

## STANDARD PROCESS OF 88 - LECTURE I

A lecture given on  
7 August 1952

I've given you a Straightwire process.

What I am giving you here is used by the auditor on a preclear or is used by the preclear on himself.

If you will take the salient points on 88 Straightwire, and write them down and go over them and over them and over them and over them . . .

If you will go over these points and pick up every single incident that you can find wherein you've tried to control people on the level of aesthetics, where you have tried to control people in general, where you've tried to make people know, where you've tried — and this is very important — to make people stand still and stop moving; and when you've tried to make people start moving when they were standing still. If you'll just go over these sensations — over them and over them and over them and over them — the first thing you know, you'll get this effect: All of a sudden you'll be standing back of yourself.

Now, I won't tell you how long it will take you, because that very definitely depends on how much you apply yourself to it and how honest you are in trying to find them.

But you just get the concept of doing that. You don't even have to find the incident. You get the concept and the concept will find the incident for you.

You get the concept of controlling — of trying to make somebody follow the field of art. Just get the concept "I'm going to make somebody be an artist." "How would I feel if I made somebody be an artist? Well, let's see, how would I feel if I made somebody stick to his painting or stick to his writing or something of the sort? How would I feel? What would be the concept of making somebody do that?" And you think about it for a moment and you think about it and all of a sudden you say to yourself, "Yeah, Agnes. Huh! Yeah, I was in — I was in high school." And these incidents will start to turn up.

You feel this concept; you get the concept. Now you can get the concept in reverse. You can get somebody trying to control your arts or criticize you artistically or turn aside things which you think are pretty — just try and get that, back and forth — this concept.

Get the concept of actually putting out a force wave to make somebody know, to make somebody understand, to make somebody be. How would you feel if you started to make somebody be? You wanted somebody to be. Just what's the concept of making somebody be? And you feel this concept. And the next thing you know — ptock! — somebody will turn up. Well, that's Concept Running. You keep running that material in that fashion . . . All this, by the way, is going to be part of a book I'm writing at the moment, which will be out when I'm darn good and ready. (audience laughter)

But also, some of it will be the subject of articles in the new magazine Scientology, and this will also be in an early issue.

There is your Straightwire technique.

Now, getting somebody to stand still, or getting somebody to move when they're standing still, takes the locks off of the heavy process. So when you run this heavy process, alternate it with some Straightwire, because all of a sudden you'll start to feel in this incident, "Oh, my God, I'm going to spin; I — I just know I am going to take off in the next couple of seconds." You just tap yourself on the shoulder and say, "Steady down, old boy. Now, when did you

make somebody stand still?" "When did you try to make somebody turn around?" "When did you try to make somebody move who was standing still?" "When did you try to control somebody to make them write a letter?" "When did you try to control somebody this way, that way, the other way?" "Now, when did you try to make somebody think something was beautiful?" and so on. All of a sudden you'll come right on up with the type of incident which I'm going to give you now.

In other words, that's a Straightwire and, actually, the bulk of this will be done by auditors. And when you're running this heavy processing, it's a good thing to have a check on a machine with an auditor once in a while. But you can run an awful lot of this stuff by yourself, if you really know what you're doing.

This is the first heavy process which could be self-processed. And so far, there have been no casualties. (audience laughter)

Okay. Heavy processing of 88 is known as Black and White. This is the simplest thing that you ever did. It is handling more TNT and nitroglycerin per square inch than you'll care to do for more than six or eight hours a day.

But you'll find yourself once in a while starting to run this when you're off by yourself or when you don't want to run it. You're trying to get some work done and you insist on processing, and you try to get some work done and you've got a headache and you insist on processing, and you've got to get this work done, but you keep on process. Well, when that sort of thing starts in, normally in the past, well, a fellow just kept on spinning and that was that.

Well, fortunately, all you've got to do when you get impatient about this thing is just run the Straightwire which I have given you.

You say, "Ah, I don't want to. . ." You keep running this white streak And the devil with that white streak. Well, just the first thing that comes to your mind: "How about controlling somebody and make them do this and keeping somebody from doing that" and so on.

All of a sudden, you'll strike something that's quite real to you — an incident. You'll hit that one, you'll hit another incident, you hit another incident, and the next thing you know, you're in present time and the whole thing has clipped out — until the next moment when you see a white streak.

Now, you understand that there's a certain difficulty in processing a thetan with a splinter in the middle of the field. Here's your field. And if you were a thetan, the best way to process this is put your MEST body down on the couch and go on over in the corner and run this stuff out, see?

And if somebody comes in and you're sitting — and your MEST body is sitting on the couch, and they say to the MEST body on the couch, "Dear, why don't you come to dinner?" why, just remember that — to run some Straightwire a little bit and run out that complete shock, and reach over and take hold of the motor controls and send this thing in to dinner. And make polite conversation and go through the motions and so forth.

The easiest way to do it . . . And by the way, people hearing this for the first time probably think I'm completely mad. You know if I couldn't show this to you in a couple of hours of auditing or if I couldn't show this to you on an E-Meter or if it didn't click with you very well, you know, I never would dare to come out with this stuff. As a matter of fact, I never came out with it until I was fairly sure that I could demonstrate it to people.

But this business about a past life or a fellow dying in the year 1720, well, that's highly open to question for the good reason that it has locks on it. Every time the fellow read about somebody being killed in the revolution . . . He starts to run getting killed in the American

RevoluS tion and this lock comes up that he read in a book, see? The book is an aesthetic, and it'll really hang up these deaths. The more you read about them, the more aesthetic it is. How brave it was for this dear boy to plant the standard again on Mount Sumter.

And maybe you planted a standard sometime or other and the standard was quite pretty, but you didn't think so at the time because you had your guts blown out with grapeshot at the time. And it made quite a somatic, which is — now gives you indigestion.

Well, you try to tell people about this, see? You try to tell people about this and they look at you and they know darn well they haven't lived before; this MEST body hasn't lived before. You see, they think of themselves as their MEST body, and they don't think their own track has any validity.

So they say, "I know this body wasn't — this body was born in 1915, and they — it's got a birth certificate. And so there!" So you don't get anyplace with it, because you have to have the preconcept and it doesn't prove itself out in the first place.

So you're up against a difficulty right away when you start running heavy processing with a theta body in the field, because the theta body magnifies the somatics. So here's this theta body — pardon me, this MEST body in the theta field. Here's the thing in here. Of course, your — the engrams that you're running, you're going to start to run these incidents out and if you just had a theta body to run them on, you could go ahead and blow them up as you come up the line. You come up the line, it's very easy to run an incident without a MEST body around, because you look at the incident and you say, "Poof ! Bang!" and it'll blow up — nice and violent! And then you run out the blowup, and that's all there is to it.

You just put enough attention units at any facsimile that's got vio fence in it and it'll explode. You know death shock? You know, a person puts out an awful lot of energy at death. You've heard a lot about this. Well, if the fellow has any facsimiles sitting around here, he puts out this big death shock bzzzzzt! and of course, it'll hit his facsimiles, and of course, everything goes into reaction on the facsimiles simultaneously and it's just like an explosion. They go boom!

