

BASIC SUMMARY ON SOP OF TECHNIQUE 8-80

SOP-6A

A lecture given in
October 1952

Today, I'd like to give you the basic summary of standard procedure: Standard Operating Procedure of Technique 8-80 as of—and you can call it October 1952.

This will be quite specific, by the way. You will discover that, much as happened in 1950 when we had the first book but did not have a released Standard Operating Procedure, that it would be possible, before that Standard Operating Procedure was codified, for an auditor to get lost somewhere on the case—lost up this alley of engrams or stuck behind that truck of locks. And an auditor could sit there and look at the case, and like the small boy who'd seen his brother take a girl out several times, and hidden in the back seat, and his brother would pick up a girl and say, "How about a kiss?" And she'd say no, and he'd stop and let her out. And he'd pick up another girl and she'd say no, and stop and let her out.

So the little boy thought this was a pretty good game, so he picked up a little girl in his scooter. And he was going along and he says, "How about a kiss?"

And she says, "Okay."

And he says, "Jeez Christ! What I do now?"

Well, this state of mind, "Gee, what I do now?" has been known to come over an auditor.

Now, it came over auditors most readily back in 1950 on the release of the first book because it could become very confusing. Now, there were so many things you could do. But Standard Operating Procedure to a large degree smoothed this out. You had Step I and if that didn't work you went to Step II, and if that didn't work you went to Step III, I think it was, and then back to Step I—some such arrangement as that. It was very simple. That SOP, by the way, appeared in the English edition and it followed the American edition by about four months. And the confusion in those four months reminded one—well, not quite as bad, but somewhat like Piccadilly Circus at this hour of the day. And the upset occasioned was that many a time a case would simply be abandoned when it was about ready to give.

Now, there's a Standard Operating Procedure on Technique 8-80 that is about as routine as you could possibly want. And if you'll just stay calm and run these steps, one after the other, I guarantee you that nothing but good can accrue—except of course such little matters as the pc going away and not wanting to come back again, and so on. A few tests on this, though, demonstrate that the heart seems to keep on beating anyway, so you needn't worry about it too much. The pc does not want to come back.

Now, this is a one-two-three-four arrangement, and I'll ask you to make a copy of this. We do not have any printed material on it. There is no handout. Nothing. As a matter of fact, this is the first time it's been released, as such.

Step I: You simply ask the preclear to step out of his body. You just ask him to step back of his head. And that's—you might call Positive Exteriorization—[marking on blackboard] Positive Exteriorization technique. If he does this, we'll go to A and we run sympathy, etc., for a body out—and we just get the beautiful sadness of having a body and so forth. Just rote procedure. Anything you can think of that ties him into the body—propitiating the body and so on. That's particularly, run the curves of no-sympathy, sympathy, beingness and so forth. You have him outside and you make him scan through the session every few minutes. You just acclimatize him.

Now, he is either there or just has a concept of being there. If he is simply there, on this positive technique, you just carry on from that.

Now, you run that sympathy, then you, of course, move him into the body and out of the body again. Just get him used to the idea—into the body, out of the body. And when he is nicely stable on this, you'll find that you have to change a lot of postulates. He has to change postulates about what he can do. So that is the next step.

Next step, B. would be, you might say, acclimatize him on moving in and out. Step C is, as I said, the changing of postulates—getting him to change postulates so that he can think and act and see actively, and be various places. That's a whole process itself: can you change this postulate?

He says, "I find I'm thinking very slowly."

"Can you shift a postulate otherwise?"

And he'll find out he's thinking very fast and so forth. In other words, this thing will continue along just on changing postulates.

You go on from there to D, which is reeducation. Now, in the process of reeducation, you merely teach him to be in and out and to perceive at depth and try to move things. And you'll find when he first starts to try to move things, what moves? He does. He won't discover this right away. You'll say, "Well, move this match," and he'll start to push on the match and then after awhile he'll wake up to the fact that the match is getting very far away. He is so used to being moved himself that whenever he touches a NEST object it moves him, you see? And, in other words, NEST imposes time and space on the thetan. Now, you want to drill this until the thetan can impose time and space on IvlEST.

