

WHOLE TRACK FACSIMILES (Original title "Q&A Period")

A lecture given on
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[R&D volume note: The recording from which this lecture was transcribed begins with the lecture already in progress.]

.. very, very little science fiction.

What I published mainly was adventure and what they used to call "psychological" stories. And I wrote an awful lot of science fiction that never saw the light of day - never bothered with it very much.

But I opened up an old book that nobody's ever looked at and it's got a complete system of spacial navigation in it. It tells how you navigate in space and it goes on and on, on the subject. It's very precise, And I looked it over and I wondered at the time why I was so glib about writing this. Well, then all of a sudden I looked at the name of the planet and where it was, and went over to the psychometer and got twoband drops on it - the name of this planet and the name of the system.

Male voice: What was the name of it?

Planet Darengo in the Sirius system.

Male voice: Darengo.

Second male voice: What series was that - which story was it?

Sirius system.

Male voice: Sirius system.

The Kingslayer.

[Note: "The Kingslayer: a science fiction novel written by L. Ron Hubbard and first published in 1949, in which a brilliant young engineer is kidnapped by a member of a revolutionary group, told of the existence of "The Arbiter," the person responsible for all the world's evil, and sent on a mission to find and destroy him." - note that this was reprinted in paperback in the 1970s under the title of "7 steps to the Arbiter"]

Third male voice: Yeah. Darengo

Darengo. Planet, I think, twelve - twelfth orbit (laughs) - how nuts can you get? I go over and I take a name I thought up fifteen years ago or twelve years ago or something like that for a planet, put it on the psychometer and knock the machine off its pins.

Male voice: Action always precedes thought.

Fact. It does seem to be a fact. That's why I've always had such a struggle with people telling me about imagination, because previously I didn't used to be able to account for what seemed to be pure imagination being so confoundedly factual to me. And I used to get puzzled about it. Story after story, though, I've written up big chunks of past lives. And these stories blow, by the way.

I'll be running an incident, lickety-split, and all of a sudden I'll run into one of these things - crash! And I freeze up. Because, you see, I was writing on an electric typewriter,

and it goes humm - bapity-bapity-bapity bapity-bap - crash! bapity-bapity-bap - crash!
Bapity-bapity-bap - hmmmmmm. Great stuff.

So, naturally, sitting there at this electric typewriter pounding out a story would lay the story in as a lock or something. And I go running through this incident and everything's free and clear till all of a sudden I hit a section of it I've used in a story. Go suddenly back, 1522 or something of the sort. I've used a little section of actuality in a story, you see, and I'll just hit them - crunch! And I went "What the heck is this?" see. Work at it for a moment, and then all of a sudden hear this hmmmmmm, then whooh blow that out.

Male voice: Typewriter in the sky.

Yeah, typewriter in the sky. And I wrote a story once called Typewriter in the Sky. It talked about a guy who was living through somebody else's plot in the book, and this guy kept living through this other person's plot.

Female voice: A continuum to yourself.

Yeah. Yeah, I was undoubtedly doing one.

Well, anyhow, as I'm busy writing this confounded thing, I get up an enormous number of locks all over the place on that confounded typewriter.

Nobody's run me through Facsimile One; I've been about halfway through it. And, boy, it is really nailed down with that confounded typewriter.

I wrote the first book on Dianetics on that typewriter. And, boy, that first book - I've tried to blow it off every once in a while as postulates and locks, and it just never has blown; it just won't blow. I started into Facsimile One and, boy, it's like running a Mack truck into the side of a mountain. There's that book sitting there.

Male voice: Could you do it by reading the book, Ron?

Hm?

Male voice: Could you do it by reading the book?

Pretty well.

I guess that's why the book looped people, as much as anything else. It just - the book just dropped down on Facsimilie One and they'd spin.

Male voice: How about the captain's farewell in To the Stars? The farewell letter in To the Stars?