In blanketing, that's very interesting, because you blanket somebody who dies and there they are — they die, and they start to explode. And then they pull themselves in and that blows up whatever facsimile's in restimulation — explodes it, really. So you don't like the explosion, so you come in on them, bang! like this to hold them, and that blows up the rest of their facsimiles. And it's very uncomfortable and gives people anxiety stomachs, and they have to take magnesium tablets and things.

That's the source of an anxiety stomach, by the way. And if you don't believe it, get somebody with an anxiety stomach and try to cure it any way you want to, until you say, "Get the idea of going over the top of somebody, settling down and they blow up." All of a sudden, he'll run the thing out.

So, you understand that you'll get somatics in the MEST body by running these incidents [tapping on blackboard] this way. Nevertheless, it's very desirable, because occasionally there's something wrong with the MEST body — you want to hang on to a MEST body, you want a MEST body, it's fashionable, there's a fad on about it or something like that — you would run it.

And what do you run? Do you have to accept the premise of whole track? Do you have to accept the premise of a theta being? Do you have to accept any premise at all? No, you don't. You don't care anything about that; you don't have to tell a preclear anything about that. All you do is run the white spots. This is fascinating, it's fascinating. You don't even have to know anything about the behavior of these things.

An individual can shut his eyes and he can look around, and he can get an idea that there's a certain area, there's a little area of white. In some people it's quite plain, some people it seems rather imaginary. And he gets this little area of white. Well, you just ask him "How do you get that area white now? Okay. Now, what do you do to turn it whiter, to make it more white?"

And he'll say, "Well, I put my attention over here. Yeah, yeah, and it gets whiter. Well! "

"Now what do you do to make it whiter?"

Well, I sort of have to — let's see, I pull in my back like that. Yeah, and it gets whiter. Yeah."

And it's a big gag, see; he doesn't know what's going to happen to him. (audience laughter) You say, "Get — it's going to get whiter now. Now what do you have to do to turn it real white?"

"Well, I have to pull in my back and hunch my spine. Say, it gets white all over this side now. Gee — ouch!" There you go! You're off to the races. He saw something turn just a little bit black for a minute and that was the somatic coming through.

Now you tell him, "Now look, you don't want these somatics. The best way not to have these somatics is turn it all white, all around here. Where do you have to put your attention to get it all white?" And he says, "All right, you put your — I have to put my attention . . . I don't know, it's funny."

And this is true, by the way He puts his attention at a certain spot, the center of a certain area. He puts his attention in the center of it and if he can hold his attention in the — he tries to put his attention in it and his attention slides off, and he puts his attention here and it slides off here. He hasn't found the center of it yet. All of a sudden, he says — there, he's got his attention right there. He's holding it just fine. And he says, "Yeah, it all turns white. Ow!" There he goes again.

Now you say, "Look, hold your attention in the center of it there. That's right, get it all white."

"Oh, it's running fine now," he says. "Yeah, I've got it all white. Gee, that's — that's better. That . . . Ow!"

Now you say, "What happened? Did the little spot turn black?"

"Yeah," he says, "it's turned black all over on this side."

Well, if you want to teach him a good lesson, let him put his attention over there in the black, because then he gets a hung-up somatic. All of a sudden his jaw gets crushed and stays that way. And he puts his attention on this black, and as long as his attention is on the black and he doesn't turn the rest of it white, he's got a chronic somatic.

These chronic somatics pass for toothache; they pass for arthritis; they pass for bad eyes; they pass for headaches, for migraines; they pass for rheumatism; they pass for anxiety stomachs. Oh, just anything that can happen to a MEST body is held in place with one of these darn facsimiles, with the person's attention on the black.

And I'll tell you why the person's attention goes into the black here

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in a minute.

But you say, “All right. Now you say your jaw hurts you? Well, where do you have to put your attention to turn everything white again?”

And he’s very nervous about it. He says, “If I put my attention over there, it’ll hit me!”

And you say, “Well, don’t worry about that. Put your attention over there.”

“Well,” he says, “you know, nothing like this has ever happened to me before!”

“Well, that’s all right. Put your attention over there.”

“Well, it’ll hit me. It’s — I’m scared! I’m scared.”

All fear is, is simply a flow, a dispersal of energy. That’s all. And whenever a person gets a large dispersal of energy that’s going on, he’s feeling — very often feels the emotion of fear. The emotion of fear and dispersal of energy are one and the same thing, because the dispersal of energy makes him feel like he wants to run away. And it — everybody knows that when you run away you’re afraid. And that is the emotion of fear, is the dispersal of energy.

So it’ll be quite common for your preclear or you, if you’re processing yourself, to suddenly feel afraid. Well, all you have to do is remember that that fear is not a fear of anything at all. None of these things are going to collapse and blow you up. Oh yes, occasionally you get a little shock — pow! — like blowing up a light bulb in your face or something like that. Sometimes it’s quite sharp. It’s actually an electrical shock; you’ve just fed too much juice to this facsimile.

Occasionally after you’ve run this for a little while, you start to go to sleep at night, you’ll be lying down there very comfortable and everything else, and all of a sudden — pow! And you say, “I wonder what that was.”

Well, all during the session that you were running yourself, there was an area over here, another facsimile that you weren’t running at all, and it was just getting charged up beautifully. And you wouldn’t pay any attention to it; you were avoiding it. You didn’t tell yourself or tell an auditor that there was a black spot there all the time you were processing yourself. And when you relaxed, you had run across it enough so that it actually dispersed. Minor shock — you’d get it maybe off of a small flashlight battery or something; it isn’t anything at all. But it’s a shock.

So you can expect one of those once in a while. And a person becomes afraid. They become afraid that this thing, if they ran it, it’ll kill them. They know that if they put their attention out there ten feet to that spot, that at that moment they’ll die. And they’ll put their attention out there very gingerly. (pause) Pow! Nothing happens — “Ow!” Just about that fast, because what they’ve done is get their attention up there, and they’ve — second they put their attention on the center of any of these dispersal points, it’ll start to radiate.

I’ll tell you why all this takes place in a moment. But you get this dispersal, you get this flow, and the only thing you do in this whole process from beginning to end is ask the person “What do you have to do to turn it white?”

The person will say, “It’s getting blue over on this side.”

“What do you have to do to turn it back white?”

They’ll say, “I don’t know. Crane in my neck a little bit,” or so on, or “I’ve got to put my attention in a little deeper out here.” And it’ll just run. And these incidents will just run and run and run and run and run, hour in and hour out.

Keep them white. If you want to stop them from running, let your attention flop over into the black — avoid the white — and they'll stop right there. Now, you put a person on an E-Meter, you can tell whether or not they're in the white or have flashed over into the black. The second that an area starts to turn black in their vicinity, the E-Meter will stick — just rrruhh! And you say, "There's a black area, isn't there?"

And they say, "How'd you know?"

You say, "Well, all right. Where do you have to put your attention now to turn that area white?"

