hair standing up. There seems to be some sort of a vibratory shocker wave that comes off these people. It is like walking into a supersonic barrage.

If you know this, and if you know that you might possibly avoid running painful emotion out of somebody simply because it might restimulate you, then just lay it aside bravely when you come to this part of Standard Procedure and say, "Well, let 'em cry," and find the painful emotion. Really want to find it. Don't fall into the trap of believing that the only engram which is important is the physical pain engram, and that the only area which is important on the case is the basic area. That is not so. Big painful emotion incidents up the track can seal that whole basic area in, and the first thing to do in Standard Procedure after you have checked a preclear's perceptics is to try for some painful emotion.

In order to do that you have to know several things. The first one is, what is painful emotion? And next, how do you go for it? Painful emotion is an affinity. It is found just before apathy sets in, which is the fear paralysis of death. So you want to get that grief off. You are not dealing with a specific commodity called grief which is entirely disassociated from any other emotion. They are all on the same line.

Nearly everybody will dive into a case and say, "Ah, let's see if we can get these deaths off the case right now." But they don't get a death off. They know very well there is painful emotion on this, but no painful emotion comes off. So they abandon the whole idea of emotion and go down into the basic area and try to do something down there, and that's no good. They are trying to hit a jackpot. That is like walking up to a slot machine, pulling the handle and not getting a jackpot but losing your nickel. Of course anybody is a fool to put nickels in a slot machine because they are rigged, but the odds on the pre-clear are rigged very much in your favor.

What you want to attain is a heightened sense of reality by bringing out these turbulent areas. There is painful emotion on any case that has a physical pain engram. There would not be painful emotion unless physical pain already existed on the case, because that is what gets latched up and makes possible this added turbulence.

Just as there couldn't be fog unless there were dust particles in the air, if there were no physical pain on this case, you wouldn't get any painful emotion. A person could feel bad about death, but he wouldn't go into a spin about it.

So, this death late in the case is probably depending on one down in the basic area, and these two get crowded together causing a terrific key-in of some engram.

One of these days I am going to find out just what is common between painful emotion and a key-in, because they have got something in common. A maginal key-in would be what painful emotion is, because the whole engram comes in all at once and then is sealed up, leaving a lock which is big enough to have to be treated as an engram all by itself.

There are lots of little locks on the affinity line. For instance, someone loses his car keys. That causes such minimal perturbation that it's negligible. But it can be reached and it is on the grade of the affinity scale as a tiny bit of reversed affinity with existence. Space ate up those car keys, so it is a break in affinity with space. Don't think people just break affinity with matter. They break affinity with time; they break affinity with space; they break affinity with energy.

So, this perturbation takes place. Little theta tried to take over big theta, but big theta took this time. There is the broken doll and so on. These are just little perturbations that don't amount to anything. However, they can go down into grief.

Put a small child in processing and you can get a tremendous amount of grief off. You can go back to the time when he lost his mittens and get a big grief discharge. Nobody even scolded him about it, but he liked his mittens. Then there is the time when the teacher looked at him when he was late. The teacher never said a thing, yet there is painful emotion. But as the person gets older, these key-ins adjust themselves and there isn't very much grief on the case. The painful emotion dissolves a bit.

An engram itself is nothing. An engram could sleep forever. A person could have a thousand engrams from birth to 70 years of age, and if he never got a key-in anywhere along the line, he might as well never have had any engrams.

When a person has engrams, however, they key in a bit and then a bit more. Maybe only portions of an engram key in. Maybe only a phrase keys in today and something else keys in tomorrow, selectively. An engram also has a tendency to key out. Once in a while engrams will destimulate; that is to say, they will go out of restimulation.

So what are really active on the case are locks. This was so apparent that a school of mental healing dealt only with locks and never looked for an engram, because it was apparent that people were suffering because of these locks. That was a surface glance because there was nothing visible but locks. The engrams were very much hidden.

