

## TECHNIQUE 88: “ABERATED THOUGHT, SIMPLICITY OF DATA, INVALIDATION, COUNTER EFFORT”

A lecture given on  
26 June 1952.

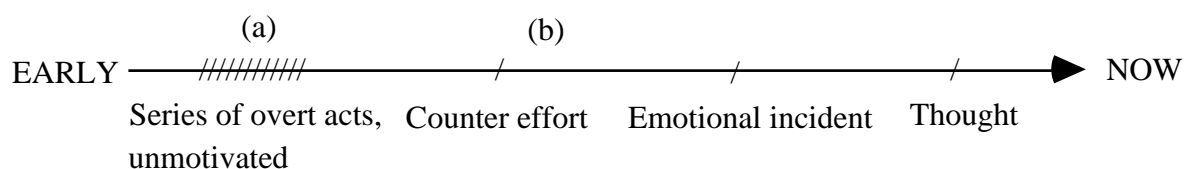
First, a couple of pieces of information which may clarify for you what I have been covering in the past 3 lectures.

You may have wondered why it was that a person who has committed unmotivated acts goes into such a state of “I deserve it” when he gets his first counter-effort on that line.

This is the matter of a Ded again. There is a very simple explanation. See Diagram 1. Here at (a) is a series of unmotivated acts, and all of a sudden comes the motivator, or big counter-effort (b), and it comes too late, sfter all these overt acts at (a). This counter-effort (b) assumes importance all out of propotion, and he says: “Oh my, I’ve really had it.”

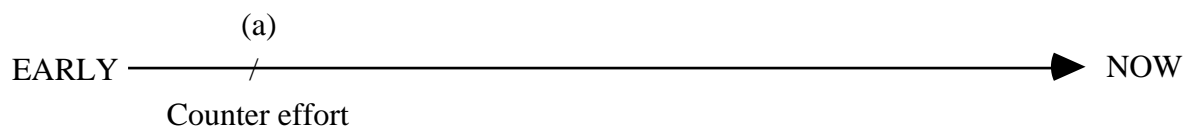
DIAGRAM 1

### THE DED



Now here in Diagram 2 we have the usual motivator - overt act sequence. A counter-effort is received (a), and does not fall on a line of previously committed overt acts.

DIAGRAM 2



This fellow in (2) gets along fine for a while, while the fellow with the DED does not get along at all.

Just a plain ordinary counter-effort, just a plain engram with its perceptics, etc. will cause, as you know, a dramatization. I refer you to the First Book (DMSMH) it’s chapter on Dramatization is just as valid today as it was then. A person gets an engram or he gets a series of counter-efforts, and he starts playing them off just as though they were a phonograph record - just as though the perceptics were on a phonograph record. He does the same thing with Effort, the same thing with Emotion, and the same thing with Thoughts. He gets a big counter-effort; this is an engrams same thing. That is what we are talking about when we talk about counter-effort; the force of impact of an engram. The force of impact which gives him an engram is a counter-effort, so he will dramatize the force of this counter-effort. If somebody hits him just exactly below the left ear - that is the motivator, and when he starts to use it as an overt act, he is going to hit somebody or try to hit somebody just below the left ear, (if he is using that counter-effort).

He will try to do it. He will say the same things that were said to him, and he will experience the same emotional reaction as was thrown at him with the counter-effort. In other words, this whole package of counter-effort, counter-emotion, and counter-thought hits him. Now, he has this incident as a motivator, and when he starts to force his way through a situation some perceptic shows up that matches a perceptic in the motivator, and he picks up that facsimile (the motivator) and uses it as an overt act. At that moment he takes the counter-effort and makes it his own effort and uses it; the counter-emotion he takes as his own emotion and uses it, the counter-thought he takes as his own thought and uses that. In other words, this is a more basic description of the anatomy of dramatization.

All the rules of dramatization that we have had to date in Dianetics still hold, except we have taken them apart into the component parts.

We have also ranged down the tone scale to where we are actually running except we have taken them apart into the component parts.

We have also ranged down the tone scale to where we are actually running incidents which are below 0 on the tone scale. It was the limitations of Dianetics that were at first, the limitations of the perceptic range. When the perceptics faded out, and became imperceptible as one went down the tone scale and hit the bottom of the perceptic range, and then went below the bottom of the perceptic range which is fairly high - it's around 2.2 or 2.3 on the tone scale. When we went into a case which was below that level, we were below the perceptic range. What we were running out of an engram at that time was chiefly perceptics since we lacked information on the remaining component parts. So, when we had a case that was below 2 or thereabouts, perceptics had become so faint that he could barely guess at them, and so it became very difficult to run an incident.