And they'll say, "Hm, yeah." Your E-Meter starts going [marking on blackboard] right on up the scale; starts riding right on up the scale, right on up the scale.

All of a sudden it comes . . . You've had to tune it back all the time; all of a sudden it sticks. And you say, aNow what? What turned black now?t

"Oh, this — this whole side — black!"

"Well, where do you put your atten ."

"Well, I've got to put my attention out here to keep this one run ning. But when I put my attention out here to keep this one running, this one turns black!"

"Well, why don't you put your attention here and here?"

"Oh. All right."

"Look, one of these sides is running reverse to the other one!" he'll say. "There's one running this way, and this one's running this way! And how do I put my atten ."

You say, "Don't worry about it. Get your attention out to the center of the unit here and the center of it here, and they'll both run." Ptock

"Yeah, so they do." They'll both run.

Or if he finds it absolutely impossible to run this side too, what the dickens — run half of the engram. Just run this side. Turn this side white and keep this side turned white. Of course, you get some lovely somatics right about here, out here. This shouldn't happen to a dog! But it's easier for him to do it, why, let him try; put their attention out here.

Now, if they got this one run out for a while, then let them run this one for a while. And this one will turn on and this will turn black. I'll show you why that is, too.

All right. Your E-Meter will keep on dispersing, dispersing; a rise, rise, rise, rise, rise, and then stick again. And then all of a sudden it'll go flick, troop! flick, mmmp! and you say, "You got the somatic, didn't you?"

And they say, "How'd you know?" The E-Meter registers exactly what's happening. You can read every somatic; you can read every time the area went black. You know exactly what your preclear is doing. And mark this well A stuck needle is simply a person who isn't looking into any of the white of the engrams in which he's immediately associated.

*Female voice: What — what was it?*

He isn't looking into any of the white of engrams in which he's surrounded.

These facsimiles — he's surrounded with facsimiles all the time. There's some facsimiles in present time all the time, or he wouldn't be on a MEST body. He's always got one there and if his needle is stuck, it means he's also occluded. And you want to unstick that needle, just ask him, "What do you do to turn the field around you white?"

And he said, "Oh, I couldn't. It's just all black!"

"Well, come on, is there any white anywhere?"

"No! "

"Nowhere ?"

"Well, the back of my right leg."

"All right. What do you do to turn it white?"

"Well, it's already white."

"Well, put your attention on it."

"Yeah."

"Well, what do you have to do to turn the whole leg white?"

"Well, just put my attention back a little bit."

"Well, what do you have to do to turn both legs white?"

"Well, just back further. It keeps sliding off back there. Oh, no — well, I put my attention on a point just under me and everything turns white all the way around me." All of a sudden your needle moves on up. He's no longer a stuck needle and he's no longer occluded. This is occlusion.

Now, once in a while he finds it utterly impossible. He says, "I can't turn anything white. I just can't do anything."

You don't have to worry about telling him, "It's an overt act, it's a motivator." You don't have to worry about that, because he'll find out after a while that he's been sitting there all this time and he's been pulling this all in to a center, here. He's been pulling everything into a center. And as long as he keeps his attention on that center and pulls in, everything turns white. And all of a sudden he does that and it's black. He's run an incoming wave too long.

You say, "What do you have to do to turn it all white again?"

He'll study (you don't even have to give him a hint) — he'll study and he'll study and all of a sudden he'll say, just like he's thought it up, brand-new idea, "I push out." And he'll start pushing out in all directions.

"No, if I put out to the front here. . . And something out there turns white. Yeah!" And he turns this thing white out — "It's a person, ha-ha! Yeah. You know, I don't feel good."

"Well, go on. Turn that person whiter. How do you make it whiter?"

"You know, I'm doing something to that person. I don't know what I'm doing, but I'm doing something to that person."

"Yeah?"

“Ow!”

You’ve got your overt act. And [marking on blackboard] you can run dispersal, dispersal, dispersal on an overt act. But he’ll find this out for himself. He’ll find out sooner or later. He runs all this to white around him, he’s got to run some white now out there. He’s got to run some thing happening to somebody else.

You don’t have to tell him what incident he’s in; you don’t have to check it on an E-Meter or anything of the sort. Sooner or later he’s going to want to check it on the E-Meter, because he’s going to say, “You know what I just saw? I just saw - hu-hu-hu-hu-hu-hu-hu - a fellow in a hood, and he’s standing there and I’m between two red-hot posts! That never happened to me in this life! When did it happen to me?” He’s going to be very upset.

And if you kept saying, “Well now, look, it’s just a hallucination,” or “This is birth,” he’ll spin. He’ll spin but quick.

The only thing to do with him is, is to tell him, “Well, you don’t have to accept anything. Look at it on an E-Meter if you want to. When did this happen?” And you check it up on an E-Meter: It happened about six thousand years ago and it’s a between-lives incident. Yeah. He won’t spin then. He’ll be very puzzled.

But if you had tried to foist it off on him on the basis “Now look, you’re just an electronic field and you’re running aberrations in through this field and it’s a curvature of light as it goes through the Einstein theory because the left-hand side of the occipital often generates . . .” He’s going to go really loop on you; because the whole substance of a heavy force wave, such as being thrown at him, is [tapping on blackboard] acan’t trust,” acan’t believe,” invalidated 100 percent,” “I am not,” “I know not.” And if onto all of this pile of heavy force waves you add the fact of fit is not what it really is,” bang! — you could really knock him.

This is why when you invalidate a past life on an individual, he’ll get awfully spinnny. And sometimes a person who has wide-open perceptics can run a past death or something of the sort and go out and tell somebody about it and they say, “Oh, I didn’t sa — zzzht,” and all of a sudden, boom! he shuts off and he won’t have any perceptions after that. What you’ve done is thrown him back into an electronic incident. And that’s what we’re running.

Now, we’re looking for the basic — what’s the most basic thing that you can run? Well, it would be things that happened to the theta being. We want incidents which, when run, will clear up the hundreds of thousands, the billions of pain engrams that are on a case. And the search has been to locate the incidents which are most capable of running off what we have commonly been running as locks.

Now, maybe there are as many as fifty of these electronic incidents on a case. Maybe sixty, seventy-five. But what’s that mean? It means a maximum, all the way up to a Cleared Theta Clear, of fifty, sixty, seventy-five, a hundred incidents total. Well now, any case had on it two or three hundred engrams in one lifetime. And you start multiplying that by lifetimes, you’ve really got yourself a hatfull of incidents, and it took a lot of time to run.

But the beautiful part about these electronic incidents is they start out slow.

Boy, some — you want to know what apathy is, you ought to run some of this stuff. What’s apathy? (thump) MEST universe And it’ll run darn near as heavy as trying to stand up here and erase a board.

*Female voice: Yeah?*

Yeah. And fortunately it will run out.



*Female voice: How long?*

Oh, yes, it'll run.

*Female voice: How long will that one be?*

Well, it all depends on how apathetic you got in the incident.

