

TECHNIQUE 88: QUESTIONS AND ANSWERS

A lecture given on
28 June 1952

Well, this afternoon—this afternoon I'm going to let you fire at me, see if you've got any questions, anything I can answer that might aid and assist your confusion. (audience laughter)

Female voice: Are there theta doubles on the Earth like you said they've got on Mars?

Oh, you mean here, down here on Earth?

Female voice: Yeah.

Yeah, we've run into a couple. In fact, I know a boy that used to run a bucket shops over in the Pyrenees. And there's somebody else ran into something out in the Western Hills of China.

Female voice: Well, what—what's the relationship? Is one of them cause or are they co-cause?

Are they what?

Female voice: Are they co-cause or is only one of them remaining in the center, with the other just . . .

Well, you can be someplace and believe you're someplace else, too, at the same time. And if you have ever run into anybody's reality, if you've ever examined most people's reality, it's a cinch they're someplace else!

In other words, yes, there are—that theta-double action happens here on Earth. But there's only one theta body in one place at one time. And—however, you can get a hookup. You can get a hookup between an individual here and somebody out on the—somewhere in the galaxy or the solar system. You can actually get a crossover so that this individual right here. . . And you will find this, as you audit, quite common—particularly girls. You run into them on the line, some of them are communicators.

Now, whether they are merely in very, very close touch with a communicator, so close that we're getting a telepathic cross, or whether or not they actually do—particularly at night when they're nicely asleep—serve as a communicator someplace else . . .

But then there was another explanation came up one day for this. This is one of these little minor mysteries, it takes a few minutes to solve; we haven't had much time to look at it.

One of the points on this was these were former pupils and so forth of an individuals You know, he had somebody he'd taught. And teaching somebody that close, well, after a while, he would get into a point where he could interchange thought with this person very, very easily. And you, by questioning him in it, can actually hook him in to his former circuit. That was one explanation came through.

Of course, they want this to be terribly confused, which is why it has confusion on it. But there's only one theta body in one place at one time.

Male voice: What will we see when this Theta Clear goes out and leaves his somatic mind?

What do you see?

Male voice: Yeah. What will we see in the auditing room? I mean, just—we find ourselves processing a somatic mind?

Very probably.

Male voice: How will we recognize this . . .

Oh, the fellow will probably tell you, “I’m leaving.”

Male voice: Oh.

It isn’t anything very mysterious, you know—because he is him. And you say, “Now, who was that woman I saw you with last night?” and he doesn’t answer up, “That was no oboe, that was my wife,” or something of the sort—he doesn’t answer that. And he has answered the question just before that. If you were talking to somebody and all of a sudden they weren’t there, you would know it.

But completely aside from that, there is something that you should know about this theta being. And your level of perception at the present time is particularly blinded to theta beings, that’s all, and you’ve got it shut off. Now, as you come on up the line, your perception goes way on up.

Very, very interesting about this thing is you will find (just throwing this in as a little hint on running these things), you’ll find degradation— degradation—almost as important as invalidation. Invalidation actually comes down into degradation. But degradation seems to be kind of a special facet of it. And a person is degraded; that is to say, he’s removed from position. If he believes he is degraded sufficiently, he actually ceases to exist. And if he believes he’s completely degraded, he will eventually get to a point where he believes that it’s an honor to take care of a MEST body or where he’s just awful lucky to be let take care of a MEST body, that’s all. I mean, he’s— this is special.

Here he is, this low louse, this practically nonexistent thing, and by golly, he can take care of a MEST body. That’s what they’ve permitted him to do. And you’ll find that people will break, often, up to awareness, on running degradation on the line.

All of a sudden, he’ll—you know, he— “I feel awfully degraded somehow,” he’ll say all of a sudden. You’ll run a few incidents out where he’s degrading other theta beings, where he’s being degraded himself, so forth, and the next thing you know, why, he starts to get more and more important.

His level of self-concept, his conception of himself, is so poor that he doesn’t think he exists.

Now, if you just run out any bum or tramp, he’ll tell you, “I’m not anything.” Well, if you just run this “I’m not anything” out to its reductio ad absurdum, you get zero. And that is one of the mechanisms by which the theta being ceases to believe that he is and is willing to be something else besides what he is.

Now, you’ll find many people will get this feeling—this feeling of—you start running this and he says, “Oh-oh. My God, I’m found out.” I imagine there were two or three people here in this session this past week had the sensation of “Oh-oh. He’s found me out.”

Now that’s quite common. And a preclear is liable to start fighting you on the subject and saying, “Oh, no, no, no, no, no. I don’t exist. No, all I am is this MEST body.” And he’ll— when you run into secrecy on the line, the secrecy winds up at that point of secrecy. You get the idea? It’s degradation. And he comes down so low that if he’s found out, then awful things would take place, probably. Maybe the cops would get him, maybe the Galactic Police or something.

There are guys running around, too, who are also wanted in several planets, and so forth. And they've been on police blotters and rosters and so forth so many times—and girls who have been wanted so many times—that you start to bring up their identity and they really start fighting, right now. Until you ask them the sixty-three dollar and ninety-eight cent question—you ask them this question “Are you wanted by police?” And you get a big bop on a machine and you finally locate it: the police of Arcturus were looking for them a couple of million years ago and they've never gotten over it. Because in those areas, when the cops catch up with us, why, you just ain't no more. Bong! They really clamp! Because, you see, when you've got that much time and space, trying to influence law and order, you can't ever worry about trials or anything like that.

Another question.

Female voice: Would you elaborate a little bit on implants and how they will appear—where where and how?

On implants. The way they discovered what an implant was on the track was by empirical observation. They didn't have to know anything about the mechanics of thought, actually, how to take it apart or what to do with it, in order to figure out what an implant and what a key-in was, because they had people around them all the time who were—well, they had theta beings, they had visible experience all the way around them. What happened? They found out if somebody got shot with a weapon or something of the sort, that just the sight of the weapon afterwards, or maybe a little vibration off of this weapon afterwards, would make them appear as though they'd been shot. And they observed this and observed this.

So, finally, they got to a point where they considered it rather inevitable that if somebody had a large injury, that later on if they were put in that environment—if they came close to the injury again or somebody mentioned it or something of the sort, it would appear. And, you see, it was very easy to find out whether or not it'd appear because they could examine facsimiles in somebody else visually.

And they could say, “Well, it'd appear and it—restimulate.” They could see what was going into restimulation. So somebody one day said, Well, ha-ha! And as a matter of fact, this has been discovered over and over and over and over again—the whole (quote) “Science” of implanting. So, what they eventually did would be to give a person a pulse on purpose. Give them a big electronic blast or give them surgery, give them anything possible, rip them up one side . . . Of course, you can't give a theta being surgery. You can see him and so forth, if you're on his level and so on, but it—can't cut him up.

But you can sure fix him up with a few fields. You can put some big heavy force fields—which actually is nothing more or less than wave emanation like you get out of a headlight of a car. You change the wavelength of a headlight of a car and speed it up enough and hit somebody with it and it'll knock him down. That's an electronic field. That's a force screen.

All right. When they get these people, then, that they wanted to subjugate, they'd find out that all you had to do was shoot them with some heavy impulse and then later on, any time some factor in the heavy impulse would show up, they would act like they'd just been hit with a heavy impulse.

So your early implants are all geared up and keyed up to making the individual do something very specific, such as bow down every time they see the great stone image of Throgmagog or salute every time they see a member of the system police. Or report. Oh, and this is the honey. This is all up and down the track: report when sent for, particularly by a court of law. If you are served a summons, you're supposed to appear. And that's all there is to that.

And they work it on a fear button. I can even draw you a picture of how they install that button. But here the fellow was, he was . . . You know, see, they had trouble.

They had planets way out, and satellites, and some court of law—the Supreme Court of Arcturus, Third Planet, or something of the sort is meeting, and they want a witness or something of the sort, and well, they don't want to send space wagons and everything else out for him.

So they thought, This is a wonderful idea. This is the way we get fellows in here to be witnesses, to be tried, to be executed, to be fined, to be taxed, to be everything else. All we do is shoot him with a fear wave, a dispersal wave, and we just give him a good, solid shot and we say to him, at the same time we do that, "Every time you are sent for and your name or number is called, you will report." And boy, that's just in there over and over and over.

And what does this do on the track? You know in Dianetics what a call-back is. A call-back. So you naturally keep winding up in these darn implants.

Guy starts running them and he runs into the phrase in the implant: "You come back here." Bang! He'll go into the implant and he'll fit right in the center of it.

So, anyway, implants always had some purpose or other. Some cities had towers in them, for instance, that would detect counter-survival thoughts. Whether or not those gadgets could actually reach out and detect whether or not there was a revolution going to take place or not is beside the point. The point is that people thought they could. And then if you went around to the whole populace and you gave them all an implant to the fact that any time you think a counter-survival thought, you have to report immediately to Building 63 . . .

The guy goes down the street and he's perfectly happy, but he sees all of a sudden that the garbage has not been collected in front of his house for a number of days and things are very messy around there. And he says, "Those confounded people in the city—oh-oh. I've been detected." See, he keys it himself.

And he goes down and he reports, "I'm sorry, I—counter-survival thought."

"Well", they say, "ten days in a beta-field for you." Or "Salt mines." You see what a wonderful gimmick.

Actually, you could work that gimmick in a town here on Earth today, horribly enough. That's why these techniques had better be out and why I'm pulling no punches. Because they've been lurking here—anybody could have done these things. This is the only way you can really set up a fine thought-police system.

So the implants always had some control mechanism or denial mechanism.