Now, it so happens that in his imposition of time and space on hIEST, certain incidents can be expected to turn up. You run these, with him exteriorized, only to the point where you can find and discharge the ridge. You will definitely get incidents, will come up the second you start to get him to move IvlEST, because he'll all of a sudden get incidents—theta traps. He'll be pinned onto MEST and so forth. And you just do this with Black and White Processing with himself out of the body until you get a ridge. You turn the ridge white and ground it and tell him to throw it away. And you could call this, for your principles here, the process of running and earthing ridges.

Now, you pick all the ridges up out of the body, one right after the other, and throw them out. You locate any quantity of ridges you can find. The technique there: Who does this ridge belong to? You can't get this ridge up, he doesn't want to pick this ridge up, ask him who it belongs to. He'll suddenly find out who it belongs to. He'll tell you.

Another aspect of it is he'll say, "I'd lose control if I ran this ridge." So have him pick up a little tiny bit of it and throw it away.

Now, earthing is simply just that. That's carry it outside the window and dump it on a waterspout or do something with it so that it will ground. Or take it across the room and drop it on the radiator, hook it to a water tap—anything like that will drain the energy out of it.

This is your process. Then, of course, it goes back along the line to, again, reeducation. And you just vary, and I guess Step F had better be alternate D and E. Now, alternate D and E.

The most important ridge in Step E is the back-of-the-head ridge. That's the most important ridge, and you'll find that even an easily exteriorized thetan will have a very difficult time sometimes with the back-of-the-head ridge. For some strange reason he has the concept that it is hung on to a machine somewhere, that there's a machine somewhere that sort of picks up

this wavelength and does things to it. And if you run it with the idea of obeying the machine and not obeying the machine and so forth, you possibly can get a lot of somatics off of it. We won't worry about the reality of this; it's just obviously something is running him, and if he considers that he is running him from that point, why, he doesn't seem to get anywhere much, but if he considers that a machine is running that back-of-the-head ridge—maybe the machine is a long way from here, or something of the sort . . .

You'll see this, by the way, stepped up in sanitariums to a marked degree: people are always claiming in sanitariums that the Western Unions has a wire hooked into the back of their head and they're reading their minds and so forth. Well, you get the point.

Completely aside from any reality on this matter, which we won't worry about, he can get somatics relatively easily on the back-of-the-head ridge by considering that some sort of a machine or exterior determinism is hung in there or hooked in there, which is giving him orders. This makes very sure that he gets the idea of exteriorization of command. You possibly could run this much by saying the back of the head is other-determinism, own-determinism, other-determinism, own-determinism, and so on and so on and so on. Just alternate those two.

But it doesn't seem to be quite as effective as if you say, "All right, let's consider that something is giving you orders from that point. Now, try to keep from obeying the orders." "Try to obey the orders." "Try to keep from obeying them." "Try to obey them," and so forth.

Now, any time during this period, you will find the left and right side of the preclear will alternate and turn black and white. This is simply a matter of improper earthing. You have to ground a preclear right hand to left hand and feet to feet, during such a period. If a pre clear suddenly goes with half his field white—half his head white and half his head black, all through the body and so forth—he's just improperly earthed. That's all there is to it. You'll get an interchange of somatics on the thing.

Use Black and White Processing on blowing ridges. A ridge will not blow if it's black. If it insists on staying black, it obviously belongs to somebody else. And if it belongs to somebody else, you better find out who it belongs to. In the case of the back-of-the-head ridge it seems to respond very, very easily and very, very well if it is apparently owned or dictated by some mechanical means someplace or other. This possibly removes him from an entanglement with people, and so on. But that ridge will give some very wonderful somatics, and it'll blow quite easily if you simply get the idea that a machine is running it. This takes it out of the personality category.

Now, that is Step I. Now, you try to do this with every preclear. You try to do this. This is the first thing you try, and that is continued with: if the preclear is able to simply step out of his head behind himself on command. You'd ask him to get outside, step back of himself, take a look at the back of his head. And he does, and you go on with this technique right here, by rote, one step right after the other. Use Black and White and use the dichotomies.

That's actually—it's any preclear who steps out of his head with Step I, you run it off this way. You could actually stand up a thousand people, all at one crack, and run them on the same process—if that thousand people, each one, will simply step outside the back of his head. If you have a thousand of these cases, you could run them all with the same commands.