*Female voice: Oh, that's just — surprises.*

One case, I ran out, evidently, all the apathy there was on the whole track. Because apathy, you see, is timeless; it's — just goes on forever. And I kept running apathy on this case, and this case just wouldn't tell me anything more about it, because it was too apathetic about it. I'd get them out of session, you know, and they'd be bright and cheerful. And every time I put them back into session again — bong! And we rust ran al know not."

The way I got them there in the first place was run: "Run the sen sation of knowing not," "Run the sensation of not being." And the next thing you know, there they were in apathy, and it was just like trying to erase this stage. And they ran for twenty-five hours on nothing but apathy, and it was like running so much glue. It was like trying to go for a boat ride in glue. Just couldn't make it.

But you know, after twenty-five hours, evidently all the apathy there was on the case was connected to all the apathy there was on the case; it was evidently jammed on the track. And I didn't find any more apathy. I haven't been able to find any more apathy on that case; it's all gone.

We run now, occasionally, the concept of not knowing and the concept of being invalidated, but it's not apathy. Now, apathy is just "chug." So it's pretty heavy, pretty heavy type of incident.

What's it take to aberrate a theta being?

Well, it takes awful heavy force — terrific kilowattage — and it takes electronics. It takes electricity, electronics. And it's wonderful that you can take any preclear and you'll find one of two conditions existing (1) they cannot find, or even begin to find, anything white. But the second you start directing their attention and say, "Now, can't you find just a little something white around there?"

"Hhh, no," they say, "no, no, I can't."

And you say, "Well, now just try it a little bit."

"No!"

Well, that case has too many locks on it. But what are the locks on? The locks are on agreeing and trying to disagree with force waves. And the locks on trying to agree . . . What is agreement?

Here's this theta being and here's incoming waves, [tapping on blackboard] they're heading this way, heading this way. All right, here's this person. This person, you'd say, quite commonly would be an apathetic person. All right, all these waves, they're coming right through this person; he's agreeing, he's agreeing, he's agreeing, he's agreeing, he's agreemg.

He doesn't agree at all, actually. Somebody walks up to him and says something to him, he agrees, he agrees, he agrees, he agrees. Well, it's just all incoming waves — incoming, incoming. And you just take this person, and you run them on 88 Straightwire as I gave you before. Or you just give them the sensation — if you want to run into Black and White

straight — just give them the sensation of “trying to keep from agreeing,” “trying to agree,” “finding it impossible to agree.” Then the waves are kind of all confused. And what they do is run the concept of confusion. So you get that concept, confusion: the waves coming in too random; they can’t agree. They would if they could, but they can’t! And then getting the waves coming through, the waves coming through, and they’ll get this very — a sensation of agreeing, because their waves are being channeled by other waves. And then “Get the sensation of trying to hold these waves off.”

And, my God, people will turn off of this case just by the ton: people, people, people, people, people, people. People talking to them, people doing this, people doing that, people doing . . . All of a sudden these people start to show up. And they say, “You know, that’s the most peculiar thing, but here’s a tricycle I owned and here’s this incident and that incident.” And all of a sudden they’ve got a whole track full of incidents. They didn’t have them before. And the way you get that is just run this agreement.

But the funny part happens — is after they’ve run this for a short time, they can find white. And if you keep them at it, they can run it. But remember that that person was pretty bad off, so make sure you run the other Straightwire type: Trying to hold people,” “trying to control people,” Trying to make things beautiful for people,” Trying . . .” Bom, bom.

And so, this Black and White is actually — what they are, are a string of incidents where the theta body is implanted with electronic waves, that’s all. They just throw the most interesting assortment of waves of various kinds.

Now, the essence of this is this: An electronic wave is visible to a thetan, very visible — an electronic wave. So what you’re doing, you can explain it very simply this way: When they’re putting their attention and turning everything white, they’re looking at the aberrative material. But when they flick their attention over into the black — of course, their attention goes into the black easily, because they’re trying to escape that electronic flow. So what do they do? They take their attention off of it and stick it over here someplace. They’re trying to lay aside this engram. It hangs them up to do this.

Their attention goes very easily into the black. It is very easy to avoid this and look at the black, because that’s relaxing. There’ll be some somatics along with it that manifest themselves as arthritis or something of the sort, but it’s much easier to keep on looking at the black.

Furthermore, there’s a mechanical thing: If they don’t put their attention exactly where it has to be put in the dispersals of the white, their attention flicks off and flies into the black. Why? Because they’ve hit an electronic burst. And when you turn things white, you are looking, then, at an electronic implant 100 percent — it’s all white. And when it starts to turn black or gray around the edges and their attention goes off into the black, they are simply letting their attention slide out of the incident and come up here to a comfortable point. And, of course, the second they do that, the incident doesn’t run anymore.

In order to get the incident cleaned up, you’ve got to let it run out. The incidents run out practically automatically as long as the pc forces his attention into the center of the dispersals where. . . And all you had to do was ask him “Where do you put your attention in order to make this thing run?” And he’ll fish around and fish around and finally he’ll find it.

And it’s very simple — you don’t have to think much about implosions or explosions or dispersing waves or things collapsing on you or anything else. You don’t have to do that, because you’re going to be able to find some point where it’ll turn everything white, and just hold your attention on that.

Now, remember, when you run that — that’s Black and White — remember that this little wave of aesthetics is the only thing that can tie it up to theta, is that first one-over-infinity aesthetic wave.

As a consequence, every one of these electronic incidents will run out on heavy waves and run out on this waves and that waves. And all of a sudden, the pc will find a type of wave which he won't really think is an important wave at all. It will give him a pleasant sensation. And the somatic and the sensation of that wave hitting makes him feel like porcelain — it's white porcelain. It makes him feel very frail and very packed and so on. That's an aesthetic wave which has been fed into the electronic incident, and it's the only thing which holds the incident in suspension.

So you can find this very tiny wave, and he feels very fragile, he feels breakable, almost. It feels very heavy; he can't distinguish that it's a wave. It's just a high-level, hard sensation, sort of. It's all white and so on, all of a sudden. That runs out and the incident goes by the boards because it hasn't got anything else to hold on with.

The only way they could catch a thetan was to lure him with aesthetics. And the only way they could get him to hold on to an incident was pour it in with one of these waves — high level. As a consequence, that high, high wave is very important.

But that's all automatic; you really don't even have to know that. If you just tell the pc to put his at . “Where do you put your attention to turn it all white?”

And he says, “Well, I have to put — well, it's a funny thing, but I have to put my attention down there and up there.” “Well, do it.”

“Okay,” he says. “You know, there's a black spot in my middle,” he says.

“Well, go on, give it your attention out a little bit further there. Can you?”

“Oh, yes. Well, the black spot is gone now. Owwww!” And he'll hit the somatic on the line.

Now, it doesn't matter what somatic a person has, what chronic somatic a person is sporting, it is that incident, and that incident is ready to run simply by asking him to find “Where do you put your attention to make this thing white?” I don't care if they're wearing glasses, have epiglotics, or even have medical terminology! (audience laughter) It's going to run out if they just put their attention on the white.

