

PRESENT TIME USE OF ENERGY MANIFESTATIONS

SOP-4B

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The energy manifestations which a preclear will find in his vicinity are, then, potential flows which can be activated by his knowingly or unknowingly passing attention units across them. Potential flows that can be activated, potential compression beams which can be activated, when he knowingly or unknowingly passes his attention across them. Facsimiles, complete, and that includes, of course, engrams, secondaries and locks; or those things to which these engrams, secondaries and locks—these facsimiles—are affixed, and that is the ridge.

And there are various combinations of ridges, various types of ridges. But the ones you will have mainly to do with are flow ridges, compression ridges and what I am sorry to have to call a force screen.

The force screen is best seen as a ridge when the preclear runs no-sympathy as an emotion (no, hyphen, sympathy). He's actually setting up the force screen. It's a peculiar kind of a screen. It has an awful complex energy pattern in it—quite easy to run on concepts.

Now, these various manifestations are set up continually and are set up in the current lifetime. Every one of them is set up on the whole track and in current lifetime. In other words, just because a person is in a body, don't think that he no longer will set up these screens, these ridges, these facsimiles and so forth. He still does that and he still uses all those patterns. The way he uses those patterns is probably letting an attention-unit flow go over an old pattern, and it forms the new pattern for him. So you will find a tractor beam used in present time.

I want to give you, before I forget it here and while we're right on that subject—the present time use of these energy manifestations—the formula for Lock Scanning. As you know, Lock Scanning very often hangs a preclear up on the track and the reason for this is very simple: It's because it's full of tractor beams—the compression beam: call it tractor, compression, the same thing. And it's the most amazing thing to a preclear when you suggest that somebody else might have hold of him in an incident. He'll say, "Oh, no. I mean, nothing like. . . What do you know! There it is! That's my mother's. No wonder I always felt frozen in one place every time she started to scold me." Actually, what she did was just reach down and wrap him up in a complete tractor beam and render him immobile. And there he stood, not going anyplace. Sounds interesting to you, I notice a lot of stunned looks on your faces. Because you will find this, and I'll give you the formula for Lock Scanning.

You, on the first pass, in-scan. That is taking energy manifestations that were in the incident as they flowed in toward the preclear. That's in-scanning. That's the environment to the preclear in the incident. And then you out-scan. The next pass over the track, just willy-nilly, just out-scan. You get the energy emanating from the preclear to the environment in the incident. That's out-scanning.

Now, those are flow scans. So your next one has to be in-tractors, which are tractors put on the preclear by the environment. And number four is out-tractors, which are the tractors which the preclear puts on the

environment.

Hold your hats, 1 there's two more: the tractors the preclear puts out for other people's use. Now, I haven't given a name to those two tractors, but it's the tractors that other people put out for the preclear's use. (I wish somebody would think up a name for these two.)

You'll understand them better when I tell you what they are. The definition of five and six would be the tractors which are put out to make other people want the person putting out the tractor. So the pc or other people around him will mock up a tractor with its open end on somebody else.

And this, by the way, if run, will show the second dynamic up quicker than scat. And its lack in our technology was one of the primary reasons why we didn't run the second dynamic easily, is because it had these foolish tractors on it. The individual mocks up a tractor and puts it on the other person, which makes the other person want the individual. You can figure that out?

Male voice: So the idea of a woman hooking a man is not so far off.

That's right, that's right.

Male voice: A woman chases a man until she catches him. I mean, a man—woman—chases a woman until she catches him. That's correct. And what she does in that case is she puts a tractor out as though it's his tractor—it runs toward her, you see? She—her tractor—and she makes it run toward her, and it says, "You're irresistible. I desire you," and so forth, only she's saying this. Only she doesn't say "You desire me." It's "I'm desirable and you think so. And the reason you think so is I've got this tractor beam on you, and any thought—any time you contact the other end of this tractor beam you say, 'My! What a desirable woman!'"

You'll find little kids are running around with these things all the time. They want to be needed, they want to be loved and so forth; they've got these silly reverse tractors.

Male voice: Call them detractors.

Detractors. You've got these tractors.

Now, a person has never been able to explain in his lifetime why it was he just couldn't leave Agnes alone! She didn't appeal to him, really, at all and he didn't like that type at all! But every time he got near her this terrific wave of desire would come over him and it's something he couldn't explain at all.

So, there she is, right on the track. And you'll find these reverse tractors.

And these things, by the way, can get sort of piled up and dug into one pile, so a person will go around with a chronic desire to be desired. You see, he kept hanging this tractor out with that open end out, you see, and kept hanging the tractor out with that open end out, ready to be desired. Nobody ever did. It's a failed tractor. And he's got it and he's stuck with it, and if he's gone completely potty on the subject, he's got it to a point where bedposts want him, anything. . . . Yes, anytime this open end will hit anything, it's sort of "It needs me. The reason I'm staying here is because it needs me." He's just mocked this up—complete reversal. You talk about fooling oneself. That fools oneself very thoroughly.