Perception: sight, sound, smell, etc. these things as part of a facsimile are very easily swamped, they are very easily folded into emotion, and folded into effort, and covered-up - swallowed. So our limitation then was that we could just run incidents that contained perception, until we began to work with emotion. There was a lot about emotion in the first book, but it was developed in detail in later work. We got more and more data on emotion, and about the time Advanced Procedure & Axioms was written, we had emotional curves and a lot of techniques that could handle emotion.

Again, where did this take the person on the tone scale? Running emotion you could take your PC down to about 0.3 or 0.4 at the lowest. Oddly enough, the easily perceived counter-effort band stops right about at the counter-emotion band around 0.3 to 0.4. Down at that level a person ceases to feel effort as effort. Furthermore, a case may be so overburdened with emotion that it has all of its' effort hidden, and we try to run effort and counter-effort on such an occasion and the fellow says: "What effort?" You say, "Well, the effort you feel with your finger." He says, "What finger?" In other words, there was a depth to which we could go on the tone scale. So, that effort and counter-effort brought us down in our ability to run incidents to about 0.3 at the very lowest, and that was stretching it.

Very early we could run incidents if they weren't lower than 2.2 on the tone scale. Then a little bit later, we could run incidents that were down around 0.5 or 0.6, and counter-effort brought it down maybe just a hair lower than that. Now, with a knowledge of attention units we can go all the way down to matter. Theoretically, if one got up the tone scale high enough, he could probably disintegrate matter by running it like an engram. How do you disintegrate an engram? You just take your ability to put out a destructive wave, and you just chew up, tear up, and throw away the facsimilies - that's what you do. MEST is motion in a super apathy, so that it becomes timeless, and it lasts a long time. So, we are on this gradient scale, and we can see how this gradient scale operates.

Now, this fellow as he dramatizes, of course is incapable of dramatizing when he gets too low on the tone scale. We say he has gone into apathy or he can no longer dramatize because

of grief or something like that. However, that doesn't mean that the facsimile has become inoperative. Oh no, that facsimile is still very operative on the MEST universe, except it is no longer operative on somebody else, it's operative on hlm. That's what is called introversion. He is unable now to dramatize way out there. Way out there he could dramatize at the whole universe, then he can dramatize at the whole race, then at a group, then at a person, and then he can dramatize only to himself. Did you ever know one of these fellows? He goes out socially and he is so nice to everybody, he treats them so well, he is so propitiative - and then he goes home, and Boy! does he raise hell with his family. In other words, his range of dramatization is to a small group, and not to a large group. He will go on down tone scale to where he can dramatize to one individual, but can't to two. He goes on down to where he can't dramatize to one (another) individual, and he dramatizes to self. He chews himself up. He is MEST, and at this level - when he dramatizes, he throws it into himself. But it is still dramatization the whole way.

As we descended on the tone scale with these techniques, we got to a point to where we could still get the fellow who could dramatize to a group. We weren't getting very well the fellow who could dramatize to a small group. We couldn't erase heavy incidents with him, and we had to use other techniques (light techniques) to bring him up. If we were very good we could get the fellow who was dramatizing just to one person, other than himself. The poor fellow who was only dramatizing on himself was pretty well lost as far as a direct application was concerned. We could use light techniques only to get him up to the point where we could get out a bit and he would come up, but we couldn't hit the specific incident that was causing him trouble. Why? We didn't have any method of running it.

Well, attention unit running gives you the ability, and you can run the whole package of incidents. There is no sense to them of course, they are too low on the tone scale. No perceptics - all he has is a feeling about these units, and about this and that. By the way, one can even dramatize an overt act very sub rosa - he gets so sympathetic for himself about committing suicide that he gets somebody else to commit suicide. He is still dramatizing. Boy, is it covert! When you are running attention units you can run an overt act out of one of these maybes. He doesn't know to whom he is doing it or when it was done or anything, but he can see some vague flow or pattern of action taking place off there someplace. You ask him, "Are you doing this?" PC - "Oh no, couldn't be responsible for that, me? it's just a pattern out there. Of course it's giving me terrible somatics on the side of my head, but I'm not sure what it is." You can run that and run that, and you will find him running something else, etc. You are just disentangling a track, almost at random. Then all of a sudden he says: "The only thing I can get is something in my neck here." He runs that for a minute or two and it gets awfully sticky, and you say: "Is there anything outside of you there any place?" PC - "Yes, there is a little action over here, but I wouldn't have anything to do with it, it's just over there." You say, "Well, OK- we'll run it over there." When he starts to clean up the track you will eventually find this incident. Maybe you hit it 50 times, and often wondered what it was. Mind you, this isn't just because the fellow is low on the tone scale. Any incident has a bottom in it which is so low that an individual can't hit it. With these techniques any individual can run any depth of the incident, so after a while you find out this incident was a few lives ago where he broke a dogs back or something like that. In a playful moment he got mad, and broke the dogs back. That's when this incident has come way up the tone scale. It's almost gone by the time you find out it's a dog, and when he finally recognizes the incident.