*Female voice: The center of the white? You said center of the . . .*

Where do you have to look to turn it all white? I didn't say the center.

*Female voice: You didn't?*

*Second female voice: The whole environment white, too?*

Get it as white as you can. Sometimes you can only get it white out to there. That's too bad, because it's very somatic. But, if you can only get it white out to there, you can only get it white out to there. That's all right.

*Second female voice: No, I did get it white. I didn't know that I had to put them all into such white.*

Well, you can put the white clear out to here?

*Second female voice: Yeah, I can!*

You can?

*Second female voice: When I — when I want to.*

When you want to?

*Second female voice: I didn't know!*

Well, go ahead, just do it. Of course, one corner of it will turn kind of blue, and then you have to turn that white and . . .

*Second female voice: Yeah dark — dark blue, dark blue.*

Uh-huh, and — well, then you turn it all white again. That's all there is to it; Black and White running. Just turn it white and keep it that way. And just hold it that way with — by being apathetic, by relaxing, by returning the waves, by pulling them in on you, by anything you have to do — keep it running white.

*Female voice: What about the emotions that come up when you run?*

The what?

*Female voice: The emotions that come up when you run?*

They run off.

*Female voice: Oh, you don't do . . .*

Turn it white. I don't care whether it's an aesthetic. And, by the way, there's a lot of sexual excitement comes off on this thing, because they used sexual. Sexual is a fairly high wave. It's up here around — oh, I don't know. A MEST body can feel it. It's probably — I don't know — 2.5, 3.0. Maybe sexual waves go up to as high as 5.0 on the Tone Scale. I don't know. I never measured one. I'll have to put one on an oscilloscope sometime.

But it's in almost every one of these incidents. They're just going up in bands, as the electronic impulse goes up and down band, it'll cross nearly every one of these emotions, but it's still just a light wave. That's all.

And that's going to be the hardest thing, is trying to explain to people it doesn't matter what the wave is, just turn it white.

And they'll say, "Yes, but!"

"Well, what about it?"

"Well, but I have a pain in the back of my . . ."

You say, "Turn the whole field around you white."

"Well, I know, but I've got a somatic there."

"Well, turn it all white."

That's just the answer to everything.

Now, what do you have to do to turn it white?

Well, sometimes the fellow has to pull in with his head and push out with his chest. And sometimes there are little whirlamagoodgits that seem to want to run this way, and in order to run all of those whirlama goodgits you have to put your attention into a ring around you there. Well, if you have to do that, that's fine. If you have to eat peanuts, hire elephants or

anything else — it doesn't matter what you have to do to turn it white — turn it white, and that's all there is to it. And then keep it turned white for the duration of the session. At the end of the session, why, let it go black again. Run a few locks of making people stand still, trying to control people, trying to make people move when you want them to move, and so on and so on, get a person up in present time, aware of their environment and so forth.

Of course, you can just let their attention go over into the black — flop! — and walk off, and you have actually left them in no worse shape than when you first ran into them. By feeding them some Straightwire, you're just sort of gilding the lily. You're leaving them just like they were. You can just let their — just relax. Say, "Okay. You don't have to put your attention on the white anymore; that's the end of the session." They're in no worse shape than they were in at the beginning of the session, but they might be aware of the fact that there is something wrong with them!

Now, you understand that by running Black and White on an individual, you can run it and run it and run it, and they won't get the sensation of being a theta being. They'll kind of wonder "What in common sense. . . Why is it that every time I run this, I get the feeling of my body disappearing?" Something like that. Or "Every time I run this, I can't understand why it is, but there's an iron post going straight up inside of me, and I know that no iron post could possibly exist inside of me. What is this?"

Well, you can tell them or not. If it's worrying them too much, why, tell them, "Well, all right. It's an iron post."

Sometimes you run into a happy little dream, like somebody has had his genetic entity — the genetic line — the MEST body has been electrocuted or something back down the track; got executed at Sing Sing or something of this sort. (Oh, people pick up the damnedest bodies.) Anyway, you get — one of these electronic incidents will fasten over onto this genetic incident, or a person that's been a lineman or something in a past life and gotten a terrific shock, or even in this life, as a little baby, stuck his finger into a wall socket. And one of these electric incidents comes into — electronic incident comes into full play.

Well, you can monkey with that lock all you want to; nothing's going to happen. I can guarantee nothing's going to happen because there's just — it's just sitting on too much, because all the incidents there are back on the track that really count are electronics.

Now, you don't have to take my word for it that they're electronics or anything else; I just tell you a handy, happy little technique You just turn everything white, and all of your somatics — all of your chronic somatics — run out, disappear and leave you healthy and happy.

*Female voice: How long at a time should you do it? A few hours at a time?*

Well, be sure and take B1 if you're going to do it a few hours at a time — be sure and take B1. You might even take some Stuart's protein hydrolysate, something like this. But don't run this too long, because the reason you have to take proteins and B1 is, is as a theta being you can stand anything, but you're running stuff in which the MEST body is. And you're starting to generate heat and energy from this MEST body, and the somatics and so on, so you have to feed the MEST body something to keep it moting. And that's why you get an assist, and why an assist does some good.

Sometimes you can make a guy run and run and run, and his MEST body after a while gets tired and starts to feed back the sensation of tiredness into the theta field, and when this happens, he feels pretty spinny.

*Female voice: Three hours at a time, would you say? Three hours at a time?*

Oh, not longer than ten hours a day.

*Female voice: No way! (audience laughter)*

You want to get something else done. No, it doesn't matter how long you run it. It just doesn't matter. You . . .

*Female voice: Is there a limit on too little, or would an hour be enough or what?*

Sure.

*Female voice: Oh.*

*Second female voice: Well, can you . . .*

For instance, you get this idea that you can just sit there and turn it all white, and if you do it for ten minutes, that ten minutes isn't long enough, because you'll just get it nicely white . . .

*Male voice: Yes.*

. . . and then you'll just get it to run, and then all of a sudden you drop it. And you'll leave yourself there in a dispersal which you've picked up, kicked up, got nice and running, and then you flicked your attention out. You're going to have a nice somatic.

Or, if you insist on running this stuff around people who are going to distract your attention. You're busy running this, and you're concentrated on all of this and Junior suddenly throws his skates down the stairs. The doorbell rings . . . I mean, eight or ten times a day. It's upsetting, because it takes your attention off important things. Now, you want to run this as an attention fixation and unfixation. Now, all this is, is a fixation — fixing the attention. Once upon a time your intention [attention] got entirely too fixed, or it got entirely too dispersed. And you can run a series of locks off of a case of people suddenly attracting your attention, noises suddenly attracting your attention, or noises or people suddenly dispersing your attention — just fixing attention, dispersing attention, fixing attention, dispersing attention.

Now, you start going through this exercise of "How does it feel to fix your attention?" "How does it feel to fix your attention?" "How does it feel to fix your attention?" and boom! you'll be right in the middle of an electronic incident.

This is simplicity itself. An auditor can sit and monitor an E-Meter (or just run the preclear without one, which isn't too satisfactory) and he can get more darn processing done.