All right. Now, when you do a lock-scan, if you're going to use Lock Scanning, may I recommend to you that you don't use old-time Lock Scanning, but you use this six-step Lock Scanning. Now, you won't find too much use for this Lock Scanning, but you—if you're going to lock-scan anything, or scan up the track, take at least six passes over the same subject and just take them in that order: one, two, three, four, five, six. And then go back to the first and one, two, three, four, five, six, one, two, three, four, five, six.

Now, if your preclear is very, very high in tone, you just get the concept of Lock Scanning and he sort of automatically runs out all these things as he goes up the track. But then, why worry about that preclear! He's got enough residual energy to blow the whole ridge which contains all the locks he ought to scan. So you just say bzz.z.t! and they blow.

Your intermediate case, which is not too well off but not batty, can be lock-scanned pretty well. If you find this person is sticky on the track, or something like that, you might scan out his stickiness on the track with just one, two, three, four, five, six, and you'll find some of the darnedest things. You'll find the reason why he was always in such a state of immobility with regard to his father. You'll find those tractors. And you'll find him walking around trying to reverse the tractor on his father, which sort of reinforces "making father need me, making father want me." And any time the old man wants to stand him in one place, why, there's a ready-made tractor, but it's on the wrong wavelength, so the old man will just drop a tractor down on it, you might say, and hold the kid.

And if you want to know why most children never show very much self-determinism with regard to their family, just examine this pattern of tractors. The kid wants to be wanted, and that's sort of a rigged-up tractor, with the pulling end on himself: It's his own tractor but he's put the pulling end on himself and the other end on somebody else. And then you find his family coming around and they want him to stand still and they want him to stop and they want to do this and they want to do that, and this kid's sort of permanently stuck with this tractor, because it keeps failing. It's his own tractor; anybody can activate it. And they throw down a holding tractor over the top of this tractor, and they really wind him up tight!

You can find that. If you're trying to free parents off the track or something of the sort, that's a method of doing it. You should know that's there. Again, you won't find a terrific amount of use for it because there are easier techniques, but you'd better know about it.

What's the matter? You're getting the idea of all these beams?

Female voice: No, no, no, no! It's just the idea of the preclears.

Yeah. All right. Now, your preclear has all of these energy manifestations, then, in present time and on the whole track. This gives you a type of case. Gives you many types of cases. You could classify the type of the case by what energy is thickest—what energy form.

There's your flow type of case: This flow type of case will be terrifically enthusiastic—an outflow type of case. Terrifically enthusiastic, terrifically antagonistic and once in a while gets scared. And that's about it. This outflow type. This outflow type is about 1.0, 2.0, 4.0. Those are his harmonics. So you have a case in terms of harmonics: His varying behavior varies on the harmonics. Now, that would be the fellow with an outflow. The outflow of enthusiasm becomes very easily the outflow of antagonism, becomes very easily the reverse flow of fear.

Now, oddly enough, you'll find a case—those are just flows—but you will find the case that you call a dispersal case. And that's a very interesting case. The whole case is in a dispersal, and this character will go up off the—this doesn't mean that everybody who goes off the top of an E-Meter is in a dispersal, but it does mean that a dispersal case—you just touch this case, so to speak, and it flies off the top of an E-Meter.

This fellow, you try to get him to contact a ridge, you try to get him to contact the black-and-white manifestation—any kind of a black-andwhite manifestation—they're not going to have anything to do with it! They'll try a little bit and they'll be agreeable for a moment or two, and then all of a sudden they get a little bit restless. You say, "Well, can't you see anything that's white there at all? I mean . . ."

"No, nothing white."

Isn't there anything black?" and so on.

They get a little more restless, a little more restless. And all of a sudden say, "Thank you! Hrsmph!" and just fly out of there—they'll leave. They'll rush into the next room or they'll go out in the yard or something. Zing! Zing!

All you did, you see . . . What this person is doing is sitting in the exact center, you might say, of a dispersal. He is sitting in the center of a dispersal. And all energy around him, when disturbed, disperses.

Now, it's very easy for somebody else to come in and shoot a beam through that dispersal, so that anybody can pass attention through this person. Because every time they do, they just sort of disturb the dispersal a little bit and the guy becomes just a little bit afraid and then fixes on the beam. He's in a confusion of motion for a moment and so he can be fixed on the beam. His attention's very easy to come—to attract.

There is a lead-pipe-cinch hypnotic case, by the way. That case can be hypnotized with no difficulty. And you as an auditor had better be pretty careful processing this case or you'll be hypnotizing the case.

All you have to do is put a good, straight flow beam at a dispersal case and they just pin right down. They'll pin and then they'll start to echo; that is to say, "beans," they say "beans." They'll do a very, very good echo on this line. That's a dispersal case.