Now, sometimes they wanted people to stay out of an area and they wanted this area sacrosanct or something of the sort, so they would give them a symbol or something, or a word or a symbol, and they would say— give them an implant and say, "Any time you see this symbol, you'll get away from there."

A nice dispersal line. As a matter of fact, they'd give him a bouncer type of wave. And he would come in toward an area where they had something going on they didn't want known, and he'd see this symbol on a tree. And for some reason or other he wouldn't be able to control himself and he'd just run. He'd just get out of there right away.

Now, those are the various reasons for implants. And another one is, often they would give implants therapeutically. Only the kind of implant you get therapeutically is a wipeout.

We could set up one of these gimmicks on Earth today and wipe out a psychotic so that he'd have to be trained to eat, trained to talk and so forth. Might take a year to train him to eat and to talk. But you could set up one of these things here. They're very simple to set up where you just wipe the psychotic out.

And some auditor comes along in three or four generations when they've got time and cleans it up. Because this is what happens to him between lives. There's no trick to it.

So these implants all have various purposes. But all the purposes sum up to, really, are control, one way or the other. And in the absence of a proper treatment or a real method of undoing these things, new implants for the purposes of therapy. You see, this society would actually—without a therapy, with people on the track as long as they've been on the track—would be in horrible condition if somebody didn't do something about it.

You get everybody going through a lifetime, he knows he's old and decrepit and he can't do anything anymore and he hasn't any goals or ambitions, and he just wants to sit in the sun and so on. So, what happens? He dies and somebody wipes him out and he's born again.

And there he is. He's got new goals, he's full of ambition, he's been told exactly where he's supposed to go and what to do and all the rest of it. It works out pretty well.

Well, one of the things that doesn't work out about this is the normal cycle has been lengthening. At first, the cycle of life was about on—here on Earth was about thirty-five, thirty-eight years. Things would happen that would wipe people out at about that age. And then it got up there to about forty and it got up there to about fifty and so forth.

And people got used—you can get a time cycle in implants. So a wipeout—between-life wipeout that happened, let us say, regularly every sixty years to a fellow for a while, all of a sudden, one day, one life, this fellow gets ahold of a very long-life hLEST body and he lives to be eighty-five. And he knows doggone good and well he ought to be a kid. He knows that. And so he'll start to act like one. He's very obedient.

Yes?

Male voice: If you are auditing a preclear and they're not before you suddenly, can you continue auditing?

The MEST body is going to continue to be there, don't make this mistake. Many people make the mistake: they think if you clear up a theta body the MEST body disappears or the MEST body goes away, or your goal is the disappearance of a MEST body. No, it isn't.

Now, in auditing your pc and so on, if you want to just put in your time and make sure he gets his money's worth—go on and audit the genetic line. Because you've got him there.

Now, if he disappeared on you suddenly, it'd be very perplexing. What would be actually upsetting to you as an auditor, if he really did depart and let his body kick off. And that would be upsetting, because the police object to motionless bodies. (audience laughter)

They'd come around and they'd want to know why. And you'd say, "Well, this fellow went up to Arcturus."

"Arcturus."

And you'd have to take off and leave your MEST body there!

Male voice: Well, apart from that, you might have difficulty in explaining to society what happened.

That's right. That's right.

Yes.

Male voice: There's a civil engineer in San Francisco, a guy about fifty eight, who has been doing this for some time. And he has a large corporation, and he told me how he watches the functioning of the corporation by leaving. And he was explaining it, he said, "Now, I always lock the door and everything, and am alone for this reason: because if I—it would be disturbing, they might presume that I was dead." Now, should that be cause to be nervous when we are working on ourselves?

Very possibly. Very possibly. Actually, you know, I'd explore before I did too much on this line. I'd explore what happens a little bit at a time, and find out what the conditions are for you and what the limitations are and so on. And I would also find out, brutally enough, exactly how you went about knocking out a theta being who had a MEST body. Knocking him out and asking him to leave. Because I'd know these various techniques, both because it might happen to you and you should know how to prevent it and because you might get in a pinch sometime where you needed a MEST body real quick. You know, somebody'd be getting married or something and you have to attend the wedding or a funeral, and you need a MEST body, and you can't rent them. You can rent the tailcoat to go on one, but not the body.

Okay.

Female voice: You spoke of a theta body coming down over the MEST body of a little boy. Where is the theta body of the little boy?

Yeah. Well, that's what the theta body very often neglects to establish. "Does this little boy have a theta body already?" And so he neglects this and he looks at the little boy and he doesn't take a good look at all, and he comes down and he does this trick: this trick is known as nipping. Tippling is drinking, but nipping is something else. (audience laughter)

Now, nipping is sort of closing down—you'll find nearly every preclear has got this one. Now, I—you close down over the head of some MEST body and you go bap! And you really shoot the horsepower to him—the voltage— for just a split instant, see? Bang! You close right down over his ears and jawlines. You make his ears ring like mad, and so forth. And that's a nip. You don't intend to hurt him much.

And very often you'll cut his head right straight in half. Bloods, brains and everything spurt out in various directions.

Now if you were just knocking off a MEST body with this nip, that would be one thing. But what's—people have miscalculated, and why they became so respectful toward MEST bodies in the first place and thought MEST bodies were alive and got a lot of stuff that wasn't true about MEST bodies, is because there was a theta body on it. And what they were watching was a theta-being reaction to having its body's — MEST body's — head split in half, something like that.

So, this theta being goes down and he gives this individual a nip. Bap! (And by the way, they're interesting to run, because you get an immediate dispersal and it acts like a bouncer.) And your preclear gets the nip once and then he says, "Well, that's the end of the nip." Oh, no, it's not. Because it's bap! and then he gets a bouncer. And what you have to do is get the preclear to run the emanation from the source of where he nipped. And you run him that emanation of energy from that area, and he overcomes the bouncer and he can finish it and he'll get tactile on his nip.

It's a very weird thing. He'll get tactile way out from his body someplace or in some unlikely spot, such as the small of his back. He sort of did a back flip over this individual, went sailing down and he didn't bother to turn over, he just—bang!

Now, the MEST body wouldn't have kicked back, but the theta being on the MEST body marshals itself and immediately tries to throw back a lot of voltage. So you get a powerful short circuit.

Now, you've been walking down the street or guiding yourself down the lane in a MEST body and everything was happy and so forth and all of a sudden bang! some theta being came along and gave you a nip. Now, there's the motivator or the DED: Box getting the nip.

And you, back earlier than that, you gave lots of people nips. You closed over their ears and skull and sometimes you smashed their skull and sometimes you just paralyzed them and sometimes you just made their head ring. But before you could get out of that—you give them a nip, see? And before you can get away, you get the reaction of the MEST body, which is a terrible curve drop. Zing! Goes off into unconsciousness. And very often, when giving the individual a nip, the reaction of that nip is for the theta being himself to get unconscious slightly. Knock himself out. He gives the nip, he gets the reaction, and what he's getting is the reaction of a theta being. So he knocks himself out. Now, when he gets nipped he gets knocked out. So you'll find people and they'll get this somatic right up through here, on either ear and down here, and the ringing in people's ears are those nips, and it's got an overt act and a motivator and there's lots of them.

And by the way, when the visio and perceptic on this gets good, some of those are really spectacular. They look like Fourth of July and some of them are very spectacular—the blood and brains fly all over the place. It's interesting.

But you say, "Where is the theta being?" Well, the theta being was there and you said, "Well, here was just a MEST body." You thought it was just a MEST body. And you didn't notice any theta being there at all. And the second you tackled it, it was suddenly very alive. And it kicked back terribly. And all of a sudden you said to yourself, "You know, these MEST bodies . . ." And this is a big mistake which nobody's found out about. It's a big mistake. "This MEST body is really something. It's very powerful. We better bow down to these MEST bodies." What you're doing is operating with theta beings.

Male voice: Are there any MEST bodies that don't have a theta body?

Are there any MEST bodies don't have theta bodies? Well, why don't we answer that next year. Let's make a few experiments on the line, find out what is the survival value of a MEST body that doesn't have a theta body. I would not really be prepared to answer that very thoroughly. I mean, I'd hate to go out on a limb. Believe it or not, I'm very cautious about what I say.

Male voice: How about these screens that are outside the Earth? Who installed them and how can we identify them?

The screens outside the Earth. Well, of course, that is a guess. It's based upon numbers of incidents which I've run in individuals who have tried to leave Earth theta-beingwise, and they all of a sudden get this tremendous impact. And one just guesses that this is possibly it. And one guesses because of this strange thing called the aurora borealis.

By the way, it's beautifully described in lots of books, but nobody says why or what it is. And here's this strange aurora borealis. And actually, it'll comb its fingers clear down to as far south as thirty-eight or thirty-five north latitude. And it's a sort of a glowing field. And boy, it really looks like a field, too. And because of the behavior of lines of variation on compasses and so on, which are shifting, and the whole thing is very regular and it looks very strange, one merely suspects that. I don't say that's it, but it'll be something like that.

Now, you'll run it where preclears have tried to leave Earth and all of a sudden they come up against a field or something that just goes crash! and it just knocks them out. And they try to

get out of that and there they are. So there's probably a route through a screen if there is a screen. And that's all I can tell you about the screens out there.

Yes.

Female voice: Where are aesthetics on the Tone Scale?

Pardon?

Female voice: Aesthetics on the Tone Scale?

I can tell you where they are on wavelengths. An aesthetic wave is about point twenty-six zeros two five centimeters.

Female voice: Can you tell us some more about the . . .

That's way, way, way up the top of the Tone Scale—way up. But you'll see it harmonicking down. And it harmonics down, and to a point where horrible, destructive ugliness and awful—oh, just grim and terrible—things become, at last, to many people, aesthetic.

Female voice: How about. . .