Now, I want to impress upon you that there is no virtuosity in this, except maybe the cooing sympathy in your voice, or your invitation to him to play your game, not his. And if he plays your game for a few minutes, why then, he can play a game of his own. That's I: Positive Exteriorization. And the reason it says "positive" there, is because you simply tell him positively to get outside himself, get in back of himself, get in back of his head—positive. Positive command.

So, on this technique you say, "Now get in back of your head," and so on.

And he'll say, "I have some sort of a vague concept that I am there, but I don't think I'm really there." You immediately wash out on this technique, and you go to a quite similar process which is technique II—Roman numeral II.

You just tell him to step outside the back of his head. He steps outside of the back of his head, you go on with technique I; If he doesn't, if he can't at all, if he just has a concept of it, he doesn't know whether he's there or not, if he's upset about it in any way, shape or form, you use, or try to use, technique II. That's very simple, isn't it? I mean, you tell him to step out of the back of his head and he steps out of the back of his head and he knows he's out of the back of his head, you use technique I. If you tell him to step out of the back of his head and he says, "Maybe I'm here and maybe I'm in Afghanistan," you use immediately technique II. It takes you just a few seconds to find out if technique I works. And if it works, you just follow those steps as you wrote them down.

Technique II is Negative Exteriorization technique. Negative. And that's quite simple. You tell him "Try not to be a foot behind your heady

You tell him not to get out of his head. a nickel."

Now, the difference between technique I and technique II is the position of the thetan on the Tone Scale. The little boy who comes in and says to Mama—is the best illustration to this—the little boy comes in and says to Mama, "I want a nickel."

And Mama says, "Well, you can't have a nickel."

And he says, "You better give me a nickel!"

And she says, "But you can't have a nickel."

And he says, "Boo-hoo-hoo! I want a nickel, I want a nickel, I want

And she says, "You can't have a nickel."

And then if Mama, after that, were to say, "Here is a nickel," he'd say, "I don't want one. I don't want a nickel."

There is your Tone Scale working. Apathy is negation. And the zero Tone Scale from anything from about, oh, probably 0.4 on south to -8.0 is, to a marked degree, negation. The fellow works in exact opposites.

People who rush in and tell you, "You know, I never can get what I want. I always have to do what I don't want to do." Oh, he's just running on a thetan—the thetan is so reversed that he does everything in reverse. And so you simply say to him, "Try not to be a foot behind your head," and a certain percentage of cases—in fact, a larger percentage of cases, in my experience, than your first technique—will respond to that technique.

"Try not to be a foot behind your head." You tell him that a few times and all of a sudden bang!—he is there.

Now, if he knows he's there and he is there and he's operating from there, you follow along with the exact steps of technique I, with this exception: Throughout the thing, when he can't get a thing on a positive side, give it to him on a negative side. Lean heavily toward the negative side.

The fellow says, "I can't move back in again," or "I'm sliding off to one side." He says, "I'm sliding off to one side."

You don't tell him "Get back in the center." You say, "Try not to be in the center." "Try not to be directly behind your head," and he'll be there

And he's trying to scan something out, you say to him, "Well, try not to scan that out in two seconds." On technique I, you simply say, "Let's pretend we can scan all of that out in two seconds." In Negative Exteriorization technique, you simply say to him, "Pretend you can't scan all this out in two seconds." And willy-nilly he goes bsrrrrrip! "Oh! Why did you make me do that?" he says. Because he scanned it all out—two seconds.

Okay. If he's running into a dispersal, you don't say, "Run the dispersal." You say, "Let's avoid running the dispersal." And bing!—he'll be right over back of the dispersal, running it. Do you get the negative aspect of the command? Anything you want him to do, you merely put "try not" on the front of it—"try not to." Instead of saying, "Sweep out the ridge," you can tell him "Try not to sweep out that ridge." Swoosh! He'll sweep it out.

Now, that is intermixed with positive commands. When he can't obey the negative command, get him to obey the positive command. If he all of a sudden is unable to obey a negative command, try him on a positive command.

You say, "Try not to sweep out that ridge."

And he says, "All right." He says, "I'm not doing it."

You say, "All right. Try to sweep out the ridge." And all of a sudden he's doing it.

See, what you're working there is a person who is working on a dichotomy. He's either completely negative or just a borderline positivenegative. And so you have him working in this fashion. And he'll work quite ably and you do the exact steps that you do here, with this emphasis: The back-of-the-head ridge in this case is thicker, stronger and tougher. And in this case, particularly, you get him to sweep out the back-of-the-head ridge. Get him to burn it out.