We know where the engrams are and we know that we can pull up hundreds of thousands of locks in the average case, and if you had to treat every one of these locks, everybody would be in processing for about 50 years. But if you knock out the engrams you will get entire chains of locks blowing off the top of each engram, and the person will suddenly feel at peace.

In asking for painful emotion we are asking for something that is just above apathy. The person has been practically killed by the impact. This is a super lock—a key-in. One might say it was too rapid a key-in, and its rapidity of key-in caused persistence of everything happening there.

In working somebody, how are we going to increase his sense of reality or get any painful emotion off his case or do anything with these things? Well, if we look at this thing as a spectrum, we see that we might just as well knock a few worries out of this case which will pick it up, and we do that with Straightwire.

You can ask a preclear, “What are you worried about lately?”

“Oh, I’m kind of worried about money.”

“Who used to worry about money in your family?”

“My mother.”

“Do you remember a specific moment when she worried about money?”

“Yes, (chuckle) as a matter of fact I do. It happened a great deal.”

“How are you doing?”

“I feel fine!”

Then you let it settle.

Right below worry is fear, terror and painful emotion. All of that is more or less painful. Terror, of course, is a super magnitude of fear and grief. There are gradients within each one of these. For instance, there is a little bit of grief, a lot of grief, more grief, more grief, more grief, and right above that is fear of having grief, and then terror. There is magnitude as well as graduated quantity. There is the force of something, as well as its quality.

When we look at a case we can postulate that if we can’t get any painful emotion off it, we may be able to get off some terror. Then we see if we can find a little fear. When did somebody jump out and say “Boo”? Let’s find and knock that out as a lock if it doesn’t come out by Straightwire.

One case just wouldn’t move at all. There were deaths and all sorts of emotion on it. The case was finally entered with a Sunday school superintendent slapping the little girl because she had saved her collection money for four Sundays and had bought potted flowers to plant in the church garden which had no flowers in it. For using her money to buy pansies, the Sunday school superintendent had cuffed her and said, “You’re stealing from God.” Getting that incident caused quite a discharge, and that was the first entrance. It was a light lock, but it had a big wallop to it.

I had been looking for some fear, thinking this child might have been frightened by somebody in Sunday school saying “You are going to hell.” I was trying to find one of those things, and I

actually blew straight into a painful emotion incident. Painful emotion came off the case, and the case started to run rather well. So you can enter a case anyplace on a reversed affinity line.

In the field of healing there has been too much concentration on the subject of rejection, where Mama's rejection has been given as the reason why he is now crazy. Yet rejection has an impact with it, because the person goes out of communication, has disagreement and the affinity breaks.

Mama's rejection is usually "Shut up and go away. Don't bother me." The first few times it hits a kid he gets little disturbances on it. If he hasn't got any physical pain on the case he won't get much disturbance and he will be able to adjust this thing analytically. But if he can't adjust it analytically, he is stuck with it and you get this rejection.

Sometimes you will get a little bit of grief off that because of the affinity break, and by knocking out the affinity break you will pick up a sense of reality. But that affinity break is a type of painful emotion which can be knocked out.

In other words, you can knock out rejections and you can knock out the time he was told that he couldn't have a dog and the time that he was out at Halloween and somebody grabbed him suddenly. You can knock out all sorts of things in this case with Straightwire, or by running it in reverie, and you can keep picking this case up.

When you run people who can't believe it, who are saying "I don't know, I have no sonic, I can't tell," don't start jumping them with phrases. One of these days we are going to ask the Board of Ethics and Standards to put together what is good manners and bad manners concerning engrams and what is good manners and bad manners in auditing.

It is actually destructive to the individual to keep slapping phrases back at him just because he uses phrases. The individual who is sitting in present time is not talking out of his engrams. He is using phrases which also appear in his engrams, and they might be handy for him to use; but the only time a person is really talking straight out of his engrams is when he is starting to dramatize and he has analytical shut-down.

For instance, a person perfectly relaxed in present time saying "Well, I can't tell," is not talking out of an engram. He is giving you a colloquial phrase.