Now, you want to be able to recognize this case because it's a peculiar manifestation on the Tone Scale. It's high in tone, evidently, but that's just because all the ridges and anything solid about this person is being booted away from them on a dispersal wave any time it's touched. So when their NEST body is there, you're just measuring a hollow spot. And of course, there's no resistance in the hollow spot, so there's nothing but a very high reading. This person is very easily frightened.

Now, strangely enough, if you process some good incidents out of this case, this case becomes quite easily, solidly high in tone and acts as though they're high in tone then. It means that there just weren't very many ridges around a dispersal case to be a dispersal case.

Now, another lineup is your ridge case. That's spelled capital R-I-DG-E, exclamation point, case. He's holding. He's holding on to the ridges. He is holding on to the energy flows. He is holding on to the tractors. He is holding on to his body. He's holding everything in. He's not going to let anything out. Special case. I don't know how long you can process one of these super holders. There's specialized techniques that go on the case.

You go—what are they doing? They're trying to keep from losing by holding on to all energy and pulling it all in tight. They blow in and out of their body just like anybody else, but a little bit more difficult, maybe—not much.

The chronic tone of this case is either (1) anger, (2) apathy, or (3) much, much less rarely, conservatism. But your conservative case is holding, but I mean he isn't one of these ridge-exclamation-point cases. Every case is a ridge case, you understand. It's just that—it's just that this case is so enthusiastically a ridge case. He's what's known as a solid citizen.

The way you tell these three cases—it's very simple, very simple—you just look and see. That's the easiest way. You put them on an E-Meter and read them—that's another way. Very simple way to do it. And another way is Spot them on the Tone Scale. Because your dispersal case gives the appearance of a person in fear; they're actually at 1.0.

The super holder case is the super occluded case. The super holder case is the super occluded case. The occluded case is simply a heavily ridged case.

The wide-open case can be of two categories: he either has been sort of idle about the whole thing this life and is still fairly powerful, or no horsepower to occlude with.

You'll find most cases, very early on the track, haven't had time to accumulate any ridges on their MEST body. And they haven't got any ridges to amount to anything, unless they're

really horsepower cases. Somebody who would be occluded automatically at the age of ten would have been putting out so much energy between the ages—between birth and ten, that he would have ridged up this body thoroughly. Because when we're processing, we are primarily interested—in the early stages of the case—in the state of the body ridges at this time, because these ridges are the ridges which bar the thetan from moving out of his body. So when you address a case and want to spring him out of his body, your first concern is the ridge problem of the current lifetime.

This doesn't mean that every occluded case is a high-powered case, because a case can be occluded just by being shut off from everything. People shut him out, shut him off, shunt him off, won't pay any attention to him and throw force screens at him. "No-sympathy," they say. "No-sympathy, no-sympathy for you, no-sympathy for that." They just wall him around with force screens. And he actually kind of tries to hold on to people, so he holds on to the screens and he'll pull these things in on him. They could be other people's energies.

It doesn't necessarily mean that your wide-open case is necessarily a weak case, but you can be alert for somebody to be pretty low thetan horsepower if they're wide-open after the middle part of life.

Now, that, by the way, is the solution to the problem of the wideopen and occluded cases. That is the solution.

Male voice: Hooray

Female voice: Hooray! Been waiting for that for years! Whoo

Yes, so have I.

Male voice: The middle part of life?

Oh, middle part of life—forties.

Female voice: Oh.

Here then are your types of cases and here's what you find on them: You find these flow patterns, so on.

Now, here are some tricks that you can do with these cases. Tricks—repeat, this is just showmanship. Where and how it fits into processing is another story entirely. But you'll find that people are very interested in your knowing tricks—extremely interested in it. They look on you first as being capable of doing something rather terrific.

My favorite stunt used to be "Why, do you know. . . You know, very often, by snapping my fingers and telling the somatic strip to go to the incident necessary to resolve the case—without the person even knowing what the somatic strip is—they very often curl up in a ball and fall off the chair, and lie there on the floor in a ball. It's very interesting."

A lawyer one time down in Palm Springs was saying, "Well, what possible use would there be for anything like Dianetics? Huh." Very intelligent man.

I told him then; I said, "Well, you know," I said, "there are techniques in Dianetics which, in a certain number of cases, if you just looked at a person for a moment and said, 'The somatic strip will now go to the incident necessary to resolve the case,' and snapped your fingers, why, the person would roll up in a ball on the floor.'" "Yeah," he said, "it'd be of some use if it would work."

And I said, "Well, did you ever study anything in the field of psychology or anything like that?"

"Yeah, I studied it. It's a lot of bunk. Never been able to use it," and so forth. "Never been able to use it at all."

And I said, "Well, you know, it's a funny thing, but if I said to you, 'The somatic strip, go to the beginning . . .'"

"Oh, no, you don't!" he says.