Now, you got technique II? It's the same as technique I with the negative aspects all through it.

Well, let's get III.

"Try not to get out of the back of your head"—you told him "Get out of the back of your head"; he didn't. "Try not to be out of the back of your head," and he says, "This is still Afghanistan as far as I'm concerned." You do this technique: Orientation. Orientation as a Thetan technique.

Get your steps now. "Get out of the back of your head"—he can't. "Try not to get out of the back of your head"—he can't. Try to do an Orientation. Let's make it even better than that; let's make it exactly what it is: an interior orientation as thetan—interior orientation as thetan. You're going to get this fellow to find himself and put out a couple of tractor beams and pull himself out of his head. That's what this technique is. He didn't respond on I, you didn't get anyplace on II, so you go to III. You say, "Let's put a pusher beam against your forehead and push back." "Now let's throw a tractor beam out through the back of your head and hold on to the window and pull."

A certain percentage of cases will all of a sudden say, "You know, I can see? See the inside of my head. I'm moving around here."

And you say, "Well, put out one to this side and put out one to that side." Be careful you don't stir him up too much. Just tell him to throw a tractor beam out and pull himself out of his head and the next thing you know, he's crawling all over his own back.

Now, if the case is in that state, however, you know very well that he's in a more negative technique level than he was when technique II didn't work.

So, "Try not to control the body from outside." "Try to control the body from outside." "Try not to control the body from outside." "Try to . . ." In other words, dichotomy is very marked here. The flows and so forth are very marked at this level.

Orientation. You try to get him to find himself and push around tractors and orient himself and so forth inside his head.

Okay? Let's say you did that. He got himself oriented very nicely and he pulled himself out the back. Your first step on that then is A, just try to get him oriented a little bit interiorly, and then B. orient him exteriorly—ex terior orientation. "Where are you with regard to your back?"—any way you can do it. "Try not to be there," "Try to be there," and so on.

Now, this boy is peculiarly prone to flying through the front of his skull and being out in front of himself. And, if he does this trick at this point (as it's this level that it most likely will happen—he just flies out in front of himself and he's standing there; he doesn't know whether he's looking at himself in the face or not, he is quite upset about the thing), just slide him around. Now, you'd know the direction of flows in the vicinity of the head. So you just slide him around the side of the head and put him in back of himself. Just let him float on that flow until he's back here, that's all. You just have him work himself around the head.

You ask him, "Do you have trouble with right and left reversals?" something like that. That'll tell you he is liable to fly out in front if he says yes. If you find him suddenly flying out in front of himself, why, you just tell him to reach around to the back of his head, or something of the sort, and pull himself around back, and then hook on to one side or the other of the head and just adjust himself.

Actually, on this Orientation technique you can get a thetan—will actually adjust himself exactly behind the head and to depths by obviously, visibly, to himself, holding on and moving himself back and forth and up and down back of the head.

Every once in a while, however, a person that you're doing this technique with will suddenly restimulate a ridge and dive back inside and become technique IV.

Now, you understand, of course, that your next step here, C, is to follow the same technique that you would use with II. And the only difference between II and I is that you throw negative commands in on II. You get him interiorly oriented, then you get him exteriorly oriented—he knows where he is, and so forth; now you just follow technique II and go on from there. Very simple.

Okay. But what happens if he can't orient himself? He says, "What head?" "What head?" Use technique IV. And technique IV consists of interior Black and White, and this technique is also called Ridge Running. And this technique is done very specifically: A, pc gives action commands to self, lets them flow white. Give action commands to himself and lets them flow white. He'll all of a sudden see the course of an action command, and you let it flow as long as it'll flow white (it's inside his head). And then B. pc gives thetan objection to action.

Now, it's very simple. You say, "Give yourself the command 'Walk.'" "He gives himself the command "Walk" and all of a sudden he says, "Hey! Hey, it's flowing white!"

And you say, "Well, let it flow white. Let it flow white."

He says, "It's black now."

Now you can do one of two things. You can either say, “Get the feeling like you can’t walk,” or you can simply say, “What’s the objection to walking?” and he’ll tell you the name of the ridge it hit, which is “I am bored, I can’t move.” That’s the name of the ridge. He gives himself an action command, it flows white as long as it’ll flow white, and then it turns black.