You can jump into this case and knock out a lot of "I can't tell" phrases, but after you have been around for a while and done this on a few preclears, you will find out that it doesn't do much good. This person isn't dramatizing, so don't feed his words back at him. It is something like stuffing someone's own thoughts down his throat. It's very bad manners. But if you concentrate him on himself in an aberrated point during Straightwire, you can start him dramatizing by saying "What have you been worrying about lately?" He will tell you and it will generally be in the exact words that he was told, because you are now dealing with a specific aberration. You have asked for it and he has expressed it, and it will usually be expressed in the words that were told to him. So that is the way you work Straightwire.

If you ask this person "What are you worrying about lately?" and he replies "I don't know; I really can't tell," he is not giving you the dramatization that has anything to do with worry. You don't now say "Repeat 'I don't know; I can't tell.'"

But supposing it goes like this: "What are you worried about lately?"

He thinks for a moment. "It's the birds."

"What birds?"

"Well, you know, the way they cheep."

“Where?”

“Every morning when I wake up there are these birds, and they make so much noise. I’m getting kind of frantic about it actually.” By your asking him just this and by his starting to talk about it, he gets restimulated and starts to dramatize. Until you have restimulated him just by that degree of Straightwire, he is not going to dramatize and you are not going to get any engramic phrases out of him. But he is now talking about the birds, so the next question is “Who used to worry about the birds?” He thinks for a while, and it happens to be his Aunt Agnes who was always worried about the birds starving to death and used to make him go out in the snow and do this or that. You make him run this little incident about the birds, and after that he no longer worries about them. You have run the lock out.

But you have to get the person thinking about what you want him to think about so that he will start to dramatize. Dramatization is another spectrum. A dramatization begins at one end by a person thinking about some worrisome subject and uttering the words that are included in the engram and the locks that had to do with that subject, and it continues right on down to the point of him going out and saying “The thing to do is to throw all of our atom bombs at Russia tomorrow,” or the complete dramatization of somebody strangling his wife to death and then beating her over the head with a one-year-old baby. That’s a dramatization.

So there is magnitude; in other words, there is a spectrum of dramatization. The analytical shut-down starts taking place with a drop in tone. High on the tone scale the analyzer is all the way on, and you are not going to get any dramatization. Around tone 2 the analyzer is starting to shut off, and further down it really shuts off.

These gradients are not the gradients of analytical attenuation. Analytical attenuation goes on and off from each one of these bands. We have again a magnitude which is not representable on the tone scale. In other words, the quality of dramatization would be its position on this scale. The quantity of it would be something else.

If this person is angry, you could more thoroughly key in this engram and make him angrier and angrier. You are getting magnitude, and as you get it, you get analytical shut-down and greater and greater dramatization. So the dramatization is a magnitude that can be drawn on. It is the amount of analytical attenuation which is taking place, and it is the thoroughness with which this engram is being displayed.

When you get the preclear on Straightwire, then, and you get him thinking about this sort of thing, you are setting his analyzer down a little bit. As he starts to think about this, the analyzer will shut down, and you as the auditor drive his memory back into it by persuading him to remember the incident and telling him what to remember about it. He won’t do so well if he is trying to think about it himself, although he can even self-audit this way.

That is the only way the person can self-audit, by trying to remember some of these things and go back to them. If a person ever finds himself running himself, and he is having a hard time stopping, he should start remembering late life incidents and he will come right out of autocontrol.

So, there is magnitude of dramatization. The person starts telling you what he is worried about. At this moment he really starts to worry, then he starts to dramatize. You have asked him to worry, so he will, and he’ll tell you what he is worried about. You will get a little bit of analytical attenuation, but he won’t sit there and get all worried and gnaw his fingernails off the way he does every night after he goes home. He’ll just sit there and you will get the words. Then, when you can get him turned down a little, thinking about it, feed the words back to him. Now the words you are going to get are going to be engramic, because you have asked for them on a specific subject.