I said, "Well, you couldn't help yourself"

George, over there shaking his head—he knows hypnotism when he sees it.

But I fixed my glittering eye upon him and said, "The somatic strip will go to the beginning of the in ." "Bap! (snap) And he curled over his desk like this, and he let out what was very close to a scream, because he was—thought he was afraid of me. And, of course, what he was sitting in and I had triggered off when I said that you could actually find incidents in a person's life—this incident came right up there—Papa, he'd said, "Listen, we mustn't find this one, must we?"

Very amusing. Well, that was showmanship, once upon a time—a very crude showmanship, I must say. Punching people's buttons is a very antagonistic, flippant, ungentlemanly way of going about it—saying things to people that they have just said.

Male voice: Yeah!

One of the psychology departments of an American—I think they call them universities—psychology department one time very recently (I think it was 1950) made a tremendous discovery (I made this discovery a few months after the first book was published) and it was in all the newspapers, columns wide and so forth. Oh, boy! This was a big discovery. You could put a person's speech on an endless tape so that it—the endless tape would repeat just a fraction of a second later, and if he talked at it, he would go batty. And they found this and they, of course, worked on all their students and assistant professors and so forth, and I couldn't be truthful and say they all went batty—they were batty!

Because any man who will keep on experimenting with a gimmick which obviously has driven the first three or four test cases on it into fits is pretty dopey.

Actually, today, we know (repeater technique—good old repeater technique) we know today the exact phenomenon that causes this. And the exact phenomenon that causes this—this is a part, this is just a little manifestation of a big package over here. This is just a little game you can play with it. And this big package that's over here is what is wrong with the current lifetime. And we'll take that up later. But it's a single package, a single phenomenon in itself. And you have to know these other flows and characteristics and things like that to understand this. All right.

So anyway, your various cases respond in various ways, so your showmanship has to be altered, of course. You can't show an occluded case anything that is sonic, visio, and so forth; that'd be silly. One of the best ways to do it is slap him on the back suddenly. Just jar some energy loose, that's all, jar some energy off the back ridge and it flows forward to the front ridge and bop!

Or you demonstrate why a rabbit punch reaches the neuro-centers very quickly of the cymbaline side of the motor-strip-conductor recorder. And you just give him a slight tap and you say, "Now your cortical B response . . ."

Hey, by the way, that's a wonderful thing. If you want to confuse people terribly, just try to explain all this stuff by structure. And you say, "Well, there's a gimmick in the brain and it

translates into a gimmick in the brain and it's all done by mirrors, actually, but there's nothing but nerves there," and so forth. And "This nerve channel runs this way and that nerve channel runs that way. And we can prove it, because whenever we reach into the skull and snip these nerve channels, the person can't do that anymore." That's what they're doing. That's the way they test them.

They say, for instance, "The eyes only see against the back of the skull, because when you remove that part of the back of the skull—which we have done selectively and with great surgery, with great care about how antiseptic the surgery was—a person can no longer see right side up, he sees upside down after that."

And you say, "Isn't this kind of hard on the test subject?"

They look at you blankly. "What do you mean, hard on a human? Man, this is psychiatry! This has nothing to do with humanity!"

So anyway, any technique which will simply jar loose some energy from the back of the skull or the back to the front. . . Now, you can make a man have a nervous stomach simply by agitating the small of his back, if he's an occluded case. You agitate the small of his back, you're going to get an energy flow across here to the front and it's going to fly past—at the very least that will happen—it'll go past the vagus nerve. And this makes him feel kind of nauseated and frightened. Or you can hit him across here and that makes his thetan frightened. You can just tap him across the back here, or agitate across the back, and you'll start static discharge. Sometimes it keeps up for some days. Doesn't do him any harm, but it does show him that something's occurring there, and this is about all you're trying to show with showmanship anyway—something is occurring there.

Now, on a dispersal case—on a dispersal case, it's very easy to demonstrate something. They can't see black and white. Of course they can't see black and white, because any time they look with the thetan, energy can only run out. And they're not going to look with the thetan, because energy is going to run out. And if energy runs out, this leaves them in a state of fright. They don't like this. Energy starts flying by them and around them and past them and they don't like this, so they sort of stay kind of occluded and yet way up on the Tone Scale—and not up on the Tone Scale.

Well, how do you show something like this to him? Just get him to start tracing energy out, energy out, energy out, energy out, energy up, energy up. Back, energy back, energy back, energy back, energy back.

"Don't you like Scientology now?"

"Oh, yeah! There's probably something in it."

This is a silly one.

Inflow of energy is agreement. If you want somebody to agree with you, just start energy inflowing on him. And if a mild little inflow of energy goes in on him, it gives him the feeling of being very agreeable. Isn't that an interesting thing?

Now, you move a dispersal case by simply making him run out some of the elastic flow out this way, and then, all of a sudden, you'll get an inflow starting past him here.