But, you — sooner or later the auditor and the preclear are going to get curious about "Isn't there some way we can speed this up?" or "What is this?" or "What should we expect next?" or "Why is it that every time we try to run into this, one side is black and the other side is white?" "What are these funny little honeycomb compartments that come into the theta being every time? How do you run those?" "What's this thing in the preclear's mouth?"

Well, the funny part of it is, is these are all pattern incidents.

In *What to Audit* revised — and anybody who bought one, by the way, will get a few pages that bring it up-to-date — in *What to Audit* revised, is a full account of your pattern incidents on the track. These are patterned these incidents are. They're very standard.

You can get this preclear running this incident and you can say, "Oh, yeah." You'll get to a point where "Oh, yeah, that's about fifteen hundred years ago. That's a between-lives about fifteen hundred years ago," you say to yourself. And all of a sudden, you know what's coming next. The next thing that comes in is there's three disks intersect — whoosh! whoosh! And if he doesn't put his attention just right on these things, boy, is he going to get confused. And the MEST body's in the road and usually it feels like the MEST body is being

torn to pieces by these disks, and so on. And you know that right after he ran this nice big lumpy feeling, that those disks come in. He'll just be sitting there waiting for the disks.

And he'll say all of a sudden, "Something is tearing my head off."

And you say, "Where do you put your attention to turn it all white again?"

"Oh, I don't know. I don't know. I don't know." Well, sometimes he could fish around for quite a while and you say, "Well, look out in front of you. Do you see any disks?"

"Yeah! How'd you know they were there?"

Well, you can really spook him — you say, "Well, I was one of the crew that did this." (audience laughter) And you'd probably be telling the truth. Anyway. . .

Now, you understand that this incident — this type of incident — is not dependent upon any explanation or anything else; it's just very, very, very good processing. Black and White — keep it white. The funny part of it is, is the locks which come off of it wind up with complete awareness of being a thetan.

But just running these incidents — these white incidents — you could run them for a long, long time without becoming aware of how thoroughly much a thetan you are, in them. Because you've got your MEST body in the road, and it keeps hurting while you're running these things variously, and it keeps dragging your attention back to the MEST body.

And another thing happens is, you can run them, but you — sooner or later you'll become aware that this must be the situation: You've got the terrible locks on top of it of having a lot of bodies to which you've been stuck. And the way to get off of those late bodies is to run this Straightwire. As you run this Straightwire, you'll find out these earlier incidents are opening up more and more and more. It's easier to run them. They run faster, they run faster, they run much faster. And you should actually sit down after a while and plot out your track. Then you'll know what was basic.

There's a couple of incidents that are before MEST universe that are ring tailed snorters. If you've gotten up to the point where you have choice on this sort of thing (you don't have to run too long before you have choice of what incident to run, or you're aware of the fact you're running separate incidents), you ought to run these early ones because they're — the others are locks on them, and you'll run out just that much faster.

There's one called — very early on the track — called the Capper. And it's sort of a hat. And it has a lot of other complications. Well, one of the things this Capper has, it's tight around here and it's very glowing, and it shoots out rays. And there's something that goes bzzz-zzz — zzzzzzt! around, around, around and round and round and around and around here. And a — hoops, these rings move up and down, up and down. And it tells you, oh, how much fun it is to have facsimiles, and so on. It says, "You volunteered. And here you go, and you're supposed to report in at Post 862, and this is the way you are."

There's another one back there on the track, early, where they make you into an oval, a globe, sort of an ellipsoid. And then they shoot the ellipsoid full of all sorts of compartments. And boy, a guy starts running this, and he's running it just beautifully as an ellipsoid. And then all of a sudden, he's a whole stack of boxes, and they're all black and he doesn't know where to put his attention to turn it all white. And some of the boxes are vibrating this way, and some of them are this way, and some of them are this way, and some of them are this way and nrrrrrrrrrwr! "What do I do now?"

And you — he doesn't have to know what he's running, but you should know — this is very early track. Because what they do with him then, they shoot him off about eighteen million or sixty billion miles away and sit him down to cool. And he knows that he's an ellipsoid shape.

And you noticed I'm drawing this shape as an ellipsoid. That's because nearly every time you get into it, you will think of yourself as an ellipsoid. Actually, the shape of your theta being is not ellipsoid; that's tailor-made.

*Male voice: Doesn't have any shape.*

Yeah, that's the big joke.

Now, also, you'll think of it being inside of you and outside of you and a lot of things. So you really should know where this stuff is on the track.

Now, there's one called the Iron Maiden. A lovely incident, lovely incident. You know, the Iron Maiden back in old medieval times, they opened this thing up — it was a standing-up gadget — and they put the guy in there, and it was full of spikes. And they opened these two halves together, and they put the fellow in there and then they closed the doors. Ha! Big joke!

Well, actually, that Iron Maiden in medieval times was a dramatization on an incident which had been dreamed up anywheres about two or three thousand years before, and became quite prominent about three thousand years ago — about 1000, 2000 B.C. And the boys were really using it at that time, and that is the incident of all incidents. That's a lovely incident, because you don't know you've got it. And because it doesn't matter much where you put your attention on it, some part of it insists on staying black.

And that's because all of your attention units are trying to reach out, this whole shell is a retractor shell, and your attention units are being pulled out toward it, but they don't want to reach it. So you keep pulling your attention units back and it keeps pulling your attention out. It pulls you out to it, but you won't go out to it; you keep curving back. So you never get the sensation of touching it and you've got it all the time.

And you know why a pc never gets any somatics in his legs to amount to anything — or if he does, only on one side. It's this Iron Maiden. He's got these sensations. You can right this moment get the sensation of your attention units going out toward a sort of a shell and then coming back in. And you just start tracking that, tracking that. Boy, will it make your legs tired! It feels like you got boots on.

Now, the tricky one on this is, is what — something I want to get to is the whole subject of all these electronic incidents.

Their essence was confusion, on this basis: "If we get this guy confused enough, anything we tell him he'll accept. Therefore, we can control him and he will obey."

That's the theory. That is the theory on which hypnotists run today. Charcot's work, all the way up the line, has essentially stressed "Get the subject confused. Confuse him. Tire his senses, confuse him. And then he will accept anything you give him." The only trouble is, it only works about 5 or 10 percent of the time!

That whole theory is a flop! The whole theory is a flop!

The theory of implanting electronic incidents simply knocked people down Tone Scale; it didn't make them controllable! Glorious! I mean, all of this work invested and it didn't work. Why?

Here's your individual here. [marking on blackboard] Now, let me show you something about one of these incidents. Here is this Iron Maiden again. There's various compartments in here on the Iron Maiden. I won't bother to draw this incident particularly, but this side of it is running vertically — all the flow is this way. But this side of it is running horizontally — all the flow is this way — at the same time.



Now, various levers — currents — were thrown in the thing so that this one then would reverse and run horizontally, and this would run vertically. And then if you got the person over here sideways [marking on blackboard] — well, it's very interesting, the back would run vertically while the front went this way, and then the back would run this way and the front would run this way. And a guy tries to run this out and keep this thing all white, and he doesn't know where to put what. It's wonderful.