But if you ask the person “Well, what about these engrams now?” (of course he is to some slight degree thinking about his case in general) and he says “I can’t believe it, I don’t know,”

to then say "Aha, engrams!" is very bad manners and very bad auditing. The analytical mind of the preclear is trying to communicate with the analytical mind of the auditor, and if the auditor says "Aha, right out of your engrams," all of a sudden communication drops off, affinity goes down and sense of reality goes down. If this were done to a preclear constantly, he would get to a point where he wouldn't work at all. Just by this process alone you could break him off not only from yourself as an auditor but from Dianetics. This would take a lot of doing. I have never seen anybody completely knocked out like this, but I have heard of some cases that were, and a preclear shouldn't take this lying down.

If the preclear has been given Straightwire and you as the auditor are restimulating him by asking him this and that, and he is starting to worry about it and think about it, you will notice that when you start to hit the button on Straightwire you will get physical agitation on the part of the preclear no matter how slight.

A good Straightwire auditor can take a look at the preclear when he is asking questions and, with the little lag (because it takes a few moments for any physical agitation to turn on), know when he is hitting pay dirt.

It is not 100 percent reliable, because he may be asking him into a lock which says "Sit absolutely still. Be immobile. Be like stone." But with something like this you would get a change. The person would be animated and then would suddenly quiet down.

So you would ask, "Who used to say 'Be quiet'?"

"Lots of people."

"Who used to say 'Be quiet'?" And all of a sudden the preclear would get a physical reaction.

You can watch this, and you can tell whether or not you are reaching into the bank. If the person is just sitting there looking at you saying "Oh, I don't know; I can't tell," he is not talking out of his bank; he is simply telling you that he doesn't know and that he can't tell. You will find those phrases in the bank and be able to run a whole chain.

The differentiation I am making is that the preclear trying to communicate with you and you trying to find the channel into the engram bank are two different subjects.

So, when we try to turn on a sense of reality, the best way to do it would be to find some painful emotion, such as worry, fright, fear, grief or apathy.

Apathy being expressed without any magnitude isn't too bad, but a magnitude of apathy is a lot worse than grief, and this can be run as an engram. For instance, the whole world has just fallen in on this guy and he sits around just looking at a wall in complete apathy. You can sometimes put a person through a period of apathy, and this is one that you should not miss. If you put him through a short period of apathy and just knock it to pieces, you will get some results on the case.

Grief can be expressed. There is a period on this chain where tears actually have some sort of a biochemical action. If a person can express the grief, then it's gone.

Now, if you are trying to get this preclear to work better, you had certainly better improve your own communication with him. So don't start jamming his phrases back down his throat.

What I do is catch some of the phrases he is using, but I don't jump him. I let it coast for sometimes ten or twelve remarks before I go back and pick up the first one. Very often he has forgotten that he said it the first time so it doesn't seem to him as if it's being jammed down his throat at all, and he may say, "My, you must be smart to be able to pick up these things and hit right on just exactly what Aunt Agnes used to say," not knowing it was picked up ten sentences ago.

Therefore you should tighten up your own sense of recall and reality, because a really good auditor is someone who can play back every confounded engram of every preclear he ever ran, which requires a certain concentration. But once you make up your mind you can do this, it is surprising that you can from there on out. All you have to do is make up your mind that you have a very fine memory and can remember everything. After that you do. That is one way to overcome one's own restrictions.

The appearance of papers and pencils in the society was the most inhibiting thing that could have happened to human memory, because papers and pencils automatically invalidate it. They say, "You have got to put it down because you can't remember it." And just by their mere existence they invalidate the fact that people remember. They do have a specific use. They are to be consulted. Nobody expects you to remember things, because that's this society. But I imagine in the days of ancient Greece, if we went to a lecture of this character, the whole society would have expected everybody to have known all about it afterwards. Paper, papyrus and so forth were too expensive.