Now, how do you do this otherwise than just with trickery? This is therapy, actually. But these are just trickeries. You just get a person . . . "Feel like you're agreeing with somebody."

And, by golly, a dispersal case will go on feeling like he's agreeing with somebody for just hours. And then he'll get a little feeling of disagreement, just a little tiny feeling of disagreement; then he'll go on agreeing, agreeing, agreeing—he'll get this feeling. Inflow is

agreement, see? They're the same thing. Inflow equals agreement. Outflow equals disagreement. Even a person who's being enthusiastic must be disagreeing with something somehow, because he's doing a terrific outflow. He's enthusiastic but he's enthusiastic in relationship to how unenthusiastic things are; he disagrees with the unenthusiasm. So he's disagreeing with something. Well, he's doing an outflow. And if you get a person outflowing long enough without any closed circuit on it at all—you just keep him outflowing—he'll get downright mean after a while. He'll just get ornery. That's very funny. You watch somebody who is doing a fruitless outflow—not being picked up—and he's getting no flow back.

Wife mad at her husband: "Yap-yap, yappity-yap-yap, yappity-yapyap, yappity-yap-yap, yap-yap."

"Yes, dear."

"Yappity-yap-yap, yappity-yap-yap, yappity-yap-yap, yap, yap."

Sigh.

"Yappity-yappity-yappity-yap! "

It'll just get more and more and more disagreeable, disagreeable, disagreeable.

If you want to make a person into a 2.0, and then immediately afterwards into a 1.0, and then down the Tone Scale into beingness, just let him outflow at you without ever engaging the energy and giving him a backflow. And you've got him just flowing in one direction, one direction—out, out, out, out.

Now, if at any time you're engaged in this—if you're even going to get mad in return or get antagonistic in return—he's all right, he'll come out of it, because you've got two flows running, and it'll sort of resolve and he'll say, "So what?"

But if you just let a person talk and never say anything to them, they'll run themselves right down Tone Scale, clear to the bottom of beingness, eventually. On constant association over a period of months, they will eventually go into your valence and be you. They'll just charge forward, out, out, out, out, out, and then finally skid.

You watch this—some husband that comes in to you and he's in a terrible, frantic state of mind. He's got to help his wife but he can't help his wife. He's got to help her and there's nothing he can do about it and so forth. And he's tried and he's tried to reason with her and so forth. Boy, you know right what's behind that. You know exactly what's behind that. At one time he was probably enthusiastic about how she should get along with him—she never replied. He was then antagonistic about how she wasn't getting along with him—she never replied. He went down into fear, he went down into beingness. He will eventually pick up all of her somatics and everything.

The life continuum is an actual survival mechanism. It's another method of surviving: A person goes about it in such a way as to make somebody commit an overt act. So you get this overt act . . . Now, we're right back on the subject we've mentioned before—a tractor beam. A person puts up a tractor beam so that he will get ugliness from people, he will get disagreeableness from people and he will get anger from people and he will get upset from people. Why? Because if he can make them upset, they will commit overt acts against him. They will outflow against him and outflow against him, and if he doesn't reply and he turns the other cheek, they wind up doing a life continuum for him, which is another method of surviving as a personal identity. It's an actual survival mechanism.

All right, back on the subject of tricks. Back on the subject of just plain trickery: Tell the person to look out and find a white spot. He'll look out and he'll find a white spot, eventually, somewhere around him, few minutes. All of a sudden—really wasn't one there.

Now, here is a process. You can actually run out these incoming dispersals by doing this process, but it's the—and once in a blue moon, by the way, you'll have to use this as a process. So it's something to know and put a star on. You slap the attention out on the point or just behind the point; you slap the attention out there, you don't push the attention out there. Slap the attention on the point. Just drop it on the point and it'll come back—bop!

Now, if you notice somebody who has a rather broad face, particu Early, you know—well, if he's had a lot of processing the points are gone, but if he hasn't had, you know that there are points sitting out there in front of him which are going to discharge. They've discharged enough to lay a ridge on his face, haven't they?

Well, all right. Now, you get him to spot these things and the first time he spots them he just doesn't feel too good about it.

Now let's get another spot on them. And in some cases you'll get an actual electric shock. And at the very least, you'll jar him, so that actu ally you had to do a lot of sales talk.

"Go on, look out there again. You know there isn't anything to Scientology. You know there's nothing to this sort of thing."

"Yeah."(audience laughter)

"Go on, look out there again. Don't push at it. Just slap your atten tion . . ."

"No, I won't. Why should I?"

"Well, after all, you'll feel better if you do."

You've scared this guy half to death. You told him to look out in empty space and he got a kick in the face, just like that! You talk about showmanship. Now, that's very interesting, because that's a shocker.