Therefore, you should feel some confidence in tackling these cases that can't feel any somatics - "What perceptics? What emotion? Why, there's no emotion. everybody knows there is no emotion, and as far as remembering anything, what is there to remember anyway?" You can actually take this case and run it, and in a very few minutes after you run attention units you'll have him some somatics. He might not know where they are, and you might have to do a most intricate piece of work on an E-meter to find out when they were, but he knows they are there because they hurt. That means that every time you are getting somatics (real pain in the individual) you have brought part of that incident well up. The laws and rules of dramatization still hold.

You may have wondered why it is that having a lot of these overt acts before he ever gets the counter-effort (the DED in Diagram 1) he wasn't dramatizing these overt acts. He was alert and completely rational all the time he was doing it, but he gets an energy kick-back from the struggles, pains, gaggings, and bleedings of his victims. There is an actual energy output - which he is too high on the tone scale to recognize. He doesn't think he is the same being if he is doing this sort of thing. He feels like a lion trainer or something like that. "So who cares what happens to the lions," but every time he hits a lion between the ears there is a kick-back. If he hits enough lions between the ears he will get a somatic between the ears. What he is picking up is the flinch. He is picking up the flinch of those he has hurt. He hurts somebody and they flinch, they scream, they act like it hurts. He has no great awareness of the fact that it hurts. Of course if he could think - he would think about it, and he would think, "It probably hurt them," but he doesn't bother to think about it. They flinch. So, this year he knocks off a couple of villagers over there, and then a couple over here, and then a girl he happens to take a dislike to. He's maybe doing police duty, just under orders. He has no emotion about it. They aren't beings anyhow, everybody knows that. He is a different thing entirely, and they are a different thing. He doesn't think there is any relationship between the two of them, otherwise he wouldn't do it. No more than you would have any compunction about going out and routing up an ant hill. But every one of them flinch. They say, "Ouch", blood flows from them, they squirm, welts raise on them, they gag. On a totally educational level, after a while he gets the idea that this is pretty painful. It's finally borne home to him, an exact ratio oddly enough to the number of emanations that have hit him from other people in pain. As these pile up and become greater and greater, he becomes more and more aware of the fact that they are hurting. He has this as a high level of knowledge, and he finally realizes that they hurt. He understands this perfectly, and he has a wonderful education on how much people can hurt. And one day he says to himself: "I feel a sort of brotherhood with the whole universe." HE IS DONE! He has lost his individuality; he's degraded in some fashion. He has become very low in his own eyes; he has failed by his own code.

He feels degraded, he goes down tone scale, he goes into ARC with beings of the character that he has been hurting. Suddenly one day, he sort of identifies himself with these beings, and after his terrible education on how much people can hurt, he gets hurt. And the second he does (reactively and every other way) he doesn't want any more of it - right now, he doesn't want any more of it. He just cut his finger, but he knows how much it hurts to have somebody's hand cut off. It's the manifestation of the DED, because the second he identifies he switches valences. Nobody can get any restimulation from anybody unless he has himself pretty loused up, pretty thoroughly identified all around the clock. People identify themselves with the darndest things, and in a moment I want to talk more about identification.

I wanted to make that point very clear, and I wanted to codify for you energy- the 3 actions of energy. I want to make sure that there is nothing misunderstood about it. There are only 3 actions of energy . Energy can only do 3 things as far as the physical universe is concerned:

- (1) FLOW (in or out) - (incident running)
- (2) ENTURBULATION (ridge) - (holders, groupers)
- (3) DISPERSE (hollow spots) (denyers, bouncers)