So, we have got another tool in the fact that you are continually reassuring a preclear with Straightwire that he is in contact with his past and that his past is real, and this may be its most valuable use. You are not telling him this as a positive suggestion; you are simply insisting that he remember, and you are telling him that he can remember. You as a human being are giving him as a human being permission to remember, and that permission has many times been refused him. So he starts to remember, and the moment he does, his sense of reality will go up because he is in better communication with his own past. Then he will start to get better agreement between his mind and his body, which have been in disagreement for some time.

That is the way this works, and no matter how hard you have to slug or how long it takes, you can improve a case by picking up any one of these lines on the level of painful emotion.

Painful emotion can be worry; it can be fright, fear, grief or apathy. So you had better realize that you are not going after one specific commodity. You are not trying to make this preclear cry all in a morning. You are trying to pick up the painful emotion on the case.

Painful emotion could be specifically defined as any reverse polarity on affinity. Affinity below a certain level has a reverse polarity which is out of phase with the best interests of the individual or his ability to enjoy himself. He gets out of phase with himself, and the lower it is on the scale, the more out of phase it is. Then when he gets clear down to the bottom of the scale you could say that it's 180 degrees out, and he cancels himself and so he is dead.

But all through his life when things die around him and he loses things around him and so forth, he more closely approaches 180 degrees reversed phase. When that happens on an object, that object becomes occluded. As an analogy, let's take Polaroid glasses. These have a number of minute lines. Someone found out that by cutting tiny parallel lines on a piece of glass, the glass would accept only those light waves which were exactly aligned; so it acted as a screen for light waves and that is polarized light.

If you take one set that is oriented one way and another set that is 90 degrees different, they cancel each other out. So, if you have two sets in alignment and start turning them, the light is bent and has more and more trouble passing through, and glass which is evidently perfectly transparent suddenly goes blind. No light can get through. This is not a departure from the subject, because you are looking for occluded areas on the track.

When affinity, agreement or communication starts going that much out of phase, there will be occlusions on the perceptics and you had better bring them back into phase again. The way you do that is to start knocking out the reversals, and the person's tone on that particular subject will rise.

By getting a person's tone to rise on enough subjects, his general tone as a whole starts up the line. You are actually doing a job of pulling a person up by his bootstraps. You are trying to raise his reality level on one subject, object or moment; or if you can't do that, you are trying to raise his affinity on a particular subject.

One of these things exists for every subject or object he has ever run into in his life. So you can pick up any subject or object that he has run into and work on that, raising each one a little bit. Just with Straightwire you could, for example, finally clear up the subject of barking one's shins. You could clear up the subject of sneezing because of smelling a woman's powder puff. It doesn't matter what you pick up.

If the person is out of affinity with a powder puff or with things which hit his shins, he is going out of communication with big theta on these subjects and he is getting occlusions. These things are dangerous to him so he closes down perception. He was trying to affect them and they turned around and affected him. Something dangerous came up a particular channel on these subjects, so he decided that the best thing to do was to shut it off.

We shut something off in ratio to the amount of danger which it poses to us. We get a perception on this thing, and although we may know about it and may think about this particular channel, we can't see it. We say that a particular thing is really dangerous. We don't want anything to do with it. We are not going to look at it or have anything to do with it, because the instant we perceive it we go into communication with it and the last time we did that it kicked our shins, so to the devil with this thing!

Therefore, there are difficulties in shutting off any of these lines. If one shuts off and gets occluded enough on anything that runs into one's shins, it is almost certain that one is going to go on barking his shins wholesale. It is a highly illogical action. But what is illogical is the disharmony in thought. Thought is not running smoothly along that line, so you get illogic.

When a person goes out of communication with all of these objects, the auditor's job is to start putting the fellow back into communication. One point, one object, one thing, one person, one type of people, one subject, one thing after another—he can pick these things up and start putting them into communication.

One does not go on forever doing this. He just wants this preclear's sense of reality up to a high enough point so that he can go down the track and contact engrams. But here is this poor person and, as far as he is concerned, even a table is out of communication to him. He has sealed the whole thing off. He has said, "These things aren't real. Nothing is real in the world. I'm not real. It's all dangerous. I don't want to have anything to do with these things anymore."