And if you want to make a preclear—a preclear who is relatively inaccessible—momentarily accessible, it's a trick you can use. Now, by the way, you slap your attention out on that and it discharges, slap your attention out on it and it discharges, slap your attention on it and it discharges less and all of a sudden sticks. It just won't flow any direction anymore. What's happened? Here you have Technique 80 suddenly showing up. This is Technique 80—part of it. Inflow.

And this gets into the theory of the limit of elasticity. (I spoke to you about this last Thursday—the limit of elasticity.) A flow will only flow in a certain direction so long and it'll stick. And then it's got to be shaken up and permitted or made to flow back.

Well now, you get this on a wide basis. It's not only the same flow that this happens on, but it happens on an interchange of flow. One flow has to flow both ways. Or you have two facsimiles, one of which will flow out just a certain length of time, and then the other one has to be picked up and be permitted to flow in, in order to get a circuit and to run those facsimiles out. And that's your overt act-motivator phenomenon. It's just a question of flow; you've got two facsimiles.

This fellow is talking to you all the time about "Oh, my goodness! My father beat me and my mother beat me and my aunt Agnes beat me and my . . ."

(Gee-whiz! Who'd I run an engram out of the last two or three days that had Agnes in it? Oh yeah, the cook. Okay. We'll lay off of Agnes now. We'll make it . . . No, I better not guess any more names.)

We got a terrific flow against him. See, he's telling us all about everything that's happened to him, and Aunt Agnes beat him and everybody else beat him, and these various people were so mean to him. And he keeps having this ulcer right through the middle and he knows it's because people got him so nervous and excited.

And you start processing this other stuff, and you can process for a long time, and finally find basic-basic on the ulcer and run it out and the ulcer will relieve.

But here's something very funny: There's a much faster way to do it. This ulcer says an engram which is a motivator and an engram which is an overt act are interlocked at this point to make a Maybe" in present time.

What is a maybe? It's a double flow—a flow this way, a flow that way. Which way do I flow? Which way do I flow? Which way did they flow? That simply sums up to the entire anatomy of maybe. A person who is indecisive, who can't make up his mind, is in the middle of a lot of these double-flow things. Of course, he adds it up on the basis "Should I have done it? Should I have done it? Shouldn't I have done it? I shouldn't have done it. I guess I should have done . . . But it's all right because I ought to have done it because I had a good—but I didn't have a good reason, so . . ." And this guy is—oh, he gets a horrible state.

And the only reason something will hang up, and its apathy will stick sadly in pleasant—in pleasant time—is the crossflow phenomenon. Something has discharged this way and then it's locked by going out. It's locked. The outgoing facsimile, which is the overt act, is locked up against the incoming facsimile, which is the motivator. And these two flows lock, and the fellow carries them around with him all the time. He has to carry them around with him, because there is nothing going to flow.

In the Axioms, you see that any motion, in the Axioms, should be capable of being used. Any motion which you receive you should be able to flow out again. Theoretically, that adds up to the horrible level of you should be willing to do anything that's happened to you. And so people think that way. They think it's perfectly all right for them to do any thing that's happened to them. That's the whole theory of justice.

So, your overt act-motivator combination, of course, comes about when they see they have harmed somebody on, and hurt, the dynamics. And they see that by obeying a motion flow, they have actually impeded survival along the dynamics and fallen down from an optimum solution. They will halt themselves from doing this and they'll halt that other flow. So they won't let what flowed in flow out.

Or, they did it to somebody without it being done to them, and that's the DED—DEDEX.

And those are just interlocked flows, and both of these things are actually basically dependent, one could say, on the theory of elasticity of flows. See, it's flowed in, it ought to flow out. It doesn't. It flowed in (he had this motivator) and then he started to put it out, but it wasn't the right flow. The return elasticity of this inflow should have been the outflow along that same line.

If a person with a green ax hit him over the head at two o'clock in the afternoon on the second of July, he'd have to take a green ax and hit somebody over the head at two o'clock in the afternoon on another second of July at the very least, just to get an approximation of a backflow on that inflow.

So he doesn't approximate it perfectly and these two flows interlock. Well, that's the overt act and the motivator.

That's much worse on the DED-DEDEX. He goes out and he chops this puppy's head off. Puppy never did anything to him. He's never experienced anything from puppies. He just did it. No matter what he seemed to think, he just did it.

He'll go along and he'll say, "You know, I must have had some reason to do that. There must have been an inflow that made me do that, but there was no inflow that made me do that. So therefore, if there was no inflow that made me do that . . . Tsk! I wonder what that dog did do to me? Dogs are pretty bad. They must be bad."

He goes on—he's trying to justify a DED. He won't worry about it too much.

But one day this Pekingese will come up to him suddenly and nip his finger.

And he says, "Thank God! (sigh) Thank God, I've got a DEDEX." Of course, the finger will swell up and get blood poisoning and he'll have his arm in a sling and he'll go around looking sad about the whole thing and so forth—all out of proportion to the injury. He'll go around and he'll call the police and have them—try to have them exterminate the Pekingese. But he—then he forgives the Pekingese at the last moment, and oh, man, oh, man! It can go on and on like this—the DED-DEDEX combination—but again you're just on the basis of two-way flows.