The moment it stands still, it isn't energy. If it is not in motion it is not energy, because by definition: Energy is something in motion. So, the 3 levels are: (1) Flow, and it doesn't matter whether it is a flow out or a flow in, it's a flow from one point to another point. (2) Enturbulation, energy can enturbulate, and a flow is never enturbulated until it meets an obstacle. If it meets an obstacle - another field, another flow, or something of the sort, it then enturbulates or spins or goes into tighter bundles, etc. So, energy can enturbulate. It can enturbulate in a special case in such a way as to cancel itself, a very special case which appears to cancel itself out, but just appears that way. It is still enturbulated, and it is still in motion. (3) Disperse, energy can disperse, and when it disperses it leaves a hole, it leaves

hollow spots, and during the process of dispersing it is actually flowing, but the second it gets into conflict, it gets enturbulated and forms ridges. This is very simple and is shown in the Diagram. An enturbulence is a ridge or a solid. So, enturbulence and solids are the same thing. You can actually worry a person enough by conflicting data, until he starts to put on weight. Just hang him up with entheta, enturbulated energy. It sounds incredible, but it's true. Anytime your face appears too beefy, you have just had people around you that have worried you too much.

The enturbulated area (3) appears to be motionless. It looks like it's motionless, it is so solid. Actually the floor under your feet is in furious motion. It appears to be solid and it appears to be motionless, but it is in furious motion and going in all directions. The physicist dearly loves to draw you little pictures of orbits with protons in the middle spinning around them like planets. Then very proudly he will say: "That's a picture of an atom." He has never seen one, and it would surprise me very very much if there is one atom in the whole universe that was orderly or that was exactly balanced. Nobody has ever looked at one. You study the rules and laws of motion, and you will find out that it would form up into a pattern of enturbulence, and that's about all. I wasn't a non-believer when I was taking nuclear physics, but nobody could ever sell me an atom, and the more they work in nuclear fission, the less atoms they find.

Here is how these 3 actions of energy apply clear back to the first book. These things: Flows, Enturbulations, and Dispersals. What manifestations do we find on the track to match each one of them? For flow, we have an incident running one way or the other, backwards or forwards. Have you ever had an incident run backwards on a PC? If you get enough regret on an incident, time will be backward on it. It will unreel like a motion picture strip in reverse and it's very disconcerting.

Your enturbulations are your holders and groupers. Enturbulation can become so solid that it can become practically MEST, which is timeless. A grouper that pulls everything together is something that is riding with everything. It's everywhere, so anything that comes in can hit it. It might only take a minute to make this grouper, but it exhibits itself as though it were to last a 100 million years. When a person's track appears to collapse, when everything seems to be at one spot, he has a grouper. That grouper is apathy, that is all it is - just a moment of apathy. It isn't, "Let's all hang together." You can clear up in one lifetime "Let's all hang together" and spring it, and the guy would feel much better. It will come off this grouper as a lock. But, if you want to run the grouper (or a 100,000 billion groupers) just get some of these early moments of apathy and run them through. Then all the groupers will go, and the track comes out strait. Holders - of course if something is timeless, a person appears to be in it forever. So he goes through one of these apathy levels (and he is naturally in a grouper, but he is also in a holder) because there is no difference between a holder and a grouper as far as energy is concerned. He's just there. He may keep right on moving on the track, but it will move with him. So he is held in it, only he is holding it.

Your Dispersal is your denier and your bouncer. A denier - "I can't tell you about that," is a verbal denier. A person's effort to jump sideways off a trail and get away from a snake is actually a denier. He starts to run the incident and where do you find him? He is nowhere near the incident for his intention of course is to get away from that snake. You start running him through the incident - he gets near the snake and he jumps sideways, and he is in the next county or the next century or next lifetime or something of the sort. Or he has been running along at a mad rate on a tricycle, and he almost runs into an ice truck, and he starts or has the intention to pedal backwards. His last intention was to back up and you merrily start running this incident at age four, and all of a sudden he is an infant. So you start to run it again and the same thing happens. What is happening? You are hitting a dispersal area, the flow of energy there was - Disperse; it doesn't matter whether it disperses sideways or up or down. You have noticed in running phrases out of engrams that one kind of phrase throws him up, another kind throws him down, another kind back, etc. We no longer care about these symbols - they are of no consequence, but in the actual action of it the dispersal can be in any direction. So this child starts to hit the ice truck, and when you run the incident he hits the

intention. He hits the moment when he says or thinks, "Gosh, I gotta back up." What he says to himself is more important than what is said to him, so he starts pedalling backwards and winds up an infant. He moves on the time track just as he would in the MEST universe. So, there are all the kinds of action phrases. We are no longer interested in running phrases, but those of you that know your stuff from way back will remember these. Now we are using them again, but we are using action energy flows, and there are only 3 of them.