Yeah. Well, To the Stars is probably factual as far as life in that kind of an operation is concerned; it's probably very factual, but the stretch of time isn't. And I knew it at the time that it wasn't. I was under orders from the editor to write that.

Hm?

Male voice: The letters that came back on that about the-big dissertations on "time."

Oh, yeah, I know. Boy, people really got upset about time factor because the time factor isn't straight; that isn't true.

I was running through one of these incidents and boy, if I had hit this stuff trying to run it a couple of years ago on myself, I would have thought, "Boy, this is really delusion; I'm really hallucinating now." But I start running through one of these incidents ... The hero in *To the Stars* is an engineer tenth class, which was their aristocratic and plebeian scale. It started up at first class, second class, went on up the line - tenth class, Tenth class wasn't very high.

But I'm running through this incident like mad and I don't know where the heck I am, and all of a sudden I come up against - crash! And I start running one where I hang this jacket up on a peg. I'm just running a lock on this jacket - and there's a 10 on its collar! (laugh)

Yeah, you know, you think you've got problems. You think you've got problems in processing, but you haven't been commercializing and selling your engrams for years! (laughter)

There's only one that's got me worried: has anybody here ever read *Fear*?

Female voice: Oh yes, I'm on it now.

Yeah! Well, that's got me worried! (laughter)

Is that on? (referring to the recording machine) Is it live? (tapping on the mike)

By the way, don't let me worry you too much with all of this space opera. Space opera has always been a hobby of mine. I would rather write space opera than anything else. For the good reason that when I first began to research in engineering, my first research was concentrated on reaction engines - reaction motors. And I designed a reaction motor in 1932 which is a controllable V-2. It's still on file; it's in an engineering journal.

It was tested. This motor was made out of plumber's pipe and cans of liquid fuel and so on. Very, very advanced sort of a reaction engine for this day, but that reaction engine is just a lousy makeshift compared to some of the reaction engines I've been running into in this stuff. I know my reaction motors, and it's no wonder.

But the point is, the point I'm trying to make is, don't worry about this space opera; if it isn't there, why, it isn't there for you, that's all. If you want to have lived on earth and your preclears want to live on earth, I wouldn't advise you (you're my friends, after all) - don't go start walking around and telling people about space opera because they're not going to believe you. And they're going to say, "Well, that's just Hubbard, and he's got a lot of space opera and you've got a lot of science fiction readers in your midst and these fellows just got super-restimulated, and all these stories are coming to life and all that sort of thing." This is the kind of a line that people can throw back at you.

What you want to produce is a maximum effect, so you don't bother to explain to your preclear anything about it or anything of the sort. He'll run into the space opera just as you will.

A guy calls me up from New York: "How do you run such-and-such and so-and-so?" I tell him how to run such-and-such and so-and-so. He calls me up two days later and he says, "Hey, this isn't a real incident."

"What's the matter with it?"

"Well, I don't know. I'm on this spaceship and I'm standing there at the porthole looking at a planet go by, and they've just given an electric shock to a fellow and I feel regret on it." And he says, "Space opera is all it is; it's just space stuff." He says, "I

don't want to run that. I don't want to be that kind of a guy. I just want to be an auditor. I just want to make people well!" And he said, "Besides, I never read this stuff."

Male voice: Oh!

Yeah.

That's interesting, isn't it!

It's also interesting the preponderance of people in this field who have been very interested in science fiction, and it's also interesting that the people that we start swamping up a little bit start coming up with much better electronics than ever before. And people are in this who are interested to a large degree in thought - metaphysics, mysticism and this sort of a line - who have been very interested in thought.

And these two fields are almost continual in their consistency of interest throughout this entire subject. Now, that should remark something to you because it was the basic conflict, from the data I have to hand - good or bad data.

Here was an advanced people - advanced peoples - moving in on simple peoples, or advanced mechanical peoples moving in on advanced thought peoples. Civilizations would go out in this "Y": These people would concentrate on thought - "What could you do in the humanities?" Or they'd concentrate on MEST - "What could you do in the physical universe?" And you'd get this cross; sooner or later these things would come into conflict.