He put a flow out, no flow had come in. So he tries to get one back. He tries to get one back and he gets one back, finally, by actually making this Pekingese bite him or doing something like that so he can have a flow back on the thing.

And you could say that anxiety or upset or being hung up on the past track, or something, was just stretched flows. A flow flows too long and sticks. Or, a flow, having flowed, cannot ever be flowed back. You see, they're—one is just mechanical and the other adds a little reason to it.

He knows very well that this dog never bit him, so he has to take any dog that bites him; but now he's in horrible shape, because, actually, it wasn't that dog. That's what throws it all out. It isn't the same flow. He's trying to obey elasticity of flows as a basic law, he can't obey it as a basic law, and he gets in horrible condition.

So that's your inflow and out.

Now, we look at this spot up here and the spot discharges and it goes bang! bong! And by the way, this is very amusing. You can do this. You'll get a preclear sometimes who's kind of walking along a little bit like this and he approaches things sort of timidly—he sidles. You know doggone well that in his ridges there's a ball of fire sitting right up there. And you start to run this out, and he will go into terror sometimes. But the least he will do is say, "All right, I'll run it out, but I know it's going to blow the side of my head off! I—I know that it's going to take off this ear and this shoulder if—if I run it out any further."

And you say, "Well, all right." "Well, already, I—I got—this shoulder is dislocated! It just feels like it's dislocated, and that's just on one small discharge on this facsimile. Don't make me look back there again!"

And you say, "All right. Uh . . ." "By the way, there's a way to force him to look back there. "Well, all right, try not to." "Of course, he will. And it'll go boom!"

But the fellow is convinced! And he finally says, "All right, look . . . (sigh) Let me hold—let me hold a pillow up here, huh? Let me hold a pillow over the side of my head and I'll try to get my attention on it and we'll let it go again."

Actually, it takes enormous nerve, he thinks, on his part to get this darn flow to release.

There's another way of doing it. You just get him to ground it. But of course, he doesn't want to do anything.

Now actually, these flows will discharge with considerable violence. One fellow dislocated five toes just before I came over here—dislocated the five toes on his right foot. He spotted one of these—he just innocently, sort of looking around, just messing around, and he looked over a direction and ka-pow! right on the foot, and it dislocated five toes. And it took practically the combined forces of the school to hold him down and make him look again and run it out. Because he was absolutely certain—he was going around telling everybody—"If I run this once more, it's going to blow my foot off! I know it's going to blow my foot off. Of course, that's all right if it's in the line of research. Anything for you, Ron, but it's going to . . ." (audience laughter)

Well, the upshot of this is that discharging flows become very much the business of the auditor. And after that flow is busily discharged madly in his direction, you think you're all through with the problem. Oh, no! It discharges to the limit of elasticity of that thing to discharge, and then discharges back again; there's a backflow.

Every flow—every flow has two component parts, actually four component parts—every flow. And you have to run this out of every flow, and that's why you run positive commands and negative commands; why you run holding and avoiding; why you run one side of it and then the other side of it; why you run disagreeing with it and agreeing with it and all of these various things which are actually high conceptual manifestations of flow. And the reason why is because when the flow comes in, there's a certain amount of residual effort to stop it. When a flow goes out, the very person who sends it out has a certain residual effort to stop it flowing, and so he arrests it.

So, let us say, here is a complete flow. A person is sending out a flow. He also sends out right with the flow an effort not to send it out, so there's two directions of flow in just one flow line that hasn't even gotten to its limit of elasticity.

Now, here is the target. The person to whom—at whom—or thing at whom he is sending the flow, may be sending a crossflow. And so, your counter flow would also have in it a desire not to flow. So you get this picture. [tapping on blackboard] You get a picture of this flow going here and being met by a flow going here, but this flow is being impeded here and that flow is being impeded there. In other words, those would be the four combinations possible.

Now, the combinations which you are chiefly worried about are just two combinations: the outflow and the flow back. And any outflow has a flow back. And any outflow will simply flow until its limit of elasticity is reached and this may simply be a manifestation of running, you see? It may be that you can simply run a flow on the outflow—down, down, down, down, down—to a point where it's an inflow. And you have this thought all the time you're sending this flow out to this person: "I really don't want to hurt him." So you're slowing your own flow down: "I don't want to hurt him, don't want to hurt him."

Now, you run out the desire to hurt this fellow, and it leaves the flow which holds back and doesn't want to hurt him. It is very amusing trying to run a caveman overt act out of somebody, where maybe he busted a woman's leg so she wouldn't run away anymore, or broke her knee—quite a practice, by the way. It's no wonder women don't care any more for men than they do—it's just no wonder of it—because, boy, you take that cave track.