There's something very amusing about it, is if you just run out one half of it, you can turn around and run out the other half, if you can't get them both at the same time. But most preclears will eventually master running both sides of them, running opposite directions at the same time and even reversing. And keep it all white and the incident just runs out like hot butter. Nothing to it.

But here was the essence, the philosophy behind this incident: It said, "This individual will now be so confused, because one half of him [marking on blackboard] is running this way, and the other half of him run this way. Therefore, incoming motion is most likely to hit this side, and motion here; so therefore, when we tell him anything, he'll be thoroughly confused and he will do what we say."

Oh, no, he didn't! He just went into a state of not-knowingness, and when you told him something he didn't know, he went into a state of indecision. He didn't know whether to agree with you or disagree with you, so sometimes he agreed with you and sometimes he disagreed with you. And if you want to make an individual completely unreliable, utterly inconstant and unpredictable, just give him one of these incidents. [tapping on blackboard] And there are several incidents on the track that do this. They halve the person up and make one flow run — in other words, they won't let the person mesh. He can't be a unit; therefore, he cannot obey! They wanted somebody very obedient and they thought this was the way to do it. Well, if they wanted somebody very obedient, all they had to do was run it all the way this way or run it all the way this way, and that person thereafter would have been obedient. But they didn't do that; they ran them this way and this way, and it — this person then became confused.

So you say, "All right, Joe, there's a fire burning- down in the next block. Go down and put it out." You say, "Your wife and child are down there."

And he's liable to stand there and look at you, say, "Well, go to the devil. Put it out yourself." There's no reason about it. It was just — happened at that moment that this side was in restimulation, and he decided to disagree. Nobody would answer up to reason now all of a sudden, so they finally sent them down to Earth.

Anyway, the whole theory was to get the person relatively confused, and then into that confusion pound obedience. Well, we could show them a few tricks. We could show them a few tricks. We could show them how to really do it now. And instead, we'll show everybody how to run them out as fast as they're run in. There's no trick to running them out.

This whole technique of Black and White at first simply requires the knowledge that you can put your attention somewhere where it will be steady, and the whole field around you will turn white. If you cannot find any white spots around you or anything like that, get incoming waves of agreeing with them and incoming waves with which you're disagreeing; and incoming waves with which you're agreeing and incoming waves with which you're disagreeing — back and forth, back and forth. And you'll work the pc up the Tone Scale — you come up the Tone Scale to where he can do this — and then run those other locks as Straightwire on controls.

*Female voice: Can you use it on a low-toned person?*

That agreement-disagreement thing?

*Female voice: Or the Black and White?*

Hm, yes. Keep an eye on him. There are easier things you can do for him — a very low-toned person — easier things you can do.

Of course, he might be in the middle of just so much black at the moment that his tone is low and he is low, and then you start running a little bit of electronic incident on him, his tone goes right on up — that might happen. A positive statement couldn't be made on it.

Now, here, then, you don't care anything about this beyond wanting to know how to keep the field white. After a while it would be a good thing to plot the track; get the track well plotted so that you make sure to run out earliest incidents that you can reach. That's about all there is to know about it. Simplest gimmick in the world.

What's it take to aberrate a thetan? It takes a pretty heavy flow.

There is one thing you ought to know about it. Of course, as a person starts to run this, he comes up. . . It's all right when he's in apathy, he won't object. You could kick him off the couch, throw him on the floor, throw him out in front of automobiles — he wouldn't kick.

But the second he starts to come up out of apathy, you're in trouble. That's why psychiatrists only put people in apathy, then they don't get in trouble.

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

So your people start coming up and they get up the Tone Scale just that much and they'll say, "I can't believe it." That is the level of "can't believe it," you see? It's on the Chart of Attitudes. They can't believe it. They don't trust it, it couldn't be happening to them, it must be some thing else, so on, and they'll go on through this whole dramatization. I don't care how many preclears you've got on the couch, they'll go through this dramatization, until they all of a sudden — it clicks with them, finally, "This is invalidation. This strong wave hitting me is invalidating me and this causes this whole sensation of counter-thought and thought of disbelief," and so forth. Because after they run it for a few minutes, it gets lighter and they come up Tone Scale on it, and all of a sudden they just feel kind of strange about it and they'll go on running it. That sensation doesn't bother them anymore.

They hit the next incident . . . By the time they finish this, an incident has come all the way up into the perceptic range — they can see it and feel it and everything — it's way up Tone Scale. They go into the next incident, they'll hit it in apathy or down low someplace, and they keep running it and running it. All of a sudden, bang! "I can't believe it. It couldn't have happened to me." All of a sudden they say, "You know, this sounds familiar." And then they'd run out some more.

Now, in self-processing, you have to know that that manifestation is going to occur. At first you're going to be very happy, you're going to be very happy to run this. You're going to say, "Well, yeah, there it is. Oh, I sure feel apathetic about it, but that's all right. It's running all right; I feel very apathetic and it's all right. It's running." All of a sudden you'll say, "It couldn't have happened to me. Uh-uh. I don't believe a thing." Well, just remember that there is that little bridge that you'll have to cross on the way up, and you just sit there and get the concept of not believing anything.

If you want to really turn one of these things on strong, just get the concept of not knowing and not believing, and just sit there and hold that concept for a short time, and you'll really get your head knocked off with electronic incidents in an awful hurry.

Okay? That is the technique Black and White. It can be used on self-processing, it had better be audited, but it can be audited and selfprocessed both. And a person who is very, very

steady on his own steering wheel could probably process himself right straight through on it all the way.

This is the fastest processing I know. Actually, it's — goes like greased lightning. If you have to take eighty, a hundred, two hundred hours to run out all the electronic incidents there are on the track, well, you've run all the incidents there are to run. And people used to look forward very happily to the fact they'd probably have to run fifteen hundred hours to Clear. Well, don't sigh over the fact that you may have to run a couple hundred now.

But there it is, the process; this process has been tested, it's had the stuffings knocked out of it. Okay, I hope that you can use this data; I hope you will use it in your auditing. There is a specification now, on MEST Clear: certain of these incidents to be run. There are about three kinds of incidents that really have to be off the track before a person has any ability to fly around or feel sane.

*Female voice: When you speak of "plotting the track," do you mean that you approach the particular incident and then knowing that's the incident you're after, start running the Black and White on it?*

Oh, you just run a person — when you plot the track, you just ask them "What's the next incident?" You got an incident — an electronic incident — ready to be run and there's a bop on the thing, and you say, "When did it happen? How many years ago?"

And you finally say, "Is it seven thousand?" It doesn't bop.

"Is it more than seven thousand, a little. . . [gap] . . . five hundred?" you get a bop.

"Is it seventy-six hundred?" You get a real deep drop.

"And what kind of an incident is it? What sort of thing?"

He says, "Well, I have a feeling like it's like this, and so forth."

And you say, "Oh, yes, that's a Halver." Okay.