The lower harmonics . . .

Female voice: . . . something about sex and pain and the aesthetics?

Oh, yeah, aesthetics are—very easy to cross up aesthetics with sex.

Female voice: That was an incident was it?

Oh, yes. One of the incidents like that is called the Chute. You win a prize or something and they give you a reward. And you walk up to the top of this chute and you go down it. It's just a series of fields. And you can't stop once you start down. And there's a terrific ARC break right on the beginning of it because you feel that this is real betrayal. And you start down the chute and you go right through these fields, one right after the other. And they just install the emotions in sequence. That's why the Tone Scale looks so natural to people. It's a picture of this chute. And it's drawn that way, actually. When you get down the line, the fellow finishes up at the end, he's never going to be the same again.

But sex is on that installation line. What they do is take the upper harmonic up here of aesthetics and reinforce it like mad down here in the lower emotional bracket. And the Halver and the Chute and three or four other incidents on the track install sex as a pointed-up intensity, which is very, very easy for a person to reach.

And you will be amazed at some preclear who has never really experienced anything sexual, but they thought they did, but they never really did and you start running them through some of these incidents where they're blanketing a couple or something of the sort or one of these installation incidents and, boy, their temperature goes right on roaring up the line. And they say, "My God! Could there be this much sensation?" Because sensation is pointed up to be—this is the thing for it to be. Also pain is accentuated. Also sadism is accentuated in the same way. This is the way. You just fix it so a person, when he starts up and down in his emotions, will hang up on those particular points.

Yes.

Male voice: Some preclears, they come up with the data that sex is installed in Fac One as part of the . . .

Yes, it's one of the routines. But, of course, Fac One has many—been many times duplicated and there are many of same type of implant. It doesn't specialize in sex.

Fac One—I would think that Fac One was a religious installation, if you want to categorize it, more than a sexual installation.

Male voice: Oh, it'd stay across the dynamics then.

Yeah. Yeah, it's a very bad close-down across the dynamics.

But there are many, many earlier ones than Fac One which are much stronger than Fac One. Fac One is just easy to get to for some reason.

Male voice: Are there any electrical fields this side of Fac One?

You mean since Fac One?

Male voice: Yeah. Any electrical striations?

Oh yes, yes. You get—every between-lives is a double set of fields. You just start running the preclear back to the beginning of this life and he's all mixed up into electrical fields, much to his surprise.

If you run him a few minutes before birth, you've cooked his goose right there. You just asked for it and you got it.

See, it's inexplicable. He's obviously in the womb but he's not in the womb because he's someplace else. But he obviously couldn't be there because he's on Earth. And everybody knows that biology brings you up the evolutionary line and there couldn't be anybody else interested in any. . . It's completely unresolvable, according to the data which he has.

Male voice: Does a theta body have a limited force field?

No.

Male voice: Then why is it that a—for instance, a theta trap would overcome it? Couldn't it increase its power?

Yes, if it were in a good, high-horsepower state and if it had never had a glare fight before that and if it'd never been tampered with particularly.

If a guy was in wonderful condition—you get a boxer . . . Well, there's a fellow like Joe Louis. At the beginning of his career, all he had to do was step into the ring, the guy walked up, Joe Louis hauled off and hit him—bang! The guy went down, that was the end of the fight. The fans all said, "Rah, rah, rah," and they went home. And they'd come back for the next fight and the same thing would happen.

But pretty soon, fighters that were nowhere near as good as those early fighters were beginning to hit Louis, and he started to come out of the ring a little bit damaged. And then pretty soon—the last picture (I think it was on Life, cover of Life) was he was just cut to pieces by a fellow who was actually a fairly second-rater.

By the way, it's amusing to me how many things we could do if we just had time. How I would love to get ahold of Joe Louis and put an auditor on him and snap him way back up, see, and streamline him down, move his age line back to about twenty-three, twenty-four, get those big, black, rippling muscles you see all sized up again, and keep saying that aHe should have a comeback. At least you should give him a comeback. He shouldn't finish his career as

having been knocked out” and say, “He at least ought to have a chance to be knocked out gracefully.” Keep him under wraps and then all of a sudden shoot him back into the ring.

Have him jump into the ring, you see, and the other boxer comes out of the corner and Joe Louis hauls off, punches once, the other boxer goes down, bounces slightly and lies there with a quiver and is still. And all the pay I would want is, as the sports reporters tried to help Joe Louis out of the ring, as he’s getting on his bathrobe, he just merely says, “Dianetics.” Nobody’d believe that until it happened.

The same thing happened with a horse one time. They race geldings. And there was a gelding out in California—I’ve forgotten the horse’s name—and he got to be about seventeen, eighteen and he’d beaten everybody in his youth. And they started shooting him with testosterone. And the odds were fantastic. They told everybody they were going to give him this last chance in this one last race.

And they were shooting this gelding with testosterone. And they actually put him up to the level of activity of about a seven or eight-year-old stallion. It took an enormous quantity of testosterone. It almost broke the gamblers who were doing it who paid this doctor to do it, because testosterone was very expensive in those days.

But it just took thousands and thousands of milligrams. And so he gets on the track. Swish! He wins that race. Nobody could believe it. So he got similar odds the next time. Swish! And they ran him in many races and they finally retired him, but he’s got lots of races left in him and he’s faster than most of the horses they got on the track down there. But they’re just kind of ashamed of themselves now.

And there he goes. He’s out to pasture and so forth in his ripe old age, but he probably made the gamblers that were working with him over three quarters of a million dollars just on that one shot.

Female voice: Would you mind talking more about races—where they are before they come here?

Races?

Female voice: Yeah, the First, Second and Third races.

Oh, invader races.

Female voice: Yeah.

Yeah, there’s another one somebody’s got to solve sometime—I haven’t had time to go into it very thoroughly—is where do the various colors come from here on Earth and what is different about their track, if any. I am afraid that we will find out there isn’t much difference. I think the difference is in the MEST body line, as it comes up, and then the theta bodies come down and take it as—or leave it.

Although I haven’t found too many people crossing races, but some of them do.

The invader races—you just call them invader races merely because they seem to have assumed the number and they answer up on an E-Meter to these numbers.

And you say, “Are you the Third Invader Force?”

And he says, “No, I’m . . .” There’s no action on the meter.

And you say, “Are you the Twenty-eighth?” No action on the meter. And you get down into what you know to be the proper number and you say here, “Well, are you the Second?” No action.

“First Invader Force?”—bang! And you get a very positive reaction on this. Well, that’s about all I can tell you about these invader forces beyond this point.

Female voice: If the Fifth are most recent, where have they been until now?

Where have what?

Female voice: Where have they been until recently?

Who, the.. .

Female voice: Especially the Fifth—I mean the order of. . .

The Fifth?

Female voice: . . . the chronological order. Yeah. Where have they been to have come so recently?

Well, if you get—in sixty trillion years, the Fifth is just turning up now. It gives you some kind of an idea of how long a race is top dog.

Female voice: But where have they been?

All the way through space, all around through space. You mean, take the Fifth?

Female voice: Yeah.

Where have they been before they came in here?

Female voice: That’s what I want given, this chronological order. I don’t understand . . .

Where has the Fifth been before it got here into this galaxy?

Female voice: Yeah. Yeah.

That would really be telling. I’ll tell you where the First was.

Female voice: How about—even if it’s been in this universe.

Hmm?

Female voice: Has it been in this universe?

No.

Female voice: No.

No.

Female voice: It only came into this universe.

Yeah, that’s right.

Male voice: What was the pattern?

Oh, you get the pattern of the First there in the track map. The first force that came in and they had what they call their “home universe.” And that’s all they answer up to: home universe. They were all happy and everything was fine, and so forth. The next thing you know, bang! Everything went to the devils and they were in the MEST universe and they had a bad time, and they finally got up and got things going and finally developed into an invader force of their own and started mopping up the old boys, whoever was there first.

But, you see, the oldest race that we have track of here on Earth knows themselves to be the first race. They don’t—they consider these other races minor ones.

Male voice: Got any idea of the track map of the Third, Fourth?

Any idea of the track map of the Third and the Fourth? No.

Male voice: The Third?

The Third. No. Somebody is going to have to draw the track map of the Third.

Female voice: Well has the original race . . .

The First?

Female voice: . . . a different track map. Yes.

Yes, you’ve got the track map of the First race.

Female voice: The same as the others.

This is the track map, the Individual Track Map is the track map of the First race, because there aren’t going to be—I don’t think there’d be probably two thousand people on the face of the Earth today that don’t match up with that. It just seems to be that way.

And the second one, by the way, got into the doldrums and started swinging in and followed, more or less, the same pattern down with the First. It wasn’t till you got the Third that you started getting things that were a bit different. And it wasn’t until you got clear up to the Fifth that you got a completely different setup. The Fifth is entirely different from the earlier ones.

Female voice: You can’t use this track map to map on the Fifth race. They don’t have those incidents?

Sure. You can take a Fifth race and you can find a bop for every one of them.

Female voice: Ron, you say we’re here more or less as slaves

Well, you have been used as slaves and you’ve very often been kings, and sometimes you’ve been slaves and sometimes . . .

Female voice: Well, what have the have-nots got now, or what they—what is it that they have in this now? Or, I mean, the haves.

What are the haves?

Female voice: Yeah, the ones that are on the other side of the screen that are . . .

Oh, they’re playing a most fascinating game. Keep telling them the only one that’s going to win this game is the jester.

Male voice: The what?

The only one that's going to win this chess game you boys are playing is the jester. The jester's going to win.

Female voice: Are there only two sides?