And the next command is the objection of the body—the body’s objection. And that will flow back and he’ll be able to locate where that action command started to flow from. It’s a specific geographical spot in the head, and he’ll get this flow out from that spot. And when he flows back against it again, he’ll find himself flowing back against the same spot. And then all of a sudden the spot quite ordinarily gets further back and longer, and the flow is longer all of a sudden.

So he flows “I can’t walk” or “I’m too bored to walk” or anything you want on that. “I can’t walk,” let’s say, is just the negation against the command “Walk.” That’s the body-built-up ridge, which is the thing, the reason why the body is having a rough time. These communication lines, no matter how poor they are, are still used by the thetan. They’re terrible. They’re just horrible. They’re still used by the thetan. No matter how poor these communication lines are, he still keeps them. He hasn’t any other choice, because that’s his method of communicating with a body.

All right. So you say, “Walk,” run the ridge—run that white; then “Can’t walk,” and run that as long as that’s white. And all of a sudden that’ll go black again, and you say, “All right. Give yourself the command to walk again.” And he’ll give himself the command, and it’s going from another place. And it goes forward, forward, forward, forward, forward, forward, forward, forward, white, white, white, white, white, white, white, black. And you say, “All right.”

He’ll tell you about this time, “You know, that plowed through that first ridge we found; it went through another ridge. It’s gone through two ridges. Now it’s on some kind of a third ridge there. There’s a third obstruction here of some kind.”

And you say, “Well, what’s it say?”

And he says, “Got corns.”

“Oh. Okay. Run ‘Got corns.’” That’s the name of that ridge—its objection. It says, “My feet hurt.” The whole accumulation of hurting feet and so forth is on that ridge. Everything that is an objection to this is on that ridge. So he just flows this objection—whatever he told you, you don’t care what it was. You just ask him and he tells you and then you say “Run it.” If he said, “Yankee Doodle” or “God Save the King,” it doesn’t matter what you do to it, it’s going to flow the other way. That’s all. It’s whatever ridge there was there. You get that? The auditor actually doesn’t give a confounded doggone. Neither does the auditor care about this fellow’s position. It doesn’t matter where the fellow says he is. You get that? But the preclear should know where he is flowing it from. He’s flowing it from here and it’s flowing, flowing, flowing, flowing, flowing; flows forward, flows forward, flows forward, flows forward and then won’t, and flows back, flows back, flows back, and whatever the thought is, it flows back.

Now, you’ll find out by the time you’ve done this four or five times—reversed the flow four or five times—that every time he runs it, it’s tearing through a number of ridges on the forward run and tearing through a number of ridges on the back run. One and then the other. He’s gaining—he’s getting more horsepower on this flow.

All right. What do you do? The object is simply to keep that technique running on the subject of “walk,” until he is so darn far away from himself and outside of himself on the subject of “walk” that you’re quite satisfied that that one will keep for a few minutes. And that could be ten feet or a thousand yards. He feels he’s a thousand yards away from himself; actually, he isn’t. You’re still running old communication lines which are set up from outside

in and from inside out, and he's still inside his head. But he's run a communication line; you've got a communication line finally. And he could swear, he'll tell you, "I must be way over there." This is the trick of being able to be on any point of one of these communication lines. He's got a sensation of beingness on any point of the communication line.

Now, you wonder why the thetan thinks he's the body. Well, he's got communication lines and command lines running all through the body and he can be, in concept, on any one of these points on any one of these lines. As a consequence, he has the concept of being all through the body and around the body, until he flies out of the body and then he finds out where he is. That's why you want him run out of the body. You want him run out of connection of all this morass of communication lines. Got that?

Now, you run "walk" and then the "can't-walks" and the "walks" and the "can't-walks" and the "walks"—Black and White, on and on and on. And you pick up, then, a perceptic command, and it's very specific what perceptic commands you pick up and the routine and rotation of those perceptic commands.

The first perceptic command you give him is "Listen." The next is "Feel." The next and last that you would really worry about is "Look." Why do you keep "Look" till the last? Doesn't much matter what you run on perceptic commands. Why do you keep "Look" until the last? It's because his sight goes off on "Look" and he can't tell if he's running black or white. He goes temporarily incapable when he starts running "Look" of telling whether it's black or white, because what do each one of these objection ridges say? It says, "Can't look," and if it says, "Can't look," his perception of black and white disappears, so you can leave him in a fine-feathered fog unless you've got him in very good condition before you run "Look."

