

## E-METER BEHAVIOR VERSUS FLOW LINES AND PATTERNS

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There are two more things I would like to cover on this. One of them is the E-Meter behavior while you're running this flow line and the other one is the—just general patter.

Now, the E-Meter behavior is very simple. You can put a pc on an E-Meter and you don't have to ask him how long ago the incident is or what the characteristic of the incident is. Most people, when you suddenly give them the idea—you suddenly say to them, "This incident took place a long time ago," and so forth—they don't know enough about it yet, they have not seen the distance at which these flow points will flow. They haven't seen a lot of things about them and you'd have to explain things to them. And I'll also tell you about—if they're in the mess of these force lines, they're down the line to an invalidation level. They have the devil invalidated out of them; they couldn't possibly think of one of these things as being true. They just couldn't think of it being true because they're too flatly invalidated.

What is invalidation? Invalidation is force applied. You apply enough force to anybody and you've invalidated him. How invalidated can he get? Dead. And if a pc is suddenly made to believe, or you're trying to make them believe that something has happened to them or that this incident happened to them a long time ago, or you're trying to make them believe what the incident really, actually is, as it will eventually bear out—if he's been at it for a while, he looks at these things, he'll get a few of them up into the perceptic level; he'll work them up that high. He'll also find out that there's sensory perception many feet from the body, which is very peculiar indeed. He'll find out a heck of a lot of things that all of a sudden don't account for along other lines. But he hasn't, at the stage you are running him, run into any of these phenomena. Now, there's no reason why you have to advise him that it's anything. He'll get curious after a while why something is tearing the top of his head off. All you've got to give is just a routine patter. You're running incidents which are from 0.0 down to about minus 3.0.

Okay, he can't perceive in that level; there's no perception in that level beyond this point: he can perceive an energy flow at that level, and he can barely perceive that. And it will seem when he starts to perceive it that it's imaginary, and it will start to behave for him on an imaginary basis, and then all of a sudden when the somatics start turning on will get terribly real, but will immediately afterwards go into the line of disbelief. Why? Because the force is too great, and if force is very great it makes him not believe; it throws him down scale on distrust. He has to invalidate what is happening to him to save his own life, actually, he feels, and so forth. In other words, it's a mechanical manifestation you're facing.

So don't, as an auditor, try to sell anybody the idea of an electronic incident. You just tell him what to do. That's simple. Just tell him what to do, and what to do this way and what to do that way and what to do the other way and so on. And just "What's happening now?" "Do you have any hollow spots?" "Are there any ridges?" "Are there any points ready to pop out in front of you?" Just keep this patter up, asking him these questions. And have him slap his attention out on these points and let them flow back, and have him flow out against these points and so on—all just terribly routine.

He'll tell you! I don't care if you've got this guy—if somebody is down from the title and trust building or just picked up at random. You start saying, "Do this, do that, do this, do that, do this," and you start giving him the routine which will run one of these Fac Ones or something of the sort, see, which is a heavy electronic incident. And he'll say, "What's this?" All of a sudden he'll say, "Here's a man with a—with a hood on and black glasses looking at me, turning a machine at me! That never happened to me!"

And you say, "Well, beside the point. Go on and let him turn the machine."

He'll say, "Ow!" In other words, he'll get rather upset with the amount of somatic.

But he'll get these manifestations; he'll get these incidents, one right after the other. You just start him on any setup that you know of. Or even if you don't know a single setup, just on flows, and he'll turn up with these incidents. It's very wonderful. It's very surprising to him. Now, the way you do this—there's this manifestation: there's black and white. That low on the Tone Scale, of course, there isn't any perception, there isn't any color, there isn't anything like that. But there is a perception of black and white. So what do you do? When he is flowing out, let him flow out as long as he can flow out along a white path—a white path. Because the white path will eventually turn black on him. If he can flow out along any line, you say, "How does the flow line look to you?" "How does that flow line look?"

And he'll say, "Dark."

Well, that's not a flow line. You shouldn't be running that flow line; you should be running an earlier flow in or another flow in.

A white flow is a moving flow, and a black area is a stopped flow. And a black area is stopped because there's a white flow around there somewhere ready to run. So you—all of a sudden, you ask him—well, you say, "Look behind you. Now, how far can you see behind you? Do you find anything back there at all?"

And he says, "Yeah, there's a little black spot."

You say, "Look behind the black spot. Look behind the black spot." "Yeah," he says, "there's a white spot."

"Look at the white spot again. Look at the white spot again."

And he says, "It keeps moving in at me."

And you say, "Well, look at it again. Look at it again." You know that it's moving in on his body and you say, "Tell me when it stops moving, when it doesn't move anymore."