Well, there are lots of sides, but there are only two who are engaged in playing this game to amount to anything. And actually, they're both on the same side. It's just a mock-up. And they play on the board, and it's got to be this way and it's got to be that way, and we're going to fix you all up.

And then they get—decide that well, they shouldn't make it that good. So every time they give a guy an ability, they give him something that will destroy the ability. And they get people pretty hashed up along this line. That's why I say the only one that's going to win is the jester.

There was some sort of an idea that they had to get this universe fixed up, in order, because their own universe was going to pieces. And then their own universe is sort of merged with this universe and they'd rather not really get this one fixed up. They're very inefficient people. They're gone. They're gone. It's just dead. That's the Fourth race. Yeah?

Female voice: Ron, in running this material, do you get in some questions to have the preclear evaluate the relationship of this material for his present time life? Do you help him with that, or will that leave automatically?

He's going to get so fouled up for a little while, as to where he's been and what he hasn't done and so forth, it's going to be wonderful to see him try to disentangle any part of this in where it is, rather than—much less fit it to now, because, you see, the reason “now” is so psychotic is it's so far from actuality. And so that you tell anybody who is in a now” what actuality is and they say, “You're crazy.” Reversal.

All right. This preclear will eventually get oriented and become satisfied with what's real. He'll start feeling better, more capable and so forth. And all of a sudden he'll take a look at Know.” And he'll say, “Oh, no.”

Female voice: Is he capable of being turned loose . . .

Who ?

Female voice: . . . while he's in this state of confusion? The preclear.

That's his hard luck.

Female voice: What?

He's been in worse states of confusion than this back on the track.

What happens to him is he generally orients very easily. On this he orients easily, because it's very close to truth. He wouldn't orient—you can take a person who is quite psychotic and start lining him up on what is actuality, and all of a sudden they heave a terrible sigh of relief. And they say, “Yes, that's what I've been trying to tell people;” And then all of a sudden they're—they feel perfectly rational and so on.

The reason they're psychotic is because their own reality seems to be so violated continually around them and they can't compare what . . .

See, you get some poor psychotic and he's sitting in a theta trap somewhere. And he's saying, "And they keep hitting me with these fields, these magnetic fields."

The psychiatrist says, "That's all right. We'll give you an electric shocks tomorrow."

And he says, "But they keep hitting me with the fields." And he says, "What are you going to do about that? What are you going to do about that?" "We'll give you an electric shock tomorrow." That's the answer. He's obviously crazy. The guy that's psycho is the psychiatrist.

And so I heard of a case—I hope that somebody doesn't mind my mentioning—I heard of a case, a girl calling up and saying, "I don't want to go back to this institution with all those nuts."

And the person talking to her kept saying, "Well, what's the matter with you? There must have been something that they put you in an institution about?" and so on.

And she says, "Well," finally—"well, I keep seeing spaceships."

She's stuck on the space track someplace and her sister got very, very tired of it, so had her incarcerated. Normal.

By the way, there was one back in New Jersey that wrote a book on the subject of prenatal: My Prenatal Memories. And she remembered all of this and she wrote a book about it, and her neighbors all pooled together and got her thrown in the local sanitarium. And they kept her there for about a week. And finally one of the psychiatrists came in and he had to break down and he had to confess that he couldn't find anything wrong with her, so they had to release her.

But that gives you some sort of an idea. All sanity is gauged as—they don't—have no concept today of reasoning as a gauge of sanity. It's whether or not you agree. And if you don't agree, you're insane. That's the whole concept today. Do you agree? All the tests, everything else. If you look them over carefully, you'll find out that they're tests for agreement, not tests for reasoning power. They take tests for reasoning power and they say, "This is your intelligence, not your sanity." Entirely different.

Yes?

Female voice: How many of the terms on the time track, like Facsimile One and, oh, some of the other things, will answer a pseudo term?

Not one of them.

Female voice: None of them will?

But . . .

Female voice: Home universe even or any . . .

Home universe will. Well, you're talking about areas now.

But these terms are—even if they look slangy—are the things that answer up quickest, I've found. For instance, you take the Bubble Gum. A fellow—you could describe it as the "Resiliencer Rejector Hooperah" and you'd be a long time trying to get him to react on it. But you say, "The Bubble Gum; you got an incident like bubble gum?" And he'll think for a moment and all of a sudden the machine will go bang! Yes, he has the Bubble Gum. Because there's only one Bubble Gum sitting there that's real bubble gum. And he knows about this. Well, that's the way it goes. Now Fac One—probably should be called Fac One Million.

People answer up to that with great rapidity. You see, people are completely aware of where these incidents are and what's happened along here and it's just a big game they're playing with you and an E-Meter and everything else that they won't tell you. Why is it that it shows up on an E-Meter? Don't tell me that the guy can't remember it straightwire. But you're not going to get anybody to remember this stuff straightwire because he isn't. And besides, he's a MEST body and he only lives one life, and he's got all this big beautiful mock-up, and so forth.

Well, there's only one way I know of to saw through it and confirm this reality on it. An E-Meter is just as good for this as anything else—to confirm his reality.

You sit him on the machine and you say, "Are you a girl?" and the meter is still.

And you say, "How old are you?" And he tells you, "I am thirty-one," and actually he's thirty-five; he won't get a bop until he says thirty-five. And you go on down the line, and all of a sudden he looks at that meter.

And then you say, "Have you ever lived before?" and the meter goes wham!

Oh-oh," he says. And you're off to the line. Now all of a sudden he gets enough reality on this stuff and he says, "All right. I'm found out." (Now that's what you're establishing there.) "I am found out. They know. This character knows; I might as well give up. Okay. I was a member of the Second Invader race. I'm wanted on Arcturus."

Actually, that would be the speedy way with which he would come up with it. He doesn't come up with it because he still thinks he can fool you and fool himself and fool everything else. So he just creeps into it gradually. And then finally he'll break down to the fact, "Yes, I was on the bridge of a space vessel once with a girder hitting me in the chest." I mean, slow attrition.

Yes?

Male voice: If a ridge was in the shape of a brick wall with four sides, to what two sides would you have the attention units go?

Which two sides are they piling up on the ridge from? Which direction are they piling up from? That's what you run. You just feel around the ridge and you'll find out where the attention units are coming in.

Male voice: Which direction are they coming from in relation to the body?

Do you want to get spanked? Here I've been talking my throat out here about MEST bodies—theta bodies. What direction are they coming from? Do you know that you can run this incident fifteen yards from you? If that incident appears over there in your field area, your body hasn't got anything whatsoever to do with it! It's not any geographical location at all. Your body wasn't there. Your theta body was. And by the way, you can do this horrendous trick with a theta body. Do you know that you can actually take your theta body and go wssht! this way on your MEST body and turn yourself around so that you're facing backwards, and all the facsimiles that are here are now there? All the facsimiles that are there are now here? You know you can do that?

Do you know that you can turn it this way—wssht!—so that all the facsimiles that were there are now here?

Now, this is very puzzling. You can start to run a facsimile and lift your leg into the field of the facsimile and all of a sudden you'll get a somatic across your leg. Previous to this, you were getting a somatic out here in thin air. Your neurons, of course, are connected directly to thin air!

Now, when you say—when you say in relationship to your MEST body . . . That's going to be the whole trouble in running. And you know that, though. The whole trouble in your running of the incident is going to be the fact the damn MEST body is there. Yeah, if you could just kind of take it off here someplace and say, Okay. There I am." If you just get it out of the road, you could run these facsimiles with a—like a breeze.

But every time you come around and you say, "Look, what is the facsimile?" Because do you know that there are solid lines in these facsimiles that are just as heavy and just as solid as your tactile on the MEST body. And you say, "Now, is this the MEST body or—ptock! Oh, it must—huh, yeah. Yeah, a facsimile."

Okay. Answer it? Okay. I'm sure you can run it regardless.

Male voice: What would you say was the normal scanning area outside of the body from its theta body? Does it vary with the individual?

Yes. You'll find individuals who are terribly introverted will start out by being able to scan an area. . . Let's take an axis through the MEST body from the top of the head to a point between the heels. And let's just take this as one line. And they can run facsimiles—if they're very bad off, very introverted—they can run theta-body facsimiles maybe an inch from that line, clear inside their physical being. In other words, their theta body is really narrowed down.

Actually, in such a case, the MEST body is on the outside to some degree. Person is really pretty psycho to have his MEST body on the outside in any way. And don't think that at this time he could take his theta body out, because it hasn't got enough horsepower to do anything. And, actually, he hasn't enough horsepower to do anything.

So, what you do is gradually work him up the line and he'll eventually get his line of communication into the environment. Will be out here at about the width of his face, and it'll be out here a little bit further and out here a little bit further. And all of a sudden, the fellow is sitting there and he's running something that happened in St. Louis—in St. Louis, while he's sitting in San Diego or something. That's a fact.

I mean, he starts running it on the ground rather than in his field, which is fascinating. Because that's properly where the facsimile is; the facsimile is still there. Oh, it's not very complicated.

But ordinarily he can then—if he gets that much command of it, he can run a facsimile large or a facsimile small. He can take a facsimile and he can say, "All right, I'll run it two inches high over here." And he'll go on and he'll run a two-inch-high facsimile that has to do with a whole town.

Or he'll run a facsimile that is actually only—was only originally two inches high, and he can blow that thing up to the size of the Empire State Buildings and run it that size.

You can take, by the way, Fac One and get that first bop on the pineal, and you can make the guy be the pineal. You can blow the facsimile up in relationship to him where the sides of his skull are clear out here. You can do very interesting things with expanding and contracting facsimiles so that they can be run. Well, the theta body can do this.

Male voice: These people that are hearing out here a hundred yards away on the ridge: is the theta body expanded out to that area and are they in the middle of a hollow spot?