Now, you could lay down a rote—that is to say, a specific one, two, three, four, five, six on these commands. And a little experience tells me that the rote would probably be something like this: "Walk," "Can't walk"; and the "walks" and the "can't-walks"—the "walks" and the reasons why he can't walk, and the "walk" and the reason why he can't walk, and the "walk" and the reason why he can't walk, until he's way out there someplace. Then skip it on "Walk" and come in on "Listen." Body—gives himself the command "Listen" and then "Can't listens; "Listen," "Won't hear"; "Listen," "It isn't good for me"; "Listen"—back and forth, back and forth, each time running white as long as it runs white and changing the direction of flow each time it turns black. You understand?

It turns black, you say, "Get what the objection was to listening."

And he says, "The objection is 'Voices are too horrible.'"

"Okay. Get that flow."

And he flows "Voices are too horrible" and it'll flow right straight back against the command "Listen" and then pretty soon turn black again. The second it turns black—and so on.

You can run this on an E-Meter, because you get a gradual upward lift all the time that flow is running, you see? And I'll cover that as part of this technique.

The second it stops or gives a second sag, you know you've reached the stretch of the flow and you want to reverse it.

Okay. The next one you'd give him would be . . . And in every case get this: These are action commands, not stop-action commands. You want flows. The flows will run out by themselves—only the ridges hold. If you started to give him action commands like "Stop," action commands like "Stand," action commands like "Sit," you'd find yourself starting with the flow from the ridge, and you don't want to start the flow from a ridge; you just want a flow. You get how that is?

Action commands: “Walk.”

Your next one on the thing might be “Run.”

That’s “Walk,” “Listen,” “Run.”

Your next one would be “Feel,” and your next one after that would be “Turn around.” Your next one after that might be “Smell”; your next one after that might be “Bow”; your next one after that might be Tasty”; your next one after that might be “Jump.” Next one after that might be “sexual pleasure”—you get the command line “Experience sex” and its back flows. And way down at the end of the line, however many others you happen to think of in the middle—keep this one at the end of the track—“Look.” That’s the last one you run.

Now, as you find this rote procedure proceeding, you’ll discover something. Every time you wind up on one of these communication lines, the fellow will be sitting in another place in space. So, he’ll be commanding himself—he’s sure, when you finally finished up “Jump,” that he was over here, but “Run” he finished up over here. And he’s way down below himself, about a thousand miles, at the time he got the command “Bow.” But for “Listen,” he was back here about two hundred yards. You’ve dropped all those commands at specific points, and he’s kind of—he’ll object right at that point. He’ll know he isn’t at these points, but he’ll know he commanded things from these points. About halfway through that rundown I just gave you there, he will say, “You know, I can control this body? I can control this body.” Very good state of mind to get a man into, by the way.

Now, you just pick it up at the beginning, and you run it all the way through again—the rote which I just gave you. Take it all the way through again and he will finally get to his point source. And you run these over and over and over till he gets to his point source.

The first flow you get may be as short as a sixteenth of an inch, and it will probably be from somewhere in the center of the head—a sixteenth of an inch long that flow will be, maybe. Maybe an inch. But you should be getting flows before you get through—the fellow says, “You know, I have the distinct feeling that that is about two light-years long.” The actuality is he’s left ridges all over space. You’re bringing him up to present time on body command and on the objections thereunto, and he finally will simmer down to a point source. May take you quite a while. That is Ridge Running.

It is necessary for your individual to be able to perceive black and white in order to run a ridge—in order to run ridges—that Ridge Running technique. It’s a very good technique.

When you get him down to a point source, finally, for all commands, go to whatever is necessary or whatever you find to do in Step II—better make it Step I because there won’t be any negative commands necessary. Just go through Step I again. After you’ve finished all of this up, you’ve finally got him accumulated, you finally brought him down to a point, and he knows where he’s operating from suddenly, and he’s quite well oriented, go to II. If he fogs or bogs or something on II, go to III. And if he runs on maybe III for a very short time and Orientation and all that sort of thing and then suddenly bogs horrendously, pay particular attention to getting that back ridge—back-of-the-head ridge—and run it again, just as I said before, as though there’s a machine connected to it of some sort that’s running him. And run that all out.