"Okay." He says, "It isn't moving."

"All right. Flow out in that general direction. Flow toward it."

"How do you mean?" he'll say.

"Well, just," you say, "just push energy back at this thing, in that direction."

He'll say, "I can't."

"Well," you say, "push energy somewhere in its vicinity. Push energy anywhere in its vicinity. Now, are you pushing?"

"Yes."

"Now, what color is the path there?"

"White."

"Well, push energy along that white path. Go on, push some more energy on that white path. Push some more energy on the white path." See, you're getting the outgoing line, the outgoing line. All of a sudden he can't push any more energy on that line, or you notice that he's not getting any somatic or anything, so you say, "Put your attention back on a point back

there in back of you again. Put attention on that point again. Put it. . .” That point is ready to move again, don’t you see?

The black and white of it is very plain and seems to be very chronic with lots of people. There isn’t any accounting for it beyond the fact that electronic units, as they flow, would make a glow. And this would leave an attention pattern. Very fascinating, but it’s very simple. And you can very, very readily make this thing very complicated for yourselves. Vera complicated.

One: You don’t really have to know—you don’t really have to know the identity of the incidents, because they will invariably show up.

You run any one of these incidents long enough and you get it up the Tone Scale high enough and it will start to show up into the perceptic range. And then the fellow will look around and he’ll say, “An eight-footed elephant.” And of course you know this is hallucination, because all the psychiatrists say it’s hallucination. And so you don’t let him run it anymore; you let him go to the hospital because the somatic is hung up and he’s sick. Now, that doesn’t seem logical; that sounds more psychiatric, doesn’t it? No, run it out, whatever it is he shows up.

Now, if you know the incidents—if you know the incidents, you can simply direct his attention on the pattern of an incident. And he’ll get the incident and he’ll run it. You don’t have to tell him when it occurred or anything else. The energy is going to flow in that pattern, it’s going to do those things, and you know that, so you as an auditor can direct his attention particularly along this line. But remember that this is slightly forcing, slightly directive, and you don’t have to be that hard on your pc. So you can actually just make him go through the routine of finding points that emanate at him and areas toward which he can emanate.

Now, he all of a sudden says, “Well, it’s coming in on me now from about a sixty-degree arc in front and I get this line; there’s a rod or something out there. And every time I put my attention on it, it comes right back at me and it’s making my neck sore!”

And you say, “Well, put your attention on it again.”

Well, all of a sudden he says, “That’s—it’s stuck out there. It’s stuck out there.”

And you say, “All right. Now, can you find, maybe just a little bit earlier, there was a flow out on that direction?”

And he’ll find a fifty- or seventy- or thirty-degree arc where he flowed energy out and it’s the matching flow. So you flow this energy out. You make him flow it out, and it’ll flow out on a white pattern. And all of a sudden you make him look at the rod again, and the rod’s all (snap) ready to cut his neck off again. What it is, is a flow emanation point and it will be way out there from his body.

Now, a mistake which you can make as an auditor, and which you would very possibly make, lies in making him look too close to his body and making him stay in on the body or making him stay in within a yard of the body—because the somatics and the sensory perceptions and so forth, when they’re in that close, the guy is pretty bad off on the incidents. So get him out there.

You could make a mistake, in other words. You want these earlier incidents, and the earlier it was, the wider it could go. If you can get an incident which is sixteen miles, that’s fine. That’s swell, because that means that’s a very early incident. His horsepower has become less and less and less and less and less and less until he got into this life, and then his horsepower became less and less and less and less and less and less until he was Homo sapiens, and then he got less and less and less and less and less until he got normal and he couldn’t move a pin. He couldn’t throw an electric current out enough to register on

anything but a very sensitive E-Meter. Now, that guy is really in bad shape. I mean, he's done. That's why he's here on Earth. Okay.

Here's your behavior of an E-Meter on your flows. Your E-Meter starts climbing, climbing, climbing, climbing; it's going on up, up, up, up, up. As long as an E-Meter is going up that way, you are in a dispersal. There is a dispersal, within or without this guy, which is ready to run. There's a dispersal there. The E-Meter is moving, as you face it, to your left. It's going up, and it gradually goes up, up, up, up, up—he is in a dispersal. And if you want to get the incident he's in, you make him nail a source point around there someplace. If it's a retractor beam, it will be a compression point. But it's an escape. He isn't trying to escape the incident; he's just in a dispersal. There is energy coming toward him. There is energy flowing.