And the auditor is saying, "Let's go right to the heart of this whole trouble now and run out the damnedest, toughest engram that's going to kick your teeth in." Do you think he is going to do it? It is absolutely impossible.

That is why, when you pick up these cases that are very poorly in contact, you very often have to fight like the devil before he gets there.

It so happens that by various computations and by the mechanics of Standard Procedure you might be able to throw this person square into the engram that has him latched up on the track, merely by asking the file clerk to put him there. And he will run this thing out. It is so confoundedly painful, it is so shocking to him, and it so alters all the reality which he has had before that he has to agree with it. He has got something there. He can do something about it, and he hooks his reality on to Dianetics. The world doesn't become more real to him, but here is this subject with which he can be in agreement. So he will work in this field and go on up the line, and at a certain point he will suddenly start to find the real world materializing. But his point of entrance into the real world is Dianetics.

Firstly, you as a human being have to reach him, and then you have to reach him with your subject. Then when you have reached him with your subject, you have to reach him with your skill and put him in contact with the actuality of what he has within him. Once you put him in contact with that, he will run from there on out. Sometimes you get one of these cases of “I don’t know; I can’t tell; it doesn’t seem real; I can’t believe it anyway,” who doesn’t talk to you or believe in you. He doesn’t believe in anything, and life is pretty horrible. Start questioning this preclear and you will find life is pretty horrible.

I ran into someone who was terrifically projected. Everything was unreal. He was sick all the time and he was out of affinity with everything. He was also out of communication with everything, but he was trying to communicate in some line down toward things and toward people.

Nobody ever shuts off his communication lines completely unless he is either catatonic or dead. Complete communication shut-off is, of course, death.

So you try to pick this person up from death one way or the other. You get him up a little bit with Straightwire, running out locks, and running a little bit of this and that out of the case. Gradually he starts to accept what you have got to give him.

Of course, you give him as much stress as he can take at that time. You don’t have to adjudicate it because his body is going to tell you how much stress it can take. You give him all he can take in the way of an engram. He does his own modulating on the subject. This preclear might only be able to take the time he got spanked when he was five years of age.

Mechanically you can bypass a lot of this material with Standard Procedure, but I am talking about lifting difficult cases. A person keeps coming up the scale on subjects, objects, people, past life and so on. Gradually you pick up enough of those and the overall average of having picked them up will cause his own tone scale to start up.

The whole tone scale might be said to be the aggregate of all of the tone scales on little subjects in life. If you took readings on each one of these subjects in his whole existence and averaged it out, you would have the person’s whole tone scale.

So the best thing to do is to go back and try to list some of these major points that you can reach in his life and lift them up individually, and then lift up the whole individual, and in such a way you will finally get him into processing. But you won’t get him into processing by saying “All right, repeat ‘I don’t know.’ Repeat ‘It doesn’t seem real.’ Repeat ‘I don’t believe it.’ Repeat ‘I’m skeptical.’”

Say, “Well, let’s see. Do you like your wife?”

“Yes,” he says rather quietly and gravely.

“Did she ever tell you to be quiet or anything like that?”

“Yes.”

“When was the last time she said something like this?”

“Last Tuesday.” Right away, you are working on one object in his life, and you are picking up his tone on that subject.

Pick that one up and then go into other things in his life, and straightwire him on trying to find wherever he broke off affinity, communication or agreement with anything under the sun, moon or stars. You will eventually bring him up to a point where his own tone scale is such that he can run engrams. You don’t have to worry about him being in his own valence, because he will go into his own valence as soon as he finds out he is there. Most people walk around

and don't know they are there. They know they are there as Aunt Agnes, and they know they are there as Uncle Bill, but not as themselves.

I hope now that you have some understanding of how lightly you can go about this and approach results. And I hope I have helped you to enter some of these highly resistive cases. It takes patience. It takes a lot of endurance. It takes a lot of skill. But the things which I have told you here are actually the backbone of all the tools you are using in Dianetics.