And what is our present drama and conflict in this world right now? The atom bomb, which is a high level on the MEST line, coming into conflict with the humanities. So anybody who has a thought background very thoroughly is quite concerned about the fact that we have no present modus operandi in the society of humanizing man swiftly, (Of course, we realize we don't have this!) And so the point is that here is this basic conflict demonstrating itself today - demonstrating itself very heavily today.

But don't become terribly uneasy about these incidents. But also, for God's sake, please don't dodge around Facsimile One as an auditor. Please don't! Because this is just cruelty. Actually now that you know about it, letting a preclear suffer through and agonize around through a birth or through an engram or a tonsillectomy or some automobile wreck, something like that - unless it's an assist - is about of the same order of tying a dog up and then beating him with a chain. Because it's just not sensible, that's all.

Whereas you can spend actually less time in running Facsimile One. And what you'd want to do is raise tone. You know, we've been trying and trying and trying and trying to raise people's tone. That's been the big thing: Get them up above this counter-effort band; get them up high on the Tone Scale. And, boy, they just go off of those psychometers; they just go off the top of the psychometers. We had to have them install another switch on this one.

And Mathison, since the Handbook (by the way) for Preclears has reached the coast out there, has redesigned his machine with a switch to throw it on the upper tone band. The machine would not match up. And now that we've found Facsimile One...

Male voice: Brother.

Yeah. Because it's going to go off - the first machine, the switch - it's going to go off of that. People will go off the top of that - just the proportionate rise in tone - just what we've been trying to do. Now you can demonstrate that this happens.

By the way, how do you feel, Nan! How do you feel? (addressing the PC from the previous demo session)

Female voice: Rather nice.

Well, did he run things right?

Female voice: Mm,hm.

Is it all out? What did you strike - heavy effort?

Female voice: Yes.

The heavy effort just started on. You know why? She got tired.

Male voice: That's right.

That's all right. We'll catch it and run the rest of the way out. Now, just checking on the number of hours it takes to run this: I can't make an estimate at this time how long you as an auditor are going to take to run this on a preclear - or you as a case, maybe, that's been stuck in it for a long time - how long it's going to take to free you out of it so that you can run it. The hours are quite finite. If they went up to fifty, I'd be disappointed in any one of you.

But I just had a mention that every time one pc here started into Facsimile One, she wound up in birth. Yes. It's the basic on all births. So they start to run Facsimile One and then - bong! - into birth.

Now, it might be that she had a definite confusion in her mind as to the fact that really maybe she ought to be running birth. At that moment, somebody had better pick this up as a postulate, because it might be an auditing postulate. You might have made a decision about it.

Female voice: I nearer even thought of birth, but suddenly there were the efforts of birth.

Well, it's quite "birthful."

Female voice: What are the efforts and the ...

What are the efforts?

Female voice: Could we run the physical efforts in this?

Well, you run whatever turns up; the physical efforts you'll have to run eventually.

Female voice: Is that a good thing to start with?

No.

Female voice: Start on the motion?

Emotion.

Female voice: Yeah.

Start on the emotion.

Male voice: But if she's starting to boil off, it's all right to let her boil off?

Oh, yeah. You're going to find a lot of boil-off on this. You may run it two or three times and then all of a sudden hit a pit of boil-off and then have six hours of boil-off - nothing but - or something like that may happen to her.

Male voice: You want us to concentrate on this one incident entirely as long as we can run something on it, is that right?

Well, right now, auditing procedure - because I want to see how well you get along with doing this as much as anything else - but my auditing procedure is to do nothing but what is absolutely necessary on the case to clip Facsimile One and roll it.

This means that you may have identical efforts stacked on it someplace; there might be a crunch on the bank one way or the other. There might be something else mixed up with it or impinged upon it so heavily that you have to run it. But you know how much you run it? You know how much you run it! You run it just enough to get to the earlier one, to get to the earlier one, to get to the earlier one, to get to Facsimile One.