They're in a hollow spot.

By the way, while I'm thinking about it, let me remark on one datum here. Actually, people fall into three general classifications on the Tone Scale, just as you would notice there are three actions of energy. You will find that people follow three actions. One is a flow. A person low on the Tone Scale, all motion flows through him. He just reacts to any motion that comes along. He just acts according to that motion. It comes along, it goes right straight through him and he is that motion. That's very low on the Tone Scale. Now, as you come up the Tone Scale, he'll get up toward antagonism. And he'll start—put an outgoing wave, but it's a flow wave of a certain level.

You get a little bit higher, he's on enthusiasm. You get up a little bit higher, he's on exhilaration. But it's an outflow wave—outflow or inflow. Well, there's that type of personality, you could say.

Then there's the dispersal personality. The dispersal personality is actually in a hollow spot. And he's hollow all the way on up. No matter what he's doing, he keeps hitting harmonics of hollowness. Disperse, disperse, disperse. Anything happens around in his vicinity that startles him or something like that—anything that happens in his vicinity startles him.

Whereas the flow person, whatever happens in his vicinity just goes through him and he matches up with it, or he flows through it and damps it out. Whatever happens, that's his reaction to it.

Well, this dispersal person, when he is startled, afraid, or comes up against a magnitudinous problem, he disperses. He is afraid. A hollow spot is left. He's just not there. He just disappears in all directions simultaneously. That's a dispersal personality.

Now, there is the—of course—enturbulence personality and he has varying degrees. One of those degrees is complete apathy, solid as MEST. Your next level up the line is holding, anger. And then you go up the line higher, conservatism. And you go up the line higher than that; it's still holding, it's still solid. There's still no motion there.

His characteristic when something happens is to stop motion, stop motion. One way or the other, stop motion. And he is a distinct personality. And as you get these people on the Tone Scale, you will find that one harmonics on flow, one harmonics on dispersal and one harmonics on enturbulence or hold. And you'll get those three classes.

They're—seem to have a fixed position. If you want to change this, you're going to have to go all the way back to the initial behavior incident on which they're operating. And you find out what their pattern was in that incident. Was it hold, was it disperse or was it a flow? Now there is your pattern. And when you get that, and only when you get that, are you going to be able to change this person effectively on his harmonic pattern.

Now, you can change him on the harmonics, you understand. You can take a person who is dispersing at fear and all of a sudden have them dispersing just above boredom and go on up the scale of dispersals. You can put him higher and higher up the Tone Scale of dispersal. Actually, such people go off the meter rather rapidly, because they just—as they go up the Tone Scale they just get dispersed and they get hollower and hollower. Now, a person who was on a hold line goes off the meter rather poorly. He starts in very low and solid on the meter and then he goes up higher and higher and higher, but every time he's going up, the characteristic of his bop is sticky, because the needle sticks more than anything else.

You'll find a dispersal meter will fly all over the dial. If you hit some hot incident on this person, it just flies all over the dial.

But this hold person, when you hit a hot incident with him, you have a tendency to freeze the needle.

Now, of course, on a flow proposition, this person moves rather easily in various directions, and so on. But he's—it'll be the basic characteristic of energy flow in which he's stuck. And then all the locks of the case that are serious locks will be on that basis.

If you get a person who is a 1.5, let's say, you're going to find it's hold all the way up and down the track, every which way. One who is at 1.0, or fear, and so on, you go all the way up and down the track you'll find him in dispersal patterns.

Now, if you want to change the pattern, you have to find the basic incident, and when you do that, you'll change their behavior pattern.

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

The Tone Scale goes up and its range, the middle of the emotional hand, is about .026, something like that. That's somewhere around 2.0—the length of those waves, about .026 centimeters. And of course, wave characteristic has something to do with that; various qualities of it and the pattern of flow has something to do with it, you see?

But you go on up the Tone Scale and you get analytical thought somewhere around—I think it's about three zeros. . . I think it's two zeros two eight centimeters—either two zeros two eight or three zeros two eight centimeters.

Female voice: Right about 3.7?

Hm?

Female voice: Right about—near the top of the old Tone Scale? Analytical thought.

Oh, well up above 2.0, running up there around 5.0—comparative level about 5.0.

Now, you go on up the line and you get a super-reasonability. You might say it's the wavelength of—oh, transfers of thought and thinking one place and getting it someplace else, and so forth.

That goes up to about—I don't know what it is; I think it's about eight zeros pi, oddly enough, is the middle of its band.

Male voice: Eight zeros what?

Pi. 3.1416. I'm just calling shots on these on centimeters, and I'm unfamiliar with them on centimeters. There are many scales of measurements used throughout the universe.

And the top thing that you run into that you'll really be concerned with and that you'll be able to measure, if you can measure it with any instrument that's here on Earth, is a point twenty-six zeros three five, which is the wave length—that's centimeters—that's the wavelength of aesthetic thought. Point twenty-six zeros three five [.0000000000000000000000000035], somewhere around there.

Which, by the way, is a pretty crude translation, if you want my candid opinion, but it's in that order of magnitude.

Now, you get theta itself, theta itself is joined up and is impinged upon by the MEST universe by a wave that is so close to one over infinity—it's so close to one over infinity in wavelength. Because, you see, theta is basically a zero or infinity.

So you have this material which is up there at zero or infinity, and it actually can be acted upon and influenced by an intermediate wave. There is something that is awfully close to

infinity, and it's so close to infinity that you have a one over infinity wavelength for it. And that gets it into the material universe and starts into motion.

And that is the first motion. It's a wavelength that is that shy. Now, that just is a descriptive thing.

If you could approach that, if you could get a one over infinity wavelength, or even get vaguely close to one, why, you would have something that would directly react upon facsimiles.

Now, the only machine known—the only instrument known which can influence and affect this is the human mind. And it is capable of doing this and—which makes it such a strange object, such a strange mechanism and instrument. It's because it can translate zero or infinity wave, a no-motion wave at all—because, you see, you get an infinity wave, that's no motion at all; the wavelength is infinity. From node to node, you have an infinity of distance. Well, of course, that means no wavelength, no motion.

So, the closest thing you could get to influence that would be something that wasn't still, yet moved. And that would be an infinitely tiny wave which would fit on that level, and you get the two to mesh. Well, the human mind can do that. You do that all the time. You do that very easily. And that's why the mind was such a conundrum, why it was so hard to solve, is because it—around Earth here there were no instruments that could even vaguely approximate it.

Why, you're right out of the bands of known electromagnetic waves when you go into emotion. And then this jumps over the wavelength of light. Light is in there, you know? Light is up there above analytical thought. So it's kind of heavy. I mean, that's really a gross wave, thinking is.

Female voice: Well, if you're operating without a facsimile, then that's what the stillness is, actually.

Hm?

Female voice: If you have a feeling of operating without a facsimile, that's the stillness of it, because the motion is not measurable.

If you had something that was operating without a facsimile?

Female voice: You have that feeling, yeah.

If you're operating without a facsimile?

Female voice: Yeah. Yeah, you can touch that, and that's a flow.

Yeah, that's right.

Female voice: It has motion with it, that can't be measured . . .

Yeah.

Female voice: It's one over infinity, right?

Yeah, one over infinity, a wavelength of one over infinity. An engineer will go nuts if you tell him: Manufacture a wavelength one over infinity."

Yes?

Male voice: If an individual was being aware of being aware of being aware, and all he were being was being aware of nothing that you had been aware of before, what kind of being is such?

That's a nice question. That's a nice question.

Male voice: Because some people will come to this point.

Well, if their target—if the target and goal was simply to be aware, I'm afraid we wouldn't get many answers.

But the awareness of awareness which you're trying to reach: What is your awareness of awareness unit? What are you aware of being aware with? Well, that's been a big puzzle. They've called it all kinds of things. Oh, they flubbed around: unconscious mind, that might have something. And then there might be a human soul; there might be this and there might be that. Numbers of descriptions for lack of something that would tell you what it was.

Well, you get a MEST body [theta body] which has hidden itself so beautifully. And, of course, it is aware; it's also aware that it's aware, but it's pretending that it's only aware that the body is aware.

So you get physical awareness as being the thing which is registered, whereas physical awareness actually doesn't very directly occur. What you get is theta awareness twice removed.

Female voice: Now, that's the wavelength of some of these fields in some of these incidents?

Wavelength of some of the incidents?

Female voice: Yeah.

In some of the incidents?

Female voice: Yeah, like on the electronic fields.

Oh, the wavelengths of the electronic . . .

Female voice: Yeah.

. . . fields in some of these incidents. It's an emotional band.

Female voice: All down there, huh?

Yeah, that's way down; it's way low.

Female voice: Do they vary?

Uh-huh. They really vary. They vary the dickens out of it. Lots of fun.

That's a completely blank band here on Earth, by the way. And nobody—for some reason or other, nobody has approximated that band. It's not radar. Radar is on one side of it and infrared is on the other side of it. And it's a blank band in between. It's the emotional band.

Male voice: What is the possibility of the existing equipment putting thoughts on a television screen?

Very good. In fact, it's too stupidly simple. Don't suggest it to the TV people, please.

I can see it now. I can see it now: here you are sitting in front of your television screen, and all of a sudden you get this terrible impulse to go down and buy Chlorodent. Hmm. You say, "I've just got to buy Chlorodent. I've just got to buy Chlorodent." And the next thing you know, you go buy the Chlorodent. You say, "What the devil am I doing with this stuff?" The machine's off by that time, you see.

Next time you turn it on, why, you're all set.

As a matter of fact—as a matter of fact—you could take a motion picture screen or a television set and you could back it up with an emotional output emanator. And you could make the audience have the emotion called for on the screen or in the script. They would just have that emotion, that's all.