You start running this fellow through this incident with attention units, and he is running this hollow spot - he gets to the center of this hollow spot and says, "I'm in fine shape now!" Oh yeah! He just hit the center of the hollow spot, hit the flow and flowed right on out of it. Your PC keeps getting these somatics where his tie ought to be. He just keeps getting these somatics. You try to run it here and there, and being stabbed or stabbing somebody or something like that, but you just can't seem to get anyplace with it. It's a bad one. Why is he there? He just insists on being there, and every time you start a session he says, "It's this somatic again." So you run everything you can think of to get him moved out of this incident, and he is still in it. Well, what is he doing in that incident, and why is he at that spot?

Here is your PC, and here is this area where his tie belongs, and where he has a somatic. What is he doing? Well, here is a picture of the incident. Back of him is something that won't let him back-up.... It isn't a solid object that is hitting him, but dispersal of energy that is hitting him from a point source out in front of him. So, he starts up the track and he runs into this energy flow which bangs him up against the wall. Bang! There he is again with the somatic. What do you look for as the auditor? You look for the point source. You get him to run the point source and get it to flow, and he will back-up again and you will find him running a ridge. What is the somatic? It's a ridge. The energy flow is hitting him - forming a ridge, and is enturbulated enough to give him a somatic. How do you run such an incident?

It isn't very complex running any of these incidents. You just have to know that energy can push him around, and he will push around on the time track the way the energy runs. Sometimes they are very fixed and they will watch the energy run; they'll watch it for a 100 hours, because they are a ridge. You never do run the energy hitting them on both side (as it would be in a ridge) no, just run it over there someplace. Actually you have here a point source, and he is in the enturbulence. You have him run the point source and pretty soon he gets the idea that there is something out there, and he keeps working on it and working on it, and backing up and backing up, and all of a sudden he runs into something that has a terrific point. Do you get the idea? Because the thing is hitting him from in front he has the sensation that he is being driven back, and time is known as something behind us - so he is driven backwards in time. You can figure out all sorts of energy flow mechanisms, but it's not terribly important to do so. Even though this PC kept backing up to that wall, you can figure out what to run. Just run anything that will run and you will get him there. Just run anything. Any time you can get an energy pattern, run it. You will get him there, and give him some wonderful somatics.

By George, I love the way some of these fellows used to say to you proudly, "It doesn't hurt, I'm not sure there is an incident here, it's all unreal to me. If I could feel some pain or something like that I'd know there was an incident here, but there is nothing here." He is all banged up, and you know he is in about 80 facsimiles simultaneously, but he can't feel a single pain. Well, you start running energy flows, and he'll know. He will say, "I'm in something, I don't know what it is -but- My God! Get me out!"

Your tone scale as it goes up is a cycle of: an enturbulence, a flow, a dispersal, etc. just a repetitive cycle, that's all. An enturbulence nearly always has a dispersal sitting in it, and a flow nearly always winds up as an enturbulence. So that's the picture of the harmonics on the tone scale, and the behavior of attention units on the tone scale. What's fear? Well, the fellow will try to leave, so it's a dispersal. What's antagonism? It's a flow. What's enturbulence? Any holder like a 1.5 - Grief is another enturbulence, it's almost still. So between 1.5 and the enturbulence of grief, you have the dispersal of fear (1.1). You will find this repetitive in

shorter and shorter cycles as you go on down the tone scale, until it is just mud from there on down. So it is as you go on up the tone scale, clear on up to 40 you are getting this cycle.

I hope you don't have any trouble running incidents with this. You shouldn't, it's too easy. If you do have any trouble it's because you are trying to make something tough out of it. If you want to know how these things act and operate, give somebody a somatic and make him run it - make him watch the energy flows on it. It's interesting. You will find out that he will bounce on some part of the somatic. Why do those parts of the somatic disappear? Why is there an unconsciousness? The fellow is just sort of dispersing, all of him sort of disperses for a moment. He just sort of flows out and he leaves a hollow spot. You start going back through these moments of unconsciousness, and what do you hit? The dispersal areas, so you bounce over them and through them. No wonder nobody could ever find them before.

Here at 1.8 is where you get pain, as Pain. 1.8 is an enturbulence or type of enturbulence which is apparently a very painful pain, and that is pain as we know pain. Pain consists of a bunch of conflicting vectors, all of them banging against one another, but all are moving. You get this sort of uneven pattern, and the PC gets the sensation of pain which is 1.8 We have finally solved that pain is a point on the tone scale where the behavior of attention units (of a certain wave-length) produces a sensation in such unresolvable conflict with itself - that you have each and every attention unit in it bouncing off of each other and continuing in motion, and that is pain. It is just an energy pattern.