Now, when you get this thing going down, down, down, down, down, he's hitting ridges—more and more solid ridges increasing his density. So when you get the sag down, you've got ridges; when you get the climb up, you've got dispersals.

What do you run with this guy? Very simple. You get a dispersal out, and as long as he is getting a climbing needle, that dispersal can be run. That's dispersal out from him; you're getting a flow out from him. Your needle keeps climbing. You say, aFlow out. All right, more flow outs Needle keeps climbing. "Flow out." Your needle keeps climbing. "Flow out." And you keep watching that needle, and all of a sudden the needle will slow down and stick. All right. Now you say, "All right, crush in on that. Pull in on it. See if it comes in. Put your attention out there and let it come in.

So all right, he puts his attention on it, and what do you get now? The first thing you'll get will be a sag. And then you'll get a dispersal. And then your needle will start up, up, up, up, up, up, up, up, up, up, up, and it'll flow in as long as that needle climbs. And you know whenever he gets a somatic—he gets a somatic because the needle twitches. Every time he gets a somatic, the needle will twitch—little halt in its upflow. Well, that's a pain going through him.

You don't even have to ask a pc whether it hurts, whether it's going out or going in or still flowing. You can sit there and look at an E-Meter, and it goes up, up, up, up, up. Whichever way you've got his attention flowing or dispersing, or whatever you're following, that's fine; it's still moving. After a little while it's going to stop, and when it stops, you know you've got to get the reverse. And you get the reverse, and you get the reverse, and the second you get the reverse it'll start flowing again. In other words, auditing by the E-Meter on energy flows is a sequence of letting the needle go up and sticking it, and then reversing the flow so it will go up again and sticking it and so on, letting it search.

Now, you just follow that and in addition to that, you know whether or not your pc is in a situation where he's getting pain because you get the flicks—flicks on the needle. The needle will dive just a little bit every time he gets a shock pain.

You'll notice, auditing these incidents, that they obtain rather large tone rises. This is the reason: you're exhausting an incident and when it's exhausted, it's exhausted, and you've got a higher tone for the pc.

But you could, theoretically, let one go up for quite a little while without auditing it—your meter will just keep on going up. But it will go up, up, up and it'll stick. Well, that's not bad. You've run out at least that much up-go. But it's liable to stick at a little higher level on the Tone Scale than the person would assume. The second that you start to get the reverse flow, your meter reading will take a dive and you will go up, then, from a lower basic, and he will stabilize lower than he read.

Now, if your pc says, "I—it makes me feel afraid," you know there's a dispersal area to be run. Just as simple as that. Or there's a hollow spot, there's a dispersal area, there's a source coming at him—he says fear. Fear means dispersal, that's all. And you run a dispersal. Just

because you get a dispersal does not mean fear. Fear is a special manifestation—is dispersal. You will also get a dispersal manifestation on enthusiasm.

All right. So that's the behavior of the E-Meter while auditing. Beware getting the thing stuck. But if a needle is stuck, it simply means that the fellow has flowed out or flowed in too long in one direction and to get it unstuck, he may have to force himself to flow the opposite direction the first time or two, and then all of a sudden your needle comes free. There is nothing easier than freeing a needle. This is simplicity itself.

Now, these are the manifestations of energy behavior and how to audit. It requires experience on the part of a pc before he begins to have any confidence in it. He'll have confidence, first, in the fact . . . He'll say to himself, your auditor, generally, in training—say to himself first, UWell, by golly, there probably are these energy-flow units because I can find them so easily and it does such strange things to pcs, and it's very good to do because it turns on somatics and turns them off. And therefore I will audit them without knowing what they are or anything of the sort." And he'll go on on this basis for a while, until one day, on himself or a pc, stuff will show up which all of a sudden just won't work in this life. It just won't work.

No energy heard of on Earth behaves in that fashion. That's the first thing that strikes you. And the next thing that strikes you is that the somatics are out there too far, and that you can't have facsimiles registering out in this kind of a situation. And a lot of things will begin to look a little bit peculiar and you try to tie them down to this kind of an incident in this life and that kind of an incident in this life.

If you want to drive yourself crazy or drive your pc crazy, try to tie these incidents down to this life. Because it's almost a guarantee that your pc will start to spin.

"Who could have done this to me?" he'll start asking. Well, the point is, nobody did it to him. The second he finds this out he gets comfortable again.

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

. . . you can run a pc on motivators, motivators, motivators, motivators, motivators, on and on and on until you've got him stuck in every engram. You see, what are you doing? You take an engram and you'd run this needle as long as it'd climb and then it would stick and then you'd go on to another engram.