Okay? If you do II and you do III and you can’t then find him anyplace specifically and so forth, don’t just go back to IV, go to V.

You get your process: You finish up IV, go to I—from I to III. And if there’s any trouble in I, just knock it off right now and go to III. Get your routine there, mark it down. If there’s any trouble in getting him to go through I after you’ve got him all sorted out and accumulated in one place, just jump right straight to III: Orientation. If he can’t orient him self or if something still goes wrong on the thing, don’t do IV again, do V. So, if you’ve come to IV,

you finish IV successfully, your next step is I; if he can't still do I, III; if he can't do III ably, do V. This is a very specific map; you find out that this just works out just fine.

Now, let's take number V. Number V is entered upon particularly if he cannot do I, II, III or IV. And you test these things most briefly. Oh, you just test these things with a brevity to end all brevities. You just look them over—he can do it or he can't do it, yes or no, so that it might take you as little as five minutes with a preclear to run I, II, III, IV. You've tested each one—as little as five minutes, maybe ten minutes. You know where he is. He can't do these things, you're at V. And the characteristic that you use technique V on is the man cannot see black and white. He can't see black and white. He gets no perception of black and white. If he gets no perception of black and white, you have no choice but to go to V. And V is a very simple technique. You simply take a look at your preclear and find out which way he's apparently bending.

Now, V is your first incident technique. Take a look at him. A: Which way is he bending? B: Run determinism dichotomy on that direction. You know what that is. Boy, that's awful simple; you saw me doing that last night. You get other-determinism pulling him in the direction he seems to be inclined to go in. You look at the muscles of his face, you just look at him; it's no very esoteric skill—no very esoteric skill at all. Which way is he bending?

For instance, you can look right around here and you see very definitely. Now, it doesn't matter too much if you can't decide whether he's bending forwards or backwards. That doesn't matter, because you can run it in either direction and you'll get a resolution of forces, you see? It doesn't matter too much whether he's being pulled up or down, or whether he's being pulled sideways or the other way.

Now, you can even go to this extent: you can take a look at his face and find out which side of his face is flattest. Is it flattest on the front? Is it flattest on the back? Is it flattest on one cheek or on the other cheek? And just assume that 180 degrees—pardon me, from the flatness; let us say 90 degrees from the flatness—away from it, there's a pull from the opposite side of the body. For instance, if the right cheek is flat, you get a pull. See if he can find some sort of a determinism pulling him over here from behind and to the left. If the top of his head is flat, something of the sort, get something pulling him from below. If his feet are flat, get something pulling him from above. If his—front of his face seems very flat get something pulling him from behind. If his chest seems caved in, get something giving him a bad pull from about the middle of the back from behind. You can even ask him, "How far away is something pulling you in that direction?" so on. All you do is run this a couple of times. And you know, it may be that Black and White will cut in on it just like that—bing!

So your next step is C, question for Black and White. If it isn't there, grab your E-Meter. And take E-Meter—an E-Meter orientation of heaviest incident. That is to say, E-Meter orientation of the incident which you just asked him to get the other-determinism on—the pulls. You just grab hold of that.

Now, if he did get black and white, just run it. Just run the incident—black and white: your determinism, other-determinism; your determinism, other-determinism; your determinism, other-determinism; back and forth, back and forth, back and forth on those four stages I gave you last night. His determinism pulling him forward (let's say the resolution of force was behind him), his determinism pulling against it, it pulling him; him pulling it, it pulling him. And then, reverse as though he was pulling himself backwards and the determinism was pushing him forwards, and back and forth—just reverse. Run him pulling and it pulling, and then reverse. And you'll find that very often you can run out the chronic holder on the track in which he's stuck, right there. You can just run this thing out. Don't be startled if the thing will blaze on for hours. It will. You might have found him sitting right square in the middle of a theta trap. You might have found him sitting in the middle of an electronic implant of some sort. But you look for it as an electronic incident and you'll get along faster.

Now, if it runs black and white, run it out. Question for black and white—if present, run incident. And in any event, your next step, whether you ran that incident or didn't run that incidents go simply to Step D. You're just following this right straight through and you do an orientation of the incident. Do a good orientation of it.