If you want a person to have a complete anesthesia, just push him above or below pain far enough. You can do with drugs, you can do it with a hammer, hypnotism, almost anything. Whatever will move him from 1.8 on the tone scale will produce an anesthesia Pain has harmonics. Were you ever out in extreme cold and barked your knuckles? Feels different, doesn't it? Well, that is a matching harmonic down the tone scale: cold, flesh contracted, muscles tight, and we get the pattern that should be pain, but it is a lower harmonic and produces something else. There is another one which is well known as sympathy, which is a flow from several points low on the tone scale very close to areas of enturbulence. A harmonic of sympathy is extremely exquisite sadism, with great enjoyment thereof. I want you to mark that one down, because you are going to run into it in almost any PC's bank, and you will wonder, "What the heck do I do now?" It's not sympathy, but the victim and the overt individual are more or less moving together. They are moving in a ( it's generally pretty slow as this takes place) harmonic of sympathy. And boy, does the overt person really get a kick-back on it. It practically glues him in the incident. You start to run this incident and you find his Motivator is: he is rocking slowly from side to side in terrible agony, and somebody very enjoyably is eating his throat out or something of the sort. He has this feeling of co-operation with this other person, and yet he (PC) is in agony, and it runs like glue. Now, when you can't run that - you will find out that he has dramatized this, one way or the other, and you will find his victim doing the same thing. That is one of the toughest maybe's to separate. Here he is doing something, and he is in complete harmony with the person doing it to him. The two unwind rather poorly. You will find that sex is a very close harmonic to it. It's just another one of these sympathy, co-existent, enturbulences. The vibrations are the same.

There are a number of reasons why sex is so mysterious, but the main one is that it is a harmonic of aesthetics and a harmony of pain, and it meets there. From the top of the band it is a harmonic down from aesthetics, and from the bottom it is a harmonic of agony. Between the two of them it produces this weird sensation. People become addicted to it.

We have had here a review of pattern running. A word of caution on it. Don't insist too heavily on a person running an incident that is becoming too sticky. If an incident becomes sticky and you keep insisting that he run it (and insisting and insisting and it gets stickier and stickier), well, it is on that little bridle path that one reaches psychosis. I think that, besides just enturbulating him and dropping him suddenly with emotional curves, is the best way of producing a psychotic. It is hard to do, you would have to do it carefully. You could probably take one that was a borderline case (or actually already psychotic) and make him much more

so just by running him beyond the limit on the motivator, and not running the overt. Or just by running the overt without running the motivator.

If it starts to get sticky, or if the attention units he is tracking on himself (or within himself) are getting very sticky - run the overt. Find a similar pattern out there someplace, and make him run those for a while. He can run those with great ease. He sweeps into it - Wham - Wham - and all of a sudden it sticks and gets stickier. Don't get insistent just to show him you are boss. You're boss! Just let him run the motivator - that attention unit pattern.

Sometimes it is not going to be immediately distinguishable to you as to which is the motivator and which is the overt. Sometimes the fellow is just running attention units in this incident. He can't make out what it is, he doesn't know what it is, it doesn't make sense to him, it's a terrible mess, it's completely unreal. He tracks this dispersal, he tracks that ridge, he tracks this enturbulence, and he tracks this flow, and he just keeps doing this, and the somatics are sort of heavy, and all of a sudden he can't run it anymore. Well, you get him to run the "other" on it. You will sometimes fondly believe you are running the overt when you are really running the motivator. The point is, you don't know and neither does he, but it is "the something else" that you run. Don't strain your brains too much as to whether it happened to him or he did it to someone else. He will come up the line eventually.

You want to be particularly careful about this one: Running Apathy. You understand apathy is difficult to run. Apathy can be as difficult to run as trying to erase a piece of lumber. It just about feels like that too. The fellow is going through an incident and hits apathy. There he is with a 9 foot thick redwood tree, and he's got a coping saw. The reason he just has a coping saw is because he is on the wrong side of it. That is, you are running an overt act when you should be running the motivator - the something else, the "other" action, the reversal on it. If your PC seems to be getting into very serious condition as you run this sort of thing - you are probably tackling a case that is awfully DED, very DED, deserved to no end. It will help you to take an E-meter and clear up this lifetime.