If you just ran what happened to the pc, what happened to the pc, what happened to the pc, you can get away with it if it's this lifetime. But don't try to get away with it on an electronic incident, because he'll stick. And he'll stick, and you've never seen a needle quite as rigid as a needle will stick on these incidents. It really sticks. And there it is. And you say, "Well, run something else that happened to you now. Run something else that happened to you. Something else." And he'll start down scale—down, down, down, down, down. You've put him into an artificial—what we call a DEDEX: deserved act explained—and you've put him into an artificial one.

And he's really got all the motivators run out of anything he ever did, so there's no explanation now for what he did and he's in a terrible state of mind: he gets soft in the head. Somebody comes along and says, "Boo" to him, he thinks he's been insulted.

In other words, why do you deserve criticism? Why do you deserve to be criticized? He says, "My mother was mean to me," or something of this sort.

"Well, did you listen to what she said?"

"Oh yes, she was very mean to me; she said a lot of mean things."

"Why? Well, why did you deserve to be criticized? What did you do to her?"

“Oh, I never did anything to her.”

Nuts. But you get these electronic incidents . . . Oh, you’ll go back and you’ll find as a little boy he took a broomstick or something of the sort, and beat her over the head while she was lying in a hammock, or he threw a snowball at her, or she fell on the ice and he figured it was his fault and . . . Oh, there’s a big overt act back there, but little mild stuff this lifetime.

When you run an electronic incident and you take a motivator out, you take a . . . This guy, let’s say, has one of these Fac One type incidents, and you run the whole incident, and somehow or other, because he’s fairly high in tone, by the grace of God you’re able to audit this whole incident out of him complete. You’re just asking for it now, to this point, you see? You just wait, because he’s going to pick up another one like Fac One almost right away—just right away. Something else that happened to him.

Now, maybe he’s still got enough resiliency and you can audit all of that one out. And now much more rapidly, he’s going to pick up a third one. So you audit this one out of him and you get it about three-quarters through, but it won’t erase, or it won’t reduce or some thing of the sort. But by this time he’s got five more he’s going to give you. And you just get a description of these five and now he’s got ten, now he’s got fifty, now he’s got thousands. He’s gone over into second facsimiles; he’s borrowed them out of his entity banks. He’s done all sorts of weird and terrible things but he keeps bringing these things in, bringing these things in, in, in, in—more and more and more.

And he says, “Look what happened to me, look what happened to me, look what . . .” What’s happened to you? You’ve just parked around him overt act, overt act, overt act, overt act, overt act. And each one of those things is saying to him, “You’re a bad boy.” And every time you audit one of these things out, you say, “You didn’t have any reason to do that.” So there you go.

Actually, you can get a guy unbalanced the reverse: You can run overt act, overt act, overt act, overt act, overt act, and he’s done all these overt acts and he’s ready to have. . . Well, he’s getting in bad shape there. Why? He’s getting ripe for an overt act. Oh, he just gets meaner and meaner and meaner and meaner and meaner!

You keep running these overt acts out and you’re leaving unexplained motivators there. I mean, he’s got motivators he’s never used. You’re giving him this tremendous supply of motivators. And, “Look at all these things that happened to me. I can do anything I want to anybody.” And he goes out and he bawls out his boss and he bawls out this guy and that guy and then he sees people come into the parking intersection, he’s liable to bump their bumpers and so forth. And he’s talking around mean, ornery—schrourlggh—he gets sarcastic.

Boy, you’re wondering, “Is this what it’s like bringing somebody up the Tone Scale?” No, no, that’s what it’s like by taking out all the overt acts a fellow has done and leave the motivators in place: he just gets meaner and meaner.

If you take the motivators out he gets more and more pathetic, more and more pathetic, more and more pathetic, you see? He’s got to have more and more motivators. And when you take the overt acts out, he gets meaner and meaner, and meaner and meaner, and meaner and meaner. He gets ornerier. He becomes capable of more overt acts.

So, you’ve got to have a balance there. And fortunately, cases won’t audit unless you behave—on the balance line. You bring a fellow up the Tone Scale, and the way you get him up the Tone Scale is not auditing out exclusively overt acts, not auditing out exclusively motivators, but auditing out one and the other, one and the other. And actually, in most cases you will find it necessary to run half of a motivator and then half of an overt, and then the other half of the motivator and the other half of the overt. I mean, you’ll have to balance it that sharply—back and forth, back and forth.

That's why you ought to keep a map of what you're doing on the case, because you'll find that you'll have to leave certain incidents. They stick.

The reason an incident will not reduce is a very simple reason: the obverse of it is now in restim and ready to be run. If it were a motivator, it's ready to have the overt act run. If it's an overt act, it's now ready to have the motivator run, and it sticks and won't reduce until its use has been accounted for, and then it will reduce. It's totally mechanical, it's two facsimiles locking up together.