And it'd sure save wear and tear on the writers. And as a matter of fact, they're so worn and torn at this time that I expect that will be next.

I can tell you that any wave along that level is so short, it's very easily deflected. Why, we were just going into this a little while ago. I'll tell you a protector for it. Evidently there's a protector along this line—I know there's a protector along this line, but I'll be nice—is a metallic cloth. Any cloth with some metal in it, possibly tinfoil. Tinfoil isn't any good because you couldn't wear it as a shirt. But you could take any cloth and weave it in and you could protect yourself from such waves.

So if you find yourself going to movies or sitting in front of television screens or something of the sort and all of a sudden start emoting with everything you see and so forth, well, go down and dip your shirt in rust or something of the sort. Got to get something rusty—and wear a shirt that's been dipped in something metallic, and it'll—you'll get a deflection on the wave.

But it's not ridiculous, by the way. That is the preventer. That's a buckler.

There's nothing much to this.

Okay.

Male voice: If these duplicated facsimiles blow on the meter just with a bop and then they're gone, how can you differentiate between those and a bouncer?

That's a good question, very good question. Except that as you call for the bouncer, you always assume that it was a bouncer. When a duplicator, a duplicated facsimile—those you will very occasionally and rarely run into—you say, "Well, that's a bouncer." And then try and make it act like a bouncer, and it won't act like a bouncer. Because what you'll find is the wave-emanation point.

Tell him to get the source of wave emanation in there, and he will try to find it and he won't be able to find it and so on and it won't act that way anymore.

Female voice: Have you achieved with black and white flows—careful way to talk about it—a technique particularly for changing one's eyesight?

Tell you carefully about a technique changing one's eyesight?

Female voice: That would be wonderful.

You want a technique changing your eyesight.

Well now, I've given you this week a technique which will not only change your eyesight but make it completely unnecessary. (audience laughter)

I'm not being clever at your expense. I'm telling you the truth. As you start on the technique of discovering the identity of a theta body, discovering where you are, you'll find out that you'll get some fancy somatics around your eyes that will really tell you why you've been so carefully holding back from running them.

And also, you'll find this to be the case, and you can run a whole process on this basis, a whole process you are trying to hold on to a theta body—to a MEST body. You're trying to hold on. You've got this thing really gripped right here—I haven't gone into it that much—right across the eyes, ears and jaws and so forth, and you're holding on like mad.

They almost lost you, probably, at birth. Right? That's correct, isn't it? The next thing is, there have been many people that you have almost lost or lost that you should have held on to. There have been pets, there have been dolls. And you—trying to hold on to these things and they're MEST bodies, you see? And you lost them.

But there becomes at last an anxiety which makes you just hold on tighter and tighter and tighter and tighter and tighter. And pretty soon it'll squeeze your eyes all out of shape. It's just you holding on to you; that's all you're doing. And as you hold on, you can hold on hard enough.

Now, the way to resolve this, naturally, is to resolve—bluntly—to resolve your anxiety about MEST bodies, which is run out on this standard technique of how you get rid of MEST bodies, or what you do about MEST bodies. And the whole thing will resolve along that line.

I was giving you a quickie. This quickie very often operates.

Female voice: Could you repeat that again?

The quickie.

Female voice: Yeah. Get rid of my glasses!

Well, why don't you run it on the theta body-MEST body line?

Female voice: Oh, I intend to!

Well, it'll go just as fast, it doesn't matter whether you run it as an independent technique or otherwise. If you're going to have a hard time getting up to an identification of your own theta being, if you're going to have a hard time doing this, why, you're going to have a hard time getting rid of your glasses. Because you're doing the same thing as I just said.

Another thing you've probably done, and I'm sure you've done this, is you've done a lot of nipping. If you get somebody to run you on the idea of nipping somebody or blinding somebody—you throw a heavy somatic around their eyes, bap! so they can't see, or something of the sort, and you run that a few times, and you'll find it being done to you. And then do it to them, do it to you, do it to them, do it to you. And all of a sudden your lenses of your eyes are just going to be entirely different shape.

But there is a technique, this technique of running energy flow. You just get energy flow. You just start spotting energy flow in the vicinity of the eyes. And this is one for somebody who walks in and sits down and you say, "Show about taking off your glasses?" And a certain percentage of these cases, off will come their glasses.

The way you do is, "Feel the numbness in the end of your nose. Feel the numbness in the seat of your pants. Feel the numbness over here in the ears. Well, feel what's going on in the ears. Is there a hollow spot in your head? All right. Get to the center of the hollow spot and feel the energy exuding from it."

In other words, just keep working with energy flow. Keep the energy moving in this area by spotting it where it's motionless, by spotting the energy flows coming up on the ridges, by spotting the hollow spots. One after the other, just keep him at it, keep him at it as long as he's getting sensation. And just keep spotting these sensations, and the next thing you know, something is going to go tearing through and you're going to get some somatics. And the somatics will be very interesting.

Now, there's only one reason why a person won't do this by spotting these energy flows: He's hung up in a DED. You see, he's got to have it, and it's been done to him and this makes him all right.

Female voice: This one scene or. . .

Oh, it's undoubtedly—there's one in this life that matches it.

Male voice: Yeah.

There's one in this life matching it. But it's usually an old one someplace.

And so here he is, hung up in this DED. And you start to run energy flow on a DED, and this thing is awfully sticky. What you want to get there is the overt act. You just get that overt act and start running the overt act.

Now, the way you do that is make the fellow look around him until he finds a pattern of energy flow around some sort of a face somewhere. If you make him look for a while, he'll eventually find a face.

And first he'll tell you, "Well, it's your face. Yeah, I can see a face; it's your face"—the auditor's. "Yes, I can see a face. It's my mother's" or "It's Grandpa's" or it's somebody's, it's—or "I'm just imagining a face." It doesn't matter. Make them feel the numbness in the end of its nose. And make them go through the whole lineup, and all of a sudden, here will appear the overt act. Bang! There will be the overt act, and you just make them run the energy flow around the head of the person on the overt act. And you'll run that thing out, and all of a sudden their eyes start hurting. You've started the motion flowing.

Now, motion will start—it stops being in a status quo—when a person is overpoweringly in a DED or a motivator. He's overpoweringly hung up in himself, it having been done to him, that facsimile has really hung on to him there. It's really sticky. That's as sticky as that facsimile can get.

Or when it is hung up on an overt. In other words, the overt has run to the point where it's finally completely stuck. Now, the way to unstick it is to run—if it's stuck on the overt—run the motivator or the DED on the person. And if it's stuck on the person, run that. You'll find some people running around with great passion trying to put glasses on the end of people's noses. They are stuck in the overt. You see how that would be? They know there's something wrong with everybody's eyes, they just know that. They're stuck out here on an overt act.

There are people that go around like the fox who tries to insist that everybody have his tail cut off. He's got a motivator there or he probably has an overt act there. He probably cut off another fox's tail if he was impassioned on this score.

And he's got to fix everything else up so that the facsimile will compare, so that—he's got that overt out there.

Now, there are people who should be wearing glasses out there, and would be much more comfortable if they could simply walk around with a pair of glasses sitting in thin air out in front of them. Actually, they would be much more comfortable.

And they become comfortable when they are surrounded by people who are wearing glasses. They know everybody's got to wear glasses. The thing is hung up there. You get the idea?

Now, that applies to any kind of an overt act, any kind of an overt act.

There are people, actually, horribly enough, who would be hung up in this wise in an overt act: where whoever they met should not have a left arm. They'll dramatize this to some degree, too. They come around playfully and dig their fingers in up to the second knuckle, and when they wrestle with you or something like that, they'll wrench your arm, try to drag it off, try to do something to it.

And if there was no police action, why, they would one day get this good idea. They would say, "I know what I should do." And they'd pick up this axe or something and hack off your arm.

You see, they've got to have that overt act. But that overt act is out here in space. It's out in the theta body. It's hung up out here. Whereas, when the person is wearing it himself, he's wearing the motivator or the DED. Now, does that explain it?

Female voice: Yes.

Okay.

Female voice: What can the public do about running this same line of materials, if the individual who can't put this through the this-life record—like myself. I can't even get most of my childhood, it's so . . .

Oh, don't. No, no, don't give me that. No, no, no.

Female voice: So I'm liable if I'm not being able to get . . .

You're saying if you can't get your childhood, how could you possibly get anything earlier than your childhood?

Female voice: That's right.

Well, you see, the reason you can't get your childhood is because of what lies earlier than childhood. I refer you to the first book. You go back along the line, you'll find out that later incidents won't reduce if earlier incidents are in place, right?

Female voice: I read it four times.

Okay. Well, that means simply that people who have thoroughly occluded this life's . . . True enough, got them occluded in this life. But in trying to take this life apart, you just might as well forget about it. It's a waste of time.

You sail back on the track to where all lives got occluded. Unfasten that one, they all unravel. That's the way.

Yes.

Female voice: When you equated the sex act to the overt act, you spoke of it ending in apathy.

The sex act ending in apathy.

Female voice: I think you did.

Yeah.

Female voice: Is that altogether true—I mean, is that apathy the sensation or . . .

That ends up a sex act? Well, I don't know. Ahem. Haven't had much experience with sex myself.

As far as the sex act ending up in apathy, I merely wanted to indicate to you that the sex act sails very high, very high. There is a terrific volume, power, force of sensation which has an abrupt cessation, an abrupt drop on the Tone Scale. And I don't care whether it drops into apathy, anger, fear . . . And by the way, if you look over sex acts, you find out that nearly everybody does it different than everybody else. They come off the line, they'll be angry. Or after the sex act they'll feel degraded or they'll feel invalidated or they'll feel fearful or so on. It's just a dramatization. It's where the curve drops.