Male voice: Like repeater technique.

Yeah. By the way, this is an old technique with engrams. You get an engram - a chain of engrams, and you just run the engram once or twice so that you could get to the earlier time it happened, then run it once or twice, get the earlier time it happened, earlier time it happened, all of a sudden get basic on it, run basic out thoroughly and the rest of the incidents would blow.

Well, there's nothing like Facsimile One under Facsimile One. There's deaths and other things under it, but they didn't hurt us any. Facsimile One was the louse-up on the line.

Male voice: Hm. What's the minimal tone range that you could run Facsimile One on a preclear?

I would not even make a guess. Because you may have this kind of a setup: you may have Facsimile One establishing the tone of the preclear, He may be in a section of Facsimile One. So to gauge it, you just find out what you can run with it. You just try and run it, try and run it.

Male voice: Regardless of tone, try?

Just try and run it, that's right. Don't get the guy locked up in it.

Of course, you understand accessibility is a criterion there. You get a person who is almost psyche, who is - never really could - can't remember anything real or anything like that: if you start running anything like Facsimile One on them without bringing them up to a rational level, why, you'd get into trouble. Because you can get into trouble any time you run an effort on such a person. So you have to take locks off of it. But that's a very low-toned case.

Now, I don't know any big bars. I have only seen one case around the school, by the way, that struck me as a person that - and this gentleman's gone now and he was brought well up above that band before he left. You remember the boy.

So I don't think Tone Scale has too much to do as a criterion. We'll know more.

Male voice: What's the degree of indoctrination necessary to give the preclear before he can run Facsimile One? Emotion, effort and thought how much does he have to know? How aware does he have to be of these phenomena going on in it?

Very good point. T was going to give a talk later...

Male voice: Okay.

.. on indoctrination of the preclear, but I can answer it right now. There's nothing much to it. What you want to do is make him run a thought. Then make him run a lock. And then see if you can't find an emotion - any kind of an emotion, even if it's determination or something of the sort - anything that: is an emotional state.

All right, that's an emotion. He's all of a sudden got subjective reality on this. Now Let's run him on an emotional curve of some sort so he sees that his emotions shift and he gets reality on that. And then make him pick up something that's heavy and then run the effort out - then make him pick up this something that's heavy and run the effort out. Then show him what his effort is in it and then what the counter-effort is in it.

And if you wanted to do a solid job of indoctrination and training on your preclear, so absolutely nothing could go wrong or he wouldn't suddenly go astray, I would leave it at that. Then I would say, "All right, there's an incident .."

Really; one of the best ways to give him reality on it and keep him from going off the rails is throw him on a machine. You take and throw him on this machine and you say, "Now, did you ever get hit in the middle of the forehead with anything?" Gong!

And he says, "Funny, I got a somatic."

And you say, "Yes. Well, how long ago was this? Was this last year?"

"No. "

"Was it when you were four?" Little dab.

"Oh yeah, I remember that," he says, "I fell down when I was four."

"Are we referring to a much earlier incident?" Dive! "In what order of magnitude of years ago did this thing happen? Hundreds? Thousands?"

He's saying, "What you doing talking to me about thousands or hundreds of years ago? What are you talking about? You know very well I was born in 1918 and I'll never be born again and I'll go to hell when I die."

And you say, "All right. Was it tens of thousands? Was it hundreds of thousands? Was it a million?"

"Yeah, I think it was a million. No, it was more than a million - what am I talking about!"

The machine goes bizinnng! And he says, "A million years ago. Shot in the middle of the forehead a million ... What is this machine?"

"Well, it's a lie detector. It's what the police use to know whether or not you're telling lies - if it doesn't act, why, it isn't true. But if you get a dive like that, that says that's true. I've got the goods on you. It's like if I ask you if you ever robbed a store or stole anything when you were a little kid." The machine goes bong! You say, "Did you ever steal anything when you were a little kid?" Bong! You say, "What did you steal?"