Now, I'll give you something more on this. Going to ask the question, why do you have facsimiles? If they're this much trouble, why do you have them? In the first place, they're an awful lot of trouble. A lot of bad things happen to facsimiles. Did you know facsimiles could blow up? Well, they sure can. The death shock of an individual pours an awful lot of his energy, suddenly. This death shock is quite well known, been measured many times—it's real voltage and amperage. Fellow really blows up in a fine blast of glory when he dies suddenly. What do you suppose that does to his time track? All of a sudden, any facsimile he has sitting around there within bursting range is fed an enormous supercharge of attention units.

And of course if you feed a facsimile a little bit of attention units, it'll flow. Well, what happens when you feed it a lot of attention unit? It bursts. This doesn't mean that it blows up his whole bank and wipes out his memory completely, but pretty near. And this is one of the things that accounts for forgetfulness after death.

You get the same forgetfulness after an operation. Person has a certain amount of forgetfulness if there's operative shock. An operative shock is a shock to the person sufficient to blow up a few facsimiles. Doctors see this—they see people dying under their hands every day in the hospital with operative shock. They very often call it postoperative shock and they call it during-operative shock, or they call it operative shock. It's due to doctors whittling on people. And the shock itself is one thing, and the blowup of the facsimile just compounds the felony, and it makes a fellow just forget.

A fellow can come out of an operation—you know, a fellow can come out of the operation with absolutely nothing wrong with him after wards. He's had a bad shock and everything but he just feels fine. He probably blew up the facsimile that was in restimulation. So operations are a good thing. Of course, it's a little heroic to cut a fellow's esophagus and toenails and ears and everything else off just to get a facsimile to blow up. We can do that more easily in Dianetics than with a knife. But it is a method of crude surgeries.

Well, the blowup of the facsimile would occasion you no difficulty if you had never blanketed a being. But you'll find this anxiety stomach located squarely on an incident like this: An individual settles over a theta being, or a human being—who happens to be a thetan too, you know—and it settles over this person and blankets them, telling them what to do, monitor them, all fixed up for the motor controls and so forth. And somebody shoots this person, or this person falls off a horse or a cliff or a flying saucer or something and before an unblanketing can occur, that person who is being blanketed dies.

The most remarkable circumstance occurs, because you get the death shock and the blowup of facsimiles. So, your person explodes, you feel him explode out, and they grab in. The second they feel themselves start to fly apart, the last action they have is to grab in. The blanketing being starts to fly apart and grabs in. But by this time there's facsimiles flying through the air like mad, and it makes the most interesting incident. It gives this terrific anxiety stomach. A guy just feels sick in the area, and he can't get in there to do anything about it. See, it's a hollow ridge, and he's trying to force himself into the hollow center and he can't get in there. So he's trying to force his way in on this stomach, this anxiety stomach, and he can't get in there and you find the center of it, and you keep finding the center of it.

Well, that's one way to run it out and you can just do this for a while, and he'll get kind of apathetic and you say, "Well, run it feeling apathetic," and so on, and he'll get kind of a ridge all up and down. And "Well, run that. Run you going in. Run it blowing out. Run it blowing out and you pulling in," and so on—back and forth, back and forth, and it'll eventually run down.

But he'll tell you some very interesting things such as "There's facsimiles . . ." [gap] . . . and if you don't watch him carefully, he'll start to run those. Only they're not his. They're blowup facsimiles. They're only partial facsimiles. You don't get anyplace auditing them.

Now here's your blanket with its explosion. And maybe a person has blanketed and had explode under him as many as fifty or a hundred people. And every one of them has left a potential hollow, every one of them leaves a course of apathy, and every one of them leaves a ridge in his body. This is one of the sources of the dividing line which goes right straight down through the body. The other source is one of these retractor plates I told you about. They just simply put the plate down the middle of the individual, and he's avoiding touching it on both sides simultaneously. But it is pulling him into it; that splits him in half

Now when he gets one of these blanketings—all of a sudden this being blows up; he closes in on the being, blows up; he closes in on the being, you know? And he does this, and the final result is a ridge. And if he's closed on the being exactly center, he gets a ridge right straight down through the center of his body. If he's a little off side, he gets a ridge over here. And here's where you get these banks, these fragmentary banks. That and by the borrowing—taking facsimiles from people. That's covered in What to Audit.