Now, there is a dropped curve there. And you know that if you want to stick a preclear anywhere on the time track, all you have to do is drop a curve on him. You could drop a curve on him mechanically by feeding him different wavelengths. Feed him a wavelength up here and then feed him a lower wavelength suddenly and he can get a curve drop. And he'd stick at that point. Because it's too much of a change and he can't take that change. It's too much of a change because—it's very mechanical—you hang him up with a ridge. He gets stuck there.

You've got one wave that's coming this way and all of a sudden another wave is going that way, and they'll just enturbulate. He's trying to match with one wave and it is the other wave, and he'll just get them all mixed up and you get a ridge.

Now, there is the mechanic of it. So when you get the sudden emotional drop at the end of the sex act with this blanket—you get this sudden emotional drop—the desire of the theta being to experience the emotion of the people being blanketed is such that the incident runs out “I want it. I desire it, and suddenly and abruptly you have a drop.

And let's say the thing wound up in fear. After the act, the immediate emotional reaction was exhaustion and fear. Bang, bang. Right there: exhaustion and fear. All of a sudden, the person has desired the experience of these two beings and he gets, as an added bonus, exhaustion and fear. And it comes right back to him.

The way you take one of these apart is “When did you first desire to have a reaction? When did you first desire to feel their emotion?” And it starts taking the whole sex-act incident to pieces.

Now, you'll find that is true in processing sex in this life. Never talked very much about sex because very little could have been done about sex prior to these blanket lines. You could do a lot about sex, yes, but not compared to what can be done about sex.

For instance, you run these blanketing-of-a-sex-act incidents and you'll find out very startlingly that the estrogen and testosterone content of the preclear his production of these, will change markedly. Just zing! It reacts in very many ways. It reacts in his physiological being in many ways, his skin texture and so forth.

You could fully expect to take a lady in the menopause area, so on, and run some of these blanket incidents and all of a sudden have that all change, just like that; have her estrogen and everything else balance, go back to an earlier period. Because it's a great strain on the endocrine system to have this taking place.

Well, anyway, you run sex in this life and you will find out that the person is always preceding the act with the desire for the consequences, desire for the sensation. And then they

get something bad happening in the lineup and they're hung up with the desire for it. So they desire it and there they are.

But furthermore, and more horribly, they desire to be an effect. So they've immediately placed themselves down Tone Scale by desiring to be an effect. They say, "I want to be an effect." Bang! They want to be an effect, so there they are—bang! They get hung up.

Female voice: How about love, how about total cause on the theta level?

Second female voice: You're talking about theta engrams; that isn't all sex is.

Well, I'm not trying to undersell sex. I'm talking about blanketing incidents.

Which, by the way, I have never found a blanket incident which was high on the Tone Scale.

Female voice: Yeah, but can't you be theta if somebody—you intend to be theta at total cause?

Oh, sure.

Female voice: That's love. I mean, it's . . .

Sure. Sure.

Female voice: It's not always a tone drop—sex.

Yeah, that's true. That's true. You're talking now about a relatively unaberrated sexual relationship, whereas I'm talking very specifically about blanketings. And you won't find any of those high on the Tone Scale. They're but low. You'll find some people actually get a tone lift from it.

Well, anything else here? Yes.

Male voice: I would very much appreciate having some drawings of the tone meter and how those are read. People will get a meter read of "1.5 on the tone" meter read. Now, what position of the range expander goes with that? And there are really three positions on the tone meter: central, minus and plus. The drawings now include the halfway point, right and left.

Well . . .

Male voice: How much is related to—where on the tone meter—would feel that a person would need to be to run into this 88 stuff?

Well, let's do the tone meter this way. I mean, the tone—this way. Here's your big handle, down here is your range expander, over here is your sensitivity knob—there's the three of them.

Now, this has some numbers on it [marking on blackboard] up here. This over here has a point down here that says Minus," this range expander. And over here to the right of the range expander is a point that says aplus." Up here is a place that says Neutral."

Now, this has a number of figures around it, the sensitivity knob. You'll find out on the current E-Meter that your sensitivity knob will ride straight up very nicely. You put that pointer so it points straight up. Leave that there as a constant; and then we can tell what we're reading.

All right. That's a constant. Now, set this thing—this tone handle up here—set the tone handle up about center and find out how you get the needle on. Will the needle go on the scale? Is it on the scale with the range expander at neutral and the other one at neutral, or almost? Or do you have to take this range expander line and put it all the way over here to minus?

If you have to put it over here to minus to make your meter read, well, you've got one class of readings, the minus class of readings. If it can stand at neutral and you can get a meter read with your tone handle more or less in center, you've got your neutral class of readings. And if it has to stand over here at plus, you've got a plus class of readings on the range expander.

So that you've got three classes of readings. So you leave this one here [tapping on blackboard] straight up, the sensitivity knob, and that gives you constancy. It reads well there.

All right. So, let's take this thing now with the range expander lever at neutral. It's sitting there at neutral, and this other one sets up here at about neutral.

Now, you've got a pc there who is above normal. And he can definitely run heavy material.

Female voice: What is normal, Ron, on that thing? I know it's . . .

It's below this.

Female voice: Oh.

Below this. Just let me be very general about this classification, because there's nothing very specific about it. Let's just call this "above normal." Here's neutral with the tone handle riding more or less up, and that gets your needle over here in the middle.

Now, that picture there is above normal. This person is very, very capable of running heavy incidents of all shapes, classifications and so forth. Person's a long way from psycho. I'd take that one.

Now, let's take this reading, where you've got your range expander handle is over here at plus. Range expander handle sits there at plus, and your tone handle is maybe a little bit over on the plus side.

Well, that is way, way above normal. You won't find anybody getting this reading who is not capable of running practically anything in the book. I mean, they can run it all.

Now, it's an odd thing that dispersal people, people who are—their characteristic is dispersal, get this high reading most readily. And they read very high. And their dispersal pattern makes it possible for them to assume less density than other people.

So, you can get a dispersal individual, and he'll read clear up here. That doesn't mean, however, that this person is different or low-toned or you should go easy on them. I'm just telling you the dispersal-pattern person reads higher than others. This person, reading that, can run anything—just anything. Doesn't matter. They can run any kind of an incident you can name. You can plunge them into anything, and leave them there and go off and have dinner. They won't spin. Nothing like that.

Now, that is a very high reading. That is a tremendous reading.

Now, you take a person whose characteristic is not dispersal, who has been coming up the line on hold and so forth, and you get him up reading like that, my Lord, you have a powerhouse on your hands. This guy has really got sparks when he's up that high. But that's a solid reading.

Now, you find a dispersal person, a dispersal-characteristic person, will sag back onto the meter and then come up off the meter and then sag back onto the meter and back up off the meter, and so on, back and forth.

But you'll find—you'll find a guy whose characteristic, when you first started out processing, was kind of sticky and hold and so forth. And he comes up the line, and you get him up the line a little bit further and you get him up the line a little bit further, he's pretty stable at that point. He doesn't drop back down very easily. He just keeps coming on up, coming on up, coming on up. And at last, you'll get him up there, and you'll eventually get him off the dial.

About the time you get this bird off the dial, however, you have a person who is detaching himself with ease.

Now, here is your last characteristic: A person who isn't stuck up any way, he'd just flow ordinary, and so forth. That is also a very high reading.

Now, this person that I'm going to show you now is the only really dangerous case that you must handle with kid gloves. And when you see this range on the meter, watch out. The fact that you have a meter and the fact that a meter will tell you this, all by itself and for this reason alone, makes it a very, very valuable thing to have. Because auditors in the past have taken this person and have audited him in heavy incidents and have spun him in. Because he'll spin in. He'll—one breath, whoo!—he's spun. And he very often doesn't look like he will.

All right. Here he is on the meter. He's riding here at minus—range expander handle is over here at minus, and this tone handle is over here at about—is over here on the left, no higher than 9 o'clock. As you bring this thing down here, you still don't get him on the meter. If you bring the tone handle down, 8 o'clock, 7 o'clock, you notice that when you get it down in that range that there is no latitude on the machine at all. I mean, you haven't any way to pull the needle down any more.

You have to start coming over here to the sensitivity knob and backing off the sensitivity knob in order to get this person adequately on the machine so that you can adjust the machine with the tone handle. You follow that?

All right. Now, you get him over here with the sensitivity knob and you read him way down here on the sensitivity knob, and you've got that handle there. Now, that reading, here, or [marking on blackboard] this range of reading—I'll put one in here with dotted lines. This range of reading: sent sitivity knob from 7:30 to 9 o'clock, tone handle from 7 o'clock to 10:30 (using these as clock dials) and range expander at minus—any person that reads in this category, watch out. Watch out!

Now, people who go, people who are on this to this degree: range expander minus, sensitivity knob straight up here, sensitivity knob straight up, and the tone handle reading from—well, reading from 7 o'clock [marking on blackboard] up here to 12 o'clock or straight up (tone handle reading up there). Get that: sensitivity knob straight up, range expander minus, [tapping on blackboard] and tone handle ranging from 7:30 or 7 o'clock up to 12 o'clock, is borderline. That person is borderline. That's not a prohibited case. You can run some heavy incidents on him.

But watch out! Because you can do this to this case: you can audit this case down scale. You can throw this person into this incident, throw him into that incident and throw him into another incident, and the first thing you know, he's starting to sag on you and get worse. He is still in a critical or borderline band. So watch a person who reads like that.