You can also do it with symbological processing, work him on that. It is very very light, but it produces considerable results. You take a psychotic, and you would run something like that. I don't think you will have any trouble with this. I am giving it to you as a mechanical technique. It is applicable to any engram we have ever heard of, worked over, or run, and it will run it to a lower depth than it has ever been run. It is a modus-operandi that is very useful, no matter what kind of processing you use or what you address it to. I have laid stress on it, mostly because it is simple. You need it for a very good and excellent reason, so please digest it thoroughly. What I am going to cover next will show you that you have to be able to play Yankee-Doodle on the piano with your left foot without thinking about it. Because the complexity of incident which we have just moved into in the resolution of cases is such, that you are going to have to spend all of your time keeping track of those incidents. You won't have time to look up on page 16 how to level out from a spin. Now, before I go on to the next phase I want to tell you a few things about this running.

Evidently you are running into one of the primary rules, and that is: a PC will only be able to tell you (usually) two of the three behaviors of energy. They will tell you the two they don't have. They will omit the third, which they do have. That is something for you to know. It is probably very consistent. The third (which they do have) is what's wrong with them, and if they knew what it was - it wouldn't be wrong with them. Very simple. So, if they tell you all about flow and dispersal, they are on a ridge - enturbulence. If they tell you all about enturbulence and flow, they are in a dispersal. This is quite common, but I don't say it is invariable.

You should understand there is a special case of enturbulence, which is apparent motionless. I've already described it and talked about it considerably, but you must know it is a "special case of enturbulence." It is anesthesia, motionless enturbulence. It is an enturbulence canceling itself out to the degree that it appears to be motionless, and this is what apathy actually is. Somebody comes up to you and says, "I have to dub-in the ridges and the flows, I



have to do this and I have to do that”, he’s probably sitting right in the middle of a motionless. No motion - so how can you ask them to run attention units going someplace when they are sitting there with every attention unit perfectly still? Of course they aren’t going to run into any attention units. Obviously, nothing is there. How do you start motionless? You start it by running motionless. What could be simpler? In a motionless case the extremities of the body are usually in a state of No Motion, as far as the PC is concerned. The ears, nose, fingers, toes, maybe the whole limb or sections of the body may be motionless. You find some area that they can’t feel, and then make them feel it. They will feel it motionlessly, and as they turn it on they will start to get motion, and the usual result is heat. If you ever want a validation of whether or not we were running actual energy flow, it is when you get into attention unit running of considerable magnitude you get heat, heat that can be measured with a thermometer. You start running an enturbulent area, a heavy conflict area, or you just start up enturbulence running, and you generally get heat. You will get considerable heat sometimes. A person will feel just like he is burning or he is on fire, his temperature goes up and so on. This is fever, and I tell you unreservedly - this is the source of fever in illness. It isn’t the body generating or something or other. It is the body moving through facsimiles. It hits these hot facsimiles and the body changes in its metabolism, and in changing in its metabolism it changes the facsimiles in the wrong direction, and the body gets “sick”. The BODY mocks-up some virus or something of the sort. There is such a thing as bacteria. It’s trying to survive too, but don’t worry about that. It (bacteria) is responsible for about 1/1 millionth of the illness in the world.

You say, “Yes, but you must wash your teeth to keep them from decaying, be sanitary, take care of the body, take care of the body.” Yes, take care of your body if you really want to be sick.

It is not necessary to open every case with attention unit running. There are many many ways to open a case: By running Concepts (which is the same as intention running) you say, “What is your intention in life?” He has never thought of this before, so you say, “Well, what is your general ambition?” PC, “Oh, I don’t have any.” You say, “OK. Well, what is your intention about living?” PC, “To get by.” Ask him to run the feeling of “getting by,” and he will get the darndest feeling. He will start moving a facsimile, and that is all you are trying to do. If you can conceive a PC to be a piece of MEST being held down by a Theta Body which thinks it is MEST, and doesn’t want to be a Theta Body for some reason or other - here is your PC. If you can conceive of your PC being surrounded by planes, rondures (circles), spheres, solids, any geometrical shape - facsimiles. He is actually somebody who is in a barrel of excelsior, and it is packed very tightly around him. All you are trying to do is burn up the excelsior without touching a match to it, for that’s destructive to the PC. The method of electric shock is simply trying to get rid of the excelsior dumbly, stupidly, by burning it all up. It unfortunately burns up the patient too. Imagine that this is your PC with a facsimile band across him which he dramatizes regularly. His body is very closely held in a ridge let’s say. He gets an electric shock from somebody, and they move the band (ridge) a couple of milli-meters. He may be sane for 3 days, then it comes back and sits down right there again, and he is as crazy as he ever was. Of course they can drive him down tone scale, and sometimes one of those bands has in it a low apathy band. They put him into this low apathy band and there he is relatively motionless, and doesn’t bother anybody. So, he can go on and dramatize on himself. He starts to starve himself to death and other things. He doesn’t bother people, which is wonderful as far as they are concerned.