But this blowup is a very interesting one and is vital to know. Oddly enough, it's not just a curiosity, because if there's anything more agonizing to a criminal than an anxiety stomach, I have never seen it. Most of your psychotics will suddenly turn psychotic on an anxiety stomach because they just can't stand it. It's just too much for them. They can't get into it, they can't get near it, they try to force their way into the area, they're out of communication with the center spot. And this horrible feeling of frenzy is in there, and it's pain, it's apathy, it's everything all mixed up at one, and, in addition to that, there's all kinds of strange pictures or things or sensations or something around there that they can't account for.

In other words, it's a real loony bin piece. And the anatomy of it is simply the blowup of the theta being; his facsimiles blow out, the covering being suddenly grabs in, wham! And, of course, when he grabs in—he's just grabbing in instinctively against the explosion—he gets himself plastered all up inside with these facsimiles that are blowing up. He actually has an impression of the facsimiles that are part of the blowup. And your preclear will start to run one every once in a while when you're running this other.

This incident is very easy to run, awful easy to run the instant you know what it is. It can be run mechanically with—well, not very good results, but you can take the anxiety out of it by just running the hollow spot in the center and the blowout, and then you closing in and then it blowing out, and you closing in and so on—just alternate. And you can gradually run the thing out. Of course, it's an overt act. But if you know what the incident is, it really runs fast. Because you'll pick up the rest of the sequence because the thing has visio right before it; it has this after it, but it's a holdup on the time track.

There's your anxiety stomach, there's your nervous stomach, there is a person's feeling of anxiety. "Where do you feel anxiety?" And most everybody will tell you, "Well, I get anxious about the future, I feel it here." They feel it in their midriff So, of course, guys who are trying to hold themselves together and are exploding are anxious. And what they've gotten is the counteremotion of this other being. And you just run that as a counter-emotion and an explosion, run it right straight through, and, boy, you can knock these things out in minutes.

That's not a rough auditing job. These retractor-wave pin-downs, they're a rough auditing job. But these exploding facsimiles, they're just nothing. They're just no trick to run. You know that datum, you run it—bang! That's all there is to it.

And that is very tough, because that's about all the police have to go on. Because they can restimulate that with their later incidents. Later implant incidents are all lying on top of that. When you get somebody running a Fac One, get somebody running this kind of an incident or that kind of an incident which is a control incident, and he starts to pick up this anxiety stomach, it's lying right straight on top of his overt act of blanketing somebody who blows up. And you go back and run that earlier incident. Nothing easier to run out, and there's no more relief that I know of that can be produced that compares to the relief of a person who has an anxiety stomach. Oh, the relief is just fantastic to them. All right.

Why do you have facsimiles? You've borrowed them. You blanket people and get plastered up with them. You have a lot of facsimiles that aren't yours. That is to say, they're borrowed from people or they're photographed or they're taken right straight out of other theta beings, just outright stolen. We call it borrowing. It's just outright theft of facsimiles. You can run one of these incidents . . .

Why does one of these guys, an inventor or something like that, almost go goofy on the subject of somebody stealing one of his ideas? It's got this sensation on it of his facsimiles being taken away from him. You run that incident and he doesn't go goofy on it anymore. All right.

This is very interesting. Change the facsimiles. If a theta being can suddenly take facsimiles from another theta being, well, this doesn't look to me like facsimiles were very important to their actual operation of life. They must be sort of kept as souvenirs or something; and that happens to be the truth of it.

The blueprint facsimile carried by the genetic line—the construction of the body—is quite vital to the construction of a body. And that's an interesting bit of bric-a-brac and curiosa—the construction of a body. Biology and so forth is very interested in those facsimiles. Those facsimiles are utilized in body construction, evidently.

Well, what's all this about facsimiles? Why do you have facsimiles?

Any time you assign cause to anybody you make yourself effect, isn't that right? Well, supposing you blame somebody for anything, you're making them cause and yourself effect. Well, supposing you reprimand them for having done something to him, you've also elected them cause and elected yourself effect. In other words, almost any situation you can think of will—when kept in a facsimile—will demonstrate that you are an effect. A facsimile is a mechanism which makes you an effect, an effect, an effect. Just like entertainment: you always become an effect in entertainment, but much worse in a facsimile.

All that you could have from a facsimile, really—not so much knowledge, because you get that knowledge instinctively—is, you get effect. It makes you an effect; therefore, they must have something to do with a control mechanism. Sure enough, early on the track there is an incident where they give you an obsession to have facsimiles; the obsession for facsimiles. It has very many lines, but “You have to have facsimiles and you have to learn.” This thing looks like a couple of Venetian blinds put on a person before or behind—the doggonedest corrugated somatic you ever saw in your life. College educations by the ton blow off of the thing and so forth.