"I never stole anything. I don't ever remember stealing anything!" Bong!

Well, you just say, "Well, the machine seems to know more than you do about it,"

Female voice: Oh, good!

Say, "All right, now you take this time you were shot in the middle of the forehead a million years ago." Bong!

"O-oh-oh-oh-oh-ho -ho-ho, I was, wasn't I? When did this happen? You know, a funny thing, I'm getting sick at my stomach. I'm getting nervous about this whole thing."

"All right. Well, just lie down there and start in at the beginning and run right through to the end."

Now, you've told him what thought, effort and emotion were. He knows more or less what he's doing with regard to this. But you don't tell him what to run in it. You just tell him to go from the first moment of it to the last moment of it straight through, and he'll pick up what he can get out of it. Usually, what he gets first is some emotion, some sensation, maybe a little perception. Don't press him, because sooner or later he'll run enough emotion out to start getting the effort. And boy, the effort in this thing is a lulu. And you want to get the emotion off if you can before you get to that effort so his tone is up high enough to handle that effort. That would be the main danger: that his tone was low and you chomped him into the effort.

Because the effort is heavy. It's like a very heavy vibration - very heavy. So that your face - your face, for instance, feels like a board; it feels stiff. And you say, "I'm sure there's a mask or something over my face." Oh, no, there was nothing touching his face; that was the hooker, you see? There was nothing touching his face.

What there was, however, was a bzzzzzzzz in impacts - impacts. And these impacts were arriving so swiftly that they made a solid wall, and of course this made the fellow's face feel so awfully stiff. Now, sometimes it hit the mouth, sometimes it hit the lips, throat. And he'll get a tingle; that's his first inkling of it. That tingle's nothing. Before you get through, his lips are going to be just about that stiff, see? He's going to say, "I wonder how I can get out of this?" Or his forehead is going to be stiff or his eyes will just be staring like "I can't see. What's wrong with my eyes?"

Now, he must know enough about the arrival of counter-effort and he must know that it is a vibration in order to appreciate how to get rid of it. And you have to rull his effort not to have that as he goes through it, so it starts shaking, because he was holding his face very stiff, see? And he can feel, then, the vibration of it. And then he runs the vibration against himself. And running this vibration against himself will kick it out as he goes through the thing.

Now, nobody died in the incident that I've found so far, (It'd sound ridiculous a few years ago to have said this, but I haven't found anybody that died in the incident). At first they're afraid they will and then they hope they do and then they don't care. Because it's all over the tone band.

The point about it is, is you've just got to run this thing until you get all the effort out of it. Now, the effort will exhaust out of it, but the effort sometimes will hang the person up. Well, if he's got any sensation of motion around him, if you can get any inkling of something else moving in his environment, the effort will start running because he gets this moving and that makes the effort move, and so it will reduce.

We have the tools necessary to reduce this thing. But for instance, there's this sensation of from this side to this side, from this side to this side; he'll get this change. When he goes through it first, he'll just feel this side turning on, and this side turning on; this

side turning on, and this side turning on. What he'll find out eventually is that there's possibly a squeak in there of an uncoiled wheel or something of the sort because what they've got is a machine and it moves. And if he can get the sensation of that machine flicking from side to side, why, he'll run the effort. Because you get one thing moving in the incident and everything else in the incident has to move. Do you get the idea?

In addition to that, I don't know that all these machines were alike. If I run a few more preclears ...

One of the things that was - made the telephone so unsalable, as I was discussing earlier with someone here, was the fact that it had a crank mechanism on the side of it and it went whirr-whirr as you cranked it - because that's the sound of the generator on this thing. And you crank it. And you can sometimes see somebody's knuckles or somebody's hand motion. And if you can just get that concept of that hand cranking, you can get the thing to moving and the effort will start to run out. And sometimes it was double crank like these - remember the "Mae Wests"?