*Female voice: Oh, you have to find out some of these?*

Oh, if you want to. You can plot the whole track. I mean, I'd hate to go around not knowing who I was or what had happened to me.

*Female voice: Oh.*

I mean, I have an aversion to it. Some people don't; some people like to live one life and be a MEST body. Okay.

When I say — you just should know how many incidents there are on the track. And as a matter of fact, a person very easily, before he's run very many of these things, will put together his whole history. He'll say, all of a sudden, "See, my name is — it sounds like Jake, but it isn't Jake. Geege? It isn't Jesus. Uh — George? No, that's wrong." All of a sudden, if you got him on an E-Meter, the E-Meter will tremble at each one of these, and he'll get his name right. And all of a sudden, zing! He's got his name. His name is Jerrel. Okay, Jerrel. He feels kind of familiar about that. And where did you come from? and how old is he? and where was he before this? and so on.

One of the reasons you should check these on an E-Meter is every once in a while you can start running a second facsimile. That is to say, you run a borrowed bank. There's "borrowings." You borrowed facsimiles back on the track someplace, and you can run

somebody else's facsimiles once in a while. You don't want to do that. It doesn't do you any good.

So you just check it on the E-Meter: "Is this a second facsimile?" and the thing will dive. And "Is this your own?" No. It won't bop. You really know. You know, all the time all you're doing is playing a big game with yourself that you don't know. And the other big game you're playing with yourself is "I've got to have facsimiles."

Theoretically, you should be able to reach back of your left ear, bring out the whole chain of facsimiles, throw them over in the corner with a loud bang, be perfectly Clear, and go on your way rejoicing.

*Male voice: Ron, you have to know that you don't know and remember that you can't remember. Is that right?*

Yeah, that's right. You have to know that you don't know. With this much force hitting a fellow, there is a mechanical aspect to this where he thinks these facsimiles are very important, and where he thinks he thinks with his facsimiles, which is another big joke.

A MEST body thinks with its facsimiles, but a thetan doesn't. A thetan thinks with thought, and a thetan knows. A thetan thinks by pervasion, not with facsimiles.

What you're trying to do is get the thetan off the body and cleaned up so it won't happen to him again. That's all. And so if it does happen to him again, all he has to do is sit down in a quiet corner on Mount Kaaf or someplace and run it out.

*Female voice: Can you start off by running the incidents without knowing them and then . . .*

You don't have to know anything to run these incidents.

*Female voice: They will work without knowing them.*

Yeah, you don't have to know any of them. Pretty soon, you'll get a — rather a thirst to know them, I'm just warning you against this.

You'll say, "That's very interesting, I keep getting my head blown off by this particular somatic. Where the hell is it on the track?"

*Female voice: Oh.*

And you look it up and you find out that it's . . .

You see, people haven't been on this track very long. There was an error on that. These second facsimiles make a person's track look seventy or eighty trillion years long, and it isn't. An old, old, old thetan would be about two hundred thousand years — that would be awfully old. A lot of people have only been around for about fifty thousand, some have been around thirty-five thousand, some have been around twenty thousand, some have been around seven or eight thousand — and already they're in horrible condition. Give them another five hundred years and they won't be. Give them another two hundred years, give some preclears another two years, and they'll be done. And some are done right now.

*Male voice: Do you run into any new ones?*

Incidents? Male voice: No.

*Second male voice: People, thetans.*

Oh, yeah, every once in a while. Very amusing.

Sometimes, by the way, you'll find this kind of a situation appertaining. You'll find somebody who's walking around perfectly comfortable, but you'll find another thetan trying to — hung up and trying to monitor him. And boy, is he confused, is he schizy. He'll have this distinct idea that there's somebody who's trying to interfere with his life; he just gets that feeling every once in a while. Well boy, there sure is!

Yes?

*Female voice: Ron, if you ask whether they are borrowed facsimiles, and you do get a bop, is there something to handle?*

When you get a bop?

*Female voice: Yeah, if you ask whether they are borrowed . . .*

Oh, yeah, if the thing just doesn't blow right that moment, which it should, why, ask the fellow when he picked it up. And then just start counting off the years he picked it up, and you'll finally locate an inci dent known as a "borrowing," and that's described in What to Audit.

Okay, there's nothing much to this. I hope that it has been of ben efit; I've talked an awfully long time. Gee, it's late. And I have, however, given you, actually, the backbone of Technique 88, and this is the first time it has been handed out. And if some of you think you're coming in awfully late and that this material is terribly advanced, there's nobody more surprised around here than some old-time auditors. What we've done here is, all of a sudden I've sort of sneaked up on this one a little bit, and these techniques have been under test, under test, under test because I couldn't believe it was this easy.

A fellow sat — a very good friend of mine — sat in my living room one night while I was running somebody, and he said, "Well, I have seen you audit before; I've seen you kick up an awful lot more fuss in your auditing." But all I was doing was sitting there — pc had his hands on the cans — all I was doing was just sitting there saying, "All right. Mm-hm. Where do you have to put your attention to turn it white? Turned black, didn't it?" Needle stopped, see? "Turned black, didn't it? Well, where do you have to put your attention to turn it white?" All of a sudden, jerk, jerk — the needle goes. "Nice somatic, wasn't it?"

"Yeah! Yeah! Nice somatic." And "Where do you turn it white now?"

That's all I was doing. I was sitting there — I wasn't paying any attention to the pc. I was just sitting there in a relaxed state of mind watching the needle of an E-Meter; the E-Meter was telling me everything the pc was doing. The incident was running, running, running.

The chronic somatics of this pc were running for the first time in hundreds of hours of auditing. I believe that to be the case, that this pc had been audited at least two hundred hours on older techniques, and only occasionally had clipped one of these somatics. But what was I running? I was running the somatics! Oh, very smart, too. Oh, very clever of me to locate exactly where those somatics were and exactly how to run them.

"Where do you put your attention to turn it all white?" And all of a sudden all their chronic somatics start to run. And the horrible pains that turn on and . . . People love this; there's some kind of a masochistic feeling about all this. Some poor preclear has been in processing for just hours and hours, and they never had a somatic. And they start running this Black and White, and boy, it's nothing but solid ouch from one end of the session to the other.

Well, it's lots of fun, and I don't want it to stretch your incredulity, but I hope all of you get into a state of not-knowing, so that you come on up the scale into a state of knowing. And I hope you all find out where you are.

And we're getting together a theta club here before it's too late. We want an Anti-Trap Committee and a Better Working Hours Committee and a Consulting Committee, and actually a small police force to arrest thetans who go around interfering with the bodies of other thetans who belong to the club. (audience laughter) Body Security Committee and so forth.

*Male voice: You want humans?*

Yeah, we want to get this thing pretty well organized and so forth, because we don't want to get it out of control again. Because one thetan could probably do more to wreck this world than we would care to have happen to it right now. Because we're using it for a laboratory, and you know how it is. Okay?

I want to thank you very, very much for your kind attention. I've given you an awful long lecture here tonight; I hope you've got something out of it.

Good night.