There's this horrible sensation of “You've got to learn.” And poor little kids that go to school, and somebody says, “A, B, C.” They say, “Oh, my God,” and that first one . . . Up to that moment they might have been a happy, healthy little kid, but after that they're sunk. That one goes into resting So—it looks like a couple of Venetian blinds crushing the fellow in and so forth, and it's a big compulsion to have facsimiles. And every time you taught anybody

anything lies as a lock on it. Any time you tried to get anybody to see anything and remember having seen it, lies as a lock on it. And it's got lots of locks. Making somebody see something is an overt act. Okay. That compares for facsimiles. Knowledge can be interchanged without facsimiles, but facsimiles crop in. But why do you have them?

I've mentioned an incident known as the Tumbler. Here you have a cylinder. (This has many parts to it, this Tumbler, and I'll let somebody else find out for themselves.) Here's a black cylinder. If you just dumped a being down this cylinder so he'd spin over and over, and if you had an emanating point down here [marking on blackboard] and you had an emanating area up here, boy, he'd be plastered all over at varying ranges with somatics, wouldn't he? So that any time he looked out in a certain direction, one would collapse on him. Any time he fixed his attention at certain distances from his body, things would collapse on him.

Well, supposing these were retractor somatics. He'd never get out of that incident, because he'd never run these things as a flow. Supposing one of these was a retractor and one of these was just a straight flow line. So all over him he'd have straight flow points and all over him he'd have straight retractor points. And what would happen to him?

This incident is called the Tumbler, but it could also be called the no-time incident. And anytime you've ever had a pc who was complaining about the fact that he didn't have any time or he couldn't spot things in time or he didn't have things on the time track and so forth, has got one of these Tumblers. Because he falls, and the sensation of falling and spinning is at the same time being hit from every quarter by one of these things, and it's fantastic.

The test of this is—this thing is nearly always in restimulation to some degree or other, but if you get a pc to simply look out there anywhere between five and thirty-five feet, forty feet, something like this, look all around in this, you'll find that little porthole. There will be a porthole there, of some sort or other. And he'll see it move and stop. And it will carve through some kind of an arc like that. And it'll leave sort of a white path. He'll watch that thing move. He'll say, "That was funny," and he'll also get this horrible pain across the side of his head. And boy, it's a rough pain too, one of those retractor pains. So this thing will move. All right.

Now, what you want him to do—if it's the retractor porthole, you want him to inflow along that white track; you want him to inflow all along that track until that white is no longer white. And then all of a sudden he'll be looking out there again trying to inflow and he'll see this thing go this way. Well, that's really a spooks one.

A guy who never had a motion in all of his auditing—gets nothing but still pictures and all the rest of it and so forth—when he spots this one, he'll see it move. That's because it's the one he's stuck in; it's the only one on the track capable of really seeing motion in it, is that incident.

If it's the propulsion end of it that he suddenly caught sight of—it leaves a white track—he's got to pour out against it. So any time he sees one of these things and it moves—it'll leave some kind of a track before it stops again—you make him flow out against that pattern. If that doesn't work, make him pull in against that line. One or the other of them is going to work, and the second it works, this thing will move again. And he'll be looking around all over the place trying to find it, too, by the way. It'll escape him; it'll jump over things.

Takes a lot of auditing, that one, but . . . It's glue! It takes all the time there is and puts it into one fell swoop. Finally he'll start to get sensations of falling.

Did you ever try to run a preclear through falling? They fell off a roof, and you can get them two feet down in midair, and you can get them four feet down. You can just—oh, just with the most terrible work—get them down the line. Well, you're working straight against the Tumbler, and if you ran the Tumbler you'd get them to fall. So you have to get them to run

this in order to get them to fall, and they'll tumble through space as they come down and be plastered all over.

Sometimes this little tiny one has happened once in a while in Dianetics. A guy's track has been in pretty good shape—he's had visio, sonic and so forth—and somebody has said, "Look at a point," or somebody has said, "Run back down the track now to . . ." And all of a sudden the whole track went thump!—and that was the end of his sonic and visio and everything. Once in a while this has happened. Of course, I will point out that life would have done it to him in the next year or two anyway, and he's at least got some way to solve it. Because he was just on the verge of the Tumbler, and it made him take his first couple of rotations. This thing goes into restim quick and usually follows. . . It's awfully hard to do it in auditing, unless a person has had enormous emotional shocks just before. But it's emotional shocks and things like that, because it's quite emotional to be spinning this way and that way and so on.

Now, there's another one that may even have a blower in it, and this one may even have a blower in it. Evidently this incident has variation. So I'll just leave you with that one—that much of it.