And now what do you do? E: Locate service facsimile chain. Locate the service facsimile chain—overts, motivators—and deintensify. When you've done that—that might take you many hours—but when you've done that go to I. And if he can't do I on two questions, just a couple of times ask him to get out, "Can you?"—that's all—go to II, "Try not to get out." And he still can't do that, try to get him out by Orientation. If he can't do that, try Ridge Running. Now, he's going to do one of these.

And if you can't get anything on him—you can do this all right, but then you can't do I, II, III or IV again—it means just one thing. It means you didn't finish the service facsimile chain.

So, anytime you want to, you can step off the service facsimile chain and run through just as a test: I, II, III, IV. Your steps I, II, III, IV—just run it through him as tests: Can he? Can he? Can he? Can he? No. Service facsimile chain. Run, run; work, work; overts, motivators; overts, motivators; DEDs, DEDEXes; averts, motivators. "And yes, here I am in Arsclycus. My God, I've been painting this wall for ten thousand years." So on and so on and so on and so on and so on and so on and so on and so on.

And "Well, all right. Who did you used to make paint walls?"

"Huh! So I did!" And so on and so on and so on and so on. And "They were all so mean to me."

"When were you a captain of the guard?"

"Huhh! So I was!"

"Here are these electronic implants, and they keep implanting me and they keep implanting me."

"Can you get any perception, any feeling, of a board being in front of you and a number of switches? Get any feeling of luring somebody forward to get implanted?"

He runs into Fac One and he says, They've got this camera or something on me, and they keep grinding and they keep grinding it and they keep grinding it and uuuuh! Oh! it's terrible, it's terrible, it's terrible."

You say, "Put up your right and left hand. Now, take ahold of something with the right hand and take ahold of something with the left hand. Now grind." Now, you've got the overt act on it.

Now, you fool around with Step V on any case just as long as is necessary to restore his orientation and so forth. And you can jump off from Step V any time you want to; and you jump off from Step V and you go to Step I, and if he can't do I yet, do II; if he can't do II yet, do III; if he can't do III yet, do IV. But, if he suddenly can do III, do it. And you do III—zing, zing, zing, zing—why, take a little test. See if he can do I now.

No, no. All right. Do IV. You can do IV. You do IV right straight on through: you take him back I, II, III. He can't do I, II, III—you have to go to V. And work V, work V, work V, and then start back on I again. Round and round the little ball goes. Sooner or later you're going to have a thetan.

Remember through all of this processing that there is one terrifically important point—one very, very important area to get: It is the area which disperses—dispels energy. That area has the confusion on it of everything he ever did to anybody, particularly in this lifetime, with a lot of stuff added in from other lifetimes that he's picked up and jammed in there. It has all of his pretenses turned into seriousness and everything else. That is the back-of-the-body ridge, with particular attention to the back-of-the-head ridge. If this person is obviously having a lot of trouble on the second dynamic and so forth, get the hip, back-of-the-hips ridge. You'll find out that will run quite differently than the back-of-the-head ridge. He also will become quite stimulated in running this ridge. But here are all the sexual desires and protests. They get locked up on the small of the back and back of the hips, so on.

That back-of-the-head ridge is easily the most important point to run, and as I said, it apparently runs easiest if he—let him assume that a machine is operating from that point. This gives it a very detached sort of a thing and he doesn't agonize about it and the somatic runs out. And who knows, a machine might be hooked in there. Who knows? Tsk! Tsk! There are enough people in sanitariums go around saying, "Western Union has me hooked up so the US government can . . ." Might be! Might be. Who knows?

Okay. We won't argue about it, particularly.

In running this technique, of course, all the way through you obey the Auditor's Code very definitely, with particular attention to the "shuns"—invalidation and evaluation—don't, either one.

This whole process of Theta Clearing has the liability of being very restimulative to a person who is not a Theta Clear.

And it has the liability of being very frightening to the people "near and dear" to the pc. They say, "Oh, no, no, no, no, no, no, no. No! No. I know he's had the pip and he's about to die from TB, but at the same time, is it quite nice? And besides, the very thought of it terrifies me, terrifies me, terrifies me. I just lie down at night and there I lie. I'm just shaking and I'm just terrified about the whole thing. It makes me just frantic to think of it. Frantic!"

Of course, you can always fix them up. You can give them a little pat on the back of the head. (audience laughter)

(Recording ends abruptly)