Hubby gets hungry. He comes home. He says, "Where's my roast dinosaur?" or something of the sort. And there is no roast dinosaur, so he bites the wife in half. One day he wants to demonstrate what a powerful brute he is, and he's hanging by one hand in the tree and he's a powerful brute and he wants to shock the whole community for some reason or other, so he picks up a little baby and bites it in half. Huh!

Then he says, "You know, that wasn't very smart." He says, "That wasn't smart at all," he sort of thinks to himself a little bit. So he walks across and there's somebody else standing there and so, just to prove that it wasn't smart, he bites them. And he says, "This is getting me nowhere." So he bites his wife's head in half. This is probably the basis on amok.

One preclear one time was running—he didn't think women liked him. He ran it back to his being part of a scouting party, and it went out and it captured a whole bunch of women from a neighboring tribe and rounded them all up. But on the march back they got hungry, so they hit ten of the women in the head and ate them. And you think now thilt we've reached the computation level of the whole case. That is not the computation level that sprung the incident. They made him sick at his stomach! So he had to mock up some reason or other to justify his not eating women in the future because he figured out—we actually got the postulate of him lying there, GE postulate of course—lying there thinking, "I'd better not have much to do with women. They make you sick at your stomach." It never occurred to the dumb ape that he had simply eaten too many! (audience laughter)

So your discharging-flow manifestation gives you, on a higher level, the dichotomies. And these dichotomies are about thirty in number—and I'll list them all for you before we're through—but they're any kind of a conceptual change which changes the direction of flow.

And a flow runs—a running flow is white to the thetan, and a stopped flow is black to the thetan. That's all the puzzle there is about it. And a flow can stop flowing outward bound or stop flowing inward bound. It can run in until it stops or it can run out until it stops. As long as it runs, it will be white or gray.

When they're all mixed up and sort of confused they run gray. And some people will just run gray flows and gray flows, and they'll run gray flows and more gray flows and more gray flows and more and more, and then all of a sudden—ha-wham! blazing white—after maybe twenty-five hours of running flows.

All right. There's your flows.

Now, you'll find a strange case here in the case of the ridge, the super ridge case. There's a technique that just chops straight through the ridges; it chops the flows through the ridges. It just sends them in, sizzle! He gets hot spots all over. And the dispersal case and many of the cases you'll find don't do this. The flow comes in invisible. They cannot see; they don't want to see; seeing is dangerous. And so you just get them to get the feeling of agreeing with the environment—agree, agree, agree, agree, agree, agree, agree. aAll right, now let's get the feeling of disagreeing with the environment."

"I can't get the feeling of disagreeing with the environment," they'll tell you.

"Well, all right. Run agree, agree, agree, agree, agree until you can disagree."

They say, "All right."

You say, "Well, go on in there and lie down on the couch and go ahead." There's no sense in an auditor sitting around on that, by the way, because they'll just run and run and run and run: agree, agree, agree, agree, agree. After you've been processing them this way a couple of days, they'll look at you with terrific triumph, and they'll say, "You know, I was actually able to disagree with that flow! Hmph!"

Now a few days go by and you see this preclear again, and boy, they're twenty-five feet tall at least.

"Do you know I was able to disagree with a person today, a live person?"

I said, "No! "

Okay. We've got ourselves, then, these various types of cases and manifestations. It's all very simple. You will find, in running, that you will have to know Black and White, all the dichotomies, and the manifestations of aesthetic running. You'll have to know these for the

good reason that even though you get your preclear outside of his body—he's doing just fine—he just can't seem to get anyplace. He's still sad, he's still apathetic, he's still fumbling around. He can't see, he doesn't dare put out a single erg of horsepower and so forth, and you get him to drilling.

You say, "All right. Move that match."

And he pushes on the match. (pause) Match doesn't move.

"Go on, move the match."

"No. Doesn't move."

"Go on, move the match."

He'll say, "You know, every time I do that, it gets an awful long distance away."

What's he doing? He's so used to being displaced by—in time and space that he can displace nothing in time and space. Do you get the idea? Time and space—the MEST universe—moves him and determines his time and space. He doesn't determine the MEST universe's time and space. Complete reverse.

And you'll find that you will have to run incidents, black and white incidents, while he's out of the body. You'll have to go over and burn down ridges and run them black and white—and you'll find that he's parked on theta traps—which I will tell you much more about. And the body itself, being a theta trap, has kept him in a terrible state of constant restimulation.

Now, therefore, just because we can snap them out is no reason we don't have to know Black and White running. We do have to know it. We have to know what to turn white and how to turn it white and so on. It's very, very simple. It's very easy to do. The things that go wrong with it are very simple things, and they're very easy to remedy. What it requires mainly—although there are very few tools—knowing those tools very, very well, and always having your nerve with . . . [gap] . . . when you are procS essing somebody on this basis—always having your nerve with you.