[Note - Mae West: reference to a type of hand-cranked portable radio transmitter (also known as a Gibson Girl) included in aircraft life rafts during World War II. When cranked, the transmittor would automatically send out an SOS signal. The name came from the radio's hourglass shape, reminiscent of the figure of American entertainer Mae West (1893-1980) or those of the "Gibson Girls" - young women drawn by American illustrator Charles Dana Gibson (1867-1944) in the late 1890s.]

Male voice: Mm-hm.

Well, it was some kind of a generator - manually operated generator. A very backward society - almost as bad as this one. Very, very interesting.

You know, with all the sleuthing with a guy who was supposed to be able to imagine things, to take as many years to find this and the techniques to run it that I've been utilizing in it, would demonstrate something as thoroughly loopy as this, because the thing just plain wasn't reasonable. It just isn't reasonable that there could be this much effort that could hit a human being and he could live. And, of course, it'd have to be a very odd kind of effort. Well, it was! Supersonic effort. It's the black band of the supersonic scale. And that will cook meat!

Now, that's very loopy. A hand-crank mechanism has only been known in this society for the last seventy-five years, and this incident happened a million or a million and a quarter years ago, and so all of its computations - it wasn't anything that you would ever dream up to look for. Particularly since it says you're not supposed to, throughout. You're not supposed to dream this up.

So what we've got here is a map on this thing, and having this map, you can run it. But it will assault your credulity like mad for two reasons: (1) my telling you about it is going to restimulate it to some degree, and (2) it says inside it that you're not supposed to have any truck with it, think with it, run it through, pay any attention to it - that it's just you, and it's part of you, and it's very helpful to you, and it's God, after all, and this is your soul, and all it does is louse you up and divide you into parts and do a lot of things, but you have to have it. And half the time, or more than half the time, people went into it in the full belief that it was going to be good for them and make them godly. Yeah, they sold a bill of goods with it. Dirty trick,

Male voice: There we have God before the machine.

Yes sir. We had God before the machine.

Now therefore, why I'm talking to you about this incident and trying to give you as much as I can in briefing about it, and give you as much as I can in its shape and size and general characteristics of the fact, is I know doggone good and well a lot of you are sitting there and not believing it. Because it's tailor-made to be that way.

But let's reach it from this standpoint - let's reach it from this standpoint: If you've ever audited anyone through engrams that you know full well had the capabilities of destroying a lifetime and found them to be no better afterwards; if you have ever pounded your head against a case hour after hour; if you've ever watched anybody get more and more confused the more times you ran them early; if you've ever run people through past deaths and through the strangest computations imaginable without them getting much better - you can realize, seeing at the same time that individuals run through these very drastic incidents, did get a little bit better, you were producing results, the phenomena was there, the capabilities were felt and inherent in all the people that you were running. And you, therefore, should be able to recognize that it would be something pretty darn weird to throw us, as a people.

We're basically a very very strong people. Now, how did it ever come about that we went this far off the rails? Because believe me, we're off the rails: blowing up nations, nationalisms, insane asylums and everything else.

Now, two things can be done with this incident: One, you can unburden it - you can take efforts off of it and get a preclear away from it; you can run the handbook on him or run Self Analysis on him, and he has a tendency to come up and get out of it, and so he's better. Or you can audit efforts at random and occasionally accidentally get him into it and make him worse. And it is a sort of a grand tug of war - it has been - between the auditor, his efforts, his self-determinism, his valiance in trying to resolve cases, as to how much tag he could play with this incident and still make his preclear better. And the choice between that and simply bucking in and running a relatively easy-to-run incident shouldn't be any choice. It should be very obvious that the very least that you can do about this incident is to buck the preclear into the beginning of it and then just run it for all it's worth, straight through, and see what happens for yourself. Then get yourself run through the incident.

Because now, if we do that, we don't have to ask anybody to believe it. They can look at you and your energy and your smiling face and they'll know you've been through something, and you'll know it too. At the same time, they'll know how much better it was, so it must have been awful tough.

Okay?

(end of lecture)