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

The invalidation on a pure force level makes a person feel that he is nothing. Degradation brings him down from rather high heights, on a force level, to nothing; he has been unable to overcome any force or any action taken against him and as a consequence, he considers himself to be practically zero. So now here he is in this life, he's going along, and somebody approximates just a faint shadow of this degradation curve. It just happens rapidly that he's hit by a situation, and all of a sudden he just goes zing! He goes into one of these force incidents heavy, heavy incident.

Now, you try to audit out the shock and you possibly will get no place auditing it out. You'll say, "What on earth! This fellow, he lost his wife, and he's been in this terrible shock state, and we can't do anything for him. And we try to audit that and it just won't audit." Well, these things are such sleepers, and they wait so waitingly and so patiently that when they're triggered they don't untrigger, unless you run them for themselves.

In other words, the disproportion of force which can come in on an individual for the small amount of act against him, is responsible for incidents of this character coming in, that move in on him and then he can't do anything about it. Do you get the idea?

Actually, you can trigger one of these incidents just by looking out there ten feet. But you can run them out now, so it's all right. You look out there ten feet and find a spot, and all of a sudden the spot hits you and you have a pain in the eyes. The pain in the eyes won't go away. You keep examining it; you know that the pain is in the eyes because you can feel it in the eyes.

Well, auditing—if you'll just look out there a few more times, your headache will be gone. By the way, knowing about that, you shouldn't have any more headaches; headaches should be an impossibility to you. Sinus, too. Any one of these types of injuries.

So, if they're waiting just that little bit, you can see why a fellow, when he gets a sudden pitch, then he starts to look around him in this weakened emotional state (he's holding off nothing; he'll outflow and inflow every place that's going to jam) and all of a sudden zzzrm bong!—he's got an electronic incident.

Therefore, when you're trying to solve one of these cases of a sudden drop, if the person—you know, he's pretty sane but he's just gone downhill and so on—look for one of these. Look for one of these on the E-Meter. Or, simply start him on this inflow-outflow deal. And he'll get into some very interesting setups and they'll certainly change his mood.

Or you can suddenly run concepts on him. Make him run the concept of somebody being out there, of holding on to somebody who's failing, and he'll say, "What?" "Well, yeah. Just get the concept of holding on to somebody that's failing."

"Well, I can't get that."

"Well, hold on to the concept of somebody who won't."

"Oh, I can get that. Do you know that feels funny? Yeah."

"All right. Now you get the concept that you won't." You don't even know what he's "won'ting." But you just swap this back and forth—you'll be running a lot off the case, just like that. But remember that any moment one of these darn things can trigger.

So, if you could run this incident out, or the incident which is similar to this, because these have large variations... There's one which is a blow incident, where the guy has an electronic force screen which is rising up in the air and is just tossing him. See, he's being tossed in an electronic screen. You can get magnets, for instance, and things like that, to float in electronic fields. Well, if you take a field that's reversing its polarity continually, why, you could toss a guy around very easily in it.

And ran into one of these where the fellow was just floating, that's all. And he'd suddenly spin over on his side, and start to rotate this way, like one of these ping-pong balls floating in one of these vacuum-cleaner advertisements. Now, that makes an interesting somatic, because, you see, he's coming into this area and it's hitting him from all sides and all over.

A lot of this stuff to be run. Fortunately, it's not very hard to run, if you know how—and I've told you how. It's not very hard. But remember that this stuff is what triggers—this stuff: nips, blanketings with explosions with that anxiety-stomach business, so on. Incidents of that character are what trigger. It isn't his having his nose blown too hard by his older brother when he was two. It isn't because Mama was sworn at by the doctor. It isn't anything mild.

You can take a human being or a theta being and you can bounce them around like a rubber ball. I have seen men beaten up in the war to an extent that I know what a human being can stand before he cracks. And they can stand almost anything, just from a straight beat-up, shot-up, knocked-out, half-drowned—my gosh, and they still live and they still come through it and they're still sane afterwards. No, it isn't that kind of an incident that makes them.

But you get these babies—because it's right on their thought wavelengths, it's right on their ability lines, it's right in there ready at any moment to ball them all up, take all their facsimiles, hold them in one place, with a retractor beam crush the whole time track so that it sits standing as a black line in front of their eyes. That sort of thing can louse them up—to use a colloquialism—for the good reason that it would kill a MEST body. If any one of these incidents were done to a MEST body, the MEST body would finish right there. It's very, very unlikely that in running one of these incidents, you'll kill a MEST body.

*(Recording ends abruptly)*