So, if you can envision a PC as being bunched up one way or another .... Well, what are you trying to do? You are just trying to get one of these facsimiles to start moving. The entrance to a case should be that. It doesn’t matter whether you do it with symbols or just call your shots with an E-meter and ask him what he was thinking about when the needle banged, or if you use straight wire, whether you run sympathy, concepts, or intentions - it doesn’t matter, as long as you get him to run something. The entrance to a psychotic case is still (and will be for a long time) to get him to remember something that is real to him. The second you can get him to remember something that is really real, you have coaxed him into moving (no matter how minutely) a facsimile.

So the entrance to a case is simply that. It doesn't matter what you do to get a facsimile moving. There are many things you can do to enter a case. You can say, "The file clerk will go to the incident necessary to resolve the case, the somatic strip will go to the beginning of the incident, - when I count from 1 to 5 and snap my fingers the first phrase will occur to you." It works! You have the case rolling, because you knew you could do that trick, and about half way through (when he is all bogged down and doesn't know what is happening) you could start tracking attention units. You could, because they are there to be tracked. So, let's not be baffled on how to start a case running. If you wanted to do a very long scholarly work, you could just sit down and list & describe the number of ways there are to open a case. For my money there are thousands. One way is to hypnotize the fellow, it always changes the facsimile pattern and invariably makes him worse.

You have enormous resources at your command. If you can't get a case open, it is simply lack of data on your part. You just don't know the innumerable ways, you can start with anything. So don't be worried about cases now. Somebody comes in, flounders around, won't run anything, is very antagonistic - you say, "Who are you mad at?" He says, "Well, it's my Uncle Bill." You say, "What did your Uncle Bill do to you?" And he starts running it like mad. So, he is all ready to be run. Uncle Bill is a DED sequence, and boy is he ready to run what Uncle Bill did to him, until all of a sudden you say, "All right, what did you do to Uncle Bill?" PC - "Nothing, well there was that time I let all the air out of his tires when he came to see my Aunt Bessy." "Had he been mean to you before that?" PC - "No, ... Yes, I'm sure he was ... no, he couldn't have" ... etc. Or you don't even have to be that sensible. You take a copy of symbological processing, just open it up to the first plate and say, "What's this?" PC - "Oh, that looks like a mop." "OK, whose mop?" PC - "My mothers." "Did you ever have to do any mopping for your mother?" PC-"No, but she used to chase me with it (angry tone) once in a while." So you let that pass for a while and you go on through the pictures, you start coming basic and the mop turns up again. You find the overt act: Just out of plain cussedness he would go out, get his feet muddy and track it over the linoleum just so his mother would have to mop the floor ... "this would show her." You just run it.

It's very simple to open a case. Sometimes they aren't as easy to close.

The technique that Volney Mathison gave you this afternoon ( using E-meter he invented ), and letting PC talk. Auditor says "Now" when needle bangs and PC gives thought that did it.) puts the finishing touches on free association. At last somebody has made use of it. The fellow just starts talking. Without an E-meter he can talk for 5 years without it doing him a bit of good, except making him feel that he has done an overt act to the person he is talking to. This sometimes puts him into apathy, and he appears improved. Free association, as Freud well knew, had something to it, and once in a blue moon something would happen. Using an E-meter, Volney has polished it up so that you can get someplace. This is probably a technique you will see being used amongst analysts, it's simple, requires no brain power, and actually does good. So, there are all kinds of ways to open a case. If the fellow won't hold the electrodes, won't look at the symbols, and won't talk - well, call a psychiatrist. It serves him right. (laughter) Now I don't want you to throw everything overboard just because you have some new techniques. These new techniques just make it unnecessary for you to work so hard.

So far I have been talking about Technique 80. It's the modus-operandi, it's the technique of application, it's the anatomy of maybe, the ways and means of resolving maybes. Eighty symbolically is infinity, and a Zero, that's "To be or not to be. Therefore, Technique 80 tells you about what it is. What I am about to launch into now is Technique 88, which is what you apply it to. Of course, 88 symbolically is infinity-infinity or infinity squared, which is a very large number. Technique 80 can be applied to anything, any life, any engram, it resolves cases and maybes. It buttons up and puts the finishing touches on psycho-analysis, astrology, and dueteronomy - it pulls the curtain at the end of the tunnel and leaves them inside. You can go back over these subjects with this knowledge and pick out what is right or wrong with them.