Now, I'll repeat these two critical readings. Critical reading which says to you clearly aThe lightest kind of auditing, the lightest kind of incident; take it easy with this guy, take it easy

with him,” is sensitivity knob [marking on blackboard] reading from 7:30 to 9 o’clock, range expander reading minus, tone scale handle reading from 7 o’clock to 9 o’clock.

Male voice: Can you use Symbological Processing on him?

Yes, sir. That is the favored technique. That does more for him.

Now, there’s no heavy incidents; Symbological Processing only. Take it easy, very definitely.

This is a lead-pipe cinch. I mean, this is one of those arbitraries. Just don’t violate it.

No matter what you say, “Well, I knew old Joe all this time and I know very well that he’s perfectly capable of running heavier incidents like that because he’s my friend.” He reads this on the Tone Scale, you’ll be in trouble right away.

All right. Your next category, the category of carefulness, is the category where you get a read with your sensitivity knob actually running from 9 o’clock—either from 9 o’clock to 12 o’clock—this at minus and your Tone Scale handle running from 7 o’clock to straight up: that person’s critical. You might be able to audit some heavy incidents, but if you do, make sure he doesn’t sag and stick on you. This person is going to get very sticky on the track. Anybody who’s up above these readings, go ahead, run anything on them.

Now, you’ll find that there is one case of a false reading. A person has an apparent high tone. You can tell this person, however, by the mannerism with which he handles the cans, the electrodes. They’re agitated, they’re very excited, they are very bombastic and so forth. They are reading in the band which I just gave you, just now.

They will sometimes fly up the line on a dispersal, up to as high as sensitivity knob straight up, this at minus, and this clear on up here to about 1:30 or 2 o’clock. They’ll go that high. They’re very agitated, they throw the cans around, they’re nervous, they jump up and down, they shiver, they answer you excitedly. And the needle is—just keeps flying around.

That person, oddly enough, can stand to audit quite a bit. You can audit quite a bit on that person, but look out. This person is a potential psychotic, and it’s just a weird pattern I happen to have noticed in passing. And given too much stress, too much strain on a certain subject, this person will crack. And quite often, when you examine the case history a little bit closer, you’ll find out many of them have been under care or have been institutionalized. That’s something for you to remember.

That’s about all you need to know about sets on the machine.

Female voice: What’s the reading on that person—approximate reading?

Sensitivity knob straight up, range expander minus, and the tone handle up here anywhere from 7 o’clock straight on up to 1:30 or 2 o’clock, and your needle very agitated and their handling of the cans very agitated. They keep throwing the cans around, throwing the cans around there.

Male voice: You haven’t mentioned this week about anyone with severe electric shocks. Would that be that sort of a reaction?

Yeah.

Male voice: Can—can you audit those successfully . . .

Electric shock case?

Male voice: Very severe.

Use Symbolical Processing on them. Don't ever tackle an electric shock in this life if you can possibly help it.

Male voice: In relation to Fac Ones . . .

Once in a great while you'll get an electric shock that just has to be run and if the guy wants to run it—and you can get away with running it. But it isn't a necessity to unwind the case.

It's very often, you know, you can run on these psychotics—boy, are they in a DED. And what are they in a DED on? Psychosis is a special kind of aberration. And that sounds funny, doesn't it? But a psychosis is a specialized aberration. It is the DED of having driven somebody mad; the DED of having driven somebody mad. And the overt act is having driven people mad.

And you'll find out that any psychotic you've got, that was an honest psychotic that really did go mad before they institutionalized him, did something like this or was convinced that he had.

Of course, Mother could go around to him saying, "You just drive me mad, you just drive me mad, just drive me mad." And they get the idea that it's Mother they did it to. And you have to go back on the track a ways to find out who they did drive psychotic.

Psychotics quite often process through heavy incidents. Quite often you'll find a psychotic sitting in a heavy incident, there he is and you just say, aStart running through it, and he'll go on and process it. But it's usually pretty bad to process him through heavy incidents.

Female voice: Well, what happens then? Does he go up immensely in tone after you get him out—out of that incident?

Who's that?

Female voice: A psychotic that you find sitting in a . . .

Oh, that he's sitting in an incident?

Female voice: Yeah.

And you audit the incident out? Yes, oh yeah. Remarkable things happen to them. But the point I'm making is, is very often the incident he's sitting into is the DED of an overt act. And it's usually the DED—he's on the DED side, you see, of having driven somebody psychotic. And you'll find that right in the middle of the case.

In other words, psychosis is a particular kind of aberration.

Female voice: Ron, if you have that spotted in a case this life, can you snap them out of it?

You have it spotted in a case in this life?

Female voice: Yeah.

All depends on this character. I mean, do they spin fast?

Female voice: Every following two weeks or three.

Oh, periodic spinning.

Female voice: Oh, yes.

Oh, yeah. What time of day did they do it to the other person?

Female voice: I don't know—oh, probably the middle of the night when her husband won't talk to her anymore.

Right in the middle of the night, probably.

Female voice: Yeah. . .

Something like that.

Female voice: Right in the middle of the night.

Sure, take a whirl at it.

Female voice: All right.

Just don't let them start running through a lot of heavy incidents of everything that was done to them.

Female voice: Well, the incident itself is really light.

By the way, a psychotic, you know, can be stuck in an overt. I'm— haven't emphasized that at all this week. It should be obvious to you from looking at the anatomy of "Maybe" that if you have to audit the motivator and then you hang up in the motivator, and you have to audit the overt for a while in order to get it loose, and then you can only audit it so long before the guy gets stuck in it, and then he has to turn around and audit the motivator again, and he gets—finally gets stuck in it. Each time one loosens up a little bit more and a little bit more, it should demonstrate to you that a psychotic or other people can be stuck in these averts. Like I was talking about glasses. He'd feel better.

Now, a psychotic quite often is stuck in the overt act. You have to find out what was done to him. It's a very simple rule. If he's going around saying, al did this, I did this. I know I did this. I ruined my mother's life, I ruined everybody's life, I've ra-ra. . . I've ruined the life, I've ruined their life. I've ruined the ta-za-ra. And I'm guilty of this, I'm guilty of that. Do you know that I murdered little children? And I've done this and I've done that," and they go ba—yap, yap, yap. What happened to them? That's what the auditor has got to find out. Because they're stuck on the overt side. So the auditor has got to come back on the other side and find out who did it to them in order to get the motivator of the DED.

Now, you've got to unbalance it. The second you do unbalance that, you're going to get a case that blows.

Male voice: Does stickiness ever show as a drop on the meter?

Pardon?

Male voice: Does stickiness show up as a drop on the meter when they go . . .

No, stickiness. . .

Male voice: . . . drop down?

. . . stickiness shows up on the meter as a stuck meter, stuck needle. And you audit the overt act and audit the overt act until you can't audit the overt act anymore, it's all of a sudden sticking on the needle. The needle's sticking when you get to a point where it shouldn't be audited anymore and you should start auditing the motivator. Then the needle will be free.

You go into the motivator and the needle frees right on up. And then it sticks. And then start auditing the overt act and the needle frees right on up and then finally slows down and it sticks again. You can go one to the other, one to the other, one to the other. Does that solve that case for you—just talking about?

Female voice: Yes.

This case is tearing around saying, “I’ve done all these things,” isn’t it?

Female voice: Yes.

Yeah, well, it’s stuck in the overt act.

Somebody really tried to drive this case batty. Well, you’d better find out who.

Okay.

Yes?

Male voice: I wanted to continue with that question I had. Is there a numerical way of recording instead of putting down all of these drawings? On my own notes I am now putting the position of the arrow because I haven’t found any way of saying this except in numerical...

Well, we were working on this—Volney was working on it and so on—and we standardized readings. You see, when you change a circuit on a machine, you improve the machine a little bit, you have to look it over to find out what’s standard on it and where you could make it be fixed.

So the readings which are being read these days, could be called off this way:

Your sensitivity knob is neglected. Just neglect it as a reading. But it would be the first figure. So your sensitivity knob would be sitting there, and you just neglect it. Because you just assume that it’s sitting there straight up. That’s its proper setting.

Now, your range expander has three positions: minus, N [neutral] and plus. So that you could then make as your—a figure on the line, minus. You just say minus.

And then your tone scale handle up here has a tone assigned to it.

Actually, this is minus—about minus one band on the Tone Scale, isn’t it, Volney?

Male voice: Yes.

And it’s plus one band on the Tone Scale.

Male voice: Don’t know what the plus side is.

Hm?

Male voice: Nobody knows what the plus side is.

Yeah, well, I’ve figured out the plus side is about a band.

But instead of that, we’ll just standardize the readings. Just consider that normal and then neglect it. And the next one would be a minus or a plus, so that you just put it down minus, then what it says up here: 2.8, whatever the tone. So you have a minus 2.8. Which would

probably pull the thing down below 2.0, because that's—would actually be a 1.8 on the Tone Scale, more or less the way it'd compute out.

Male voice: Does the tone lever cover the entire range between minus and neutral?

Does it cover it?

Male voice: Yeah, I mean if you switched it from minus to neutral, you could take it up actually with the tone lever.

Yes, usually. Oh, no—on this range expander?

No, if you—this tone handle will have a full sweep, and it'll get up to a point where when—you've got to switch the range expander in order to give it the next line of sweep. In other words, it increases its range.

You don't cover the whole scale just with the tone handle alone. The range expander gives you additional line.

Male voice: What I meant was, do you—can you move the range expander from one setting to the other and still keep the needle on the dial with the tone lever?

Can you move the . . . No.

Male voice: Or do you have to move the range expander a little bit at a time?

Oh! Oh! Read that book, Electropsychometric Auditing. Elementary. Elementary, my dear Watson.

You never put this anyplace but minus, N and plus. Never. Otherwise, you'll get so fouled up in what you're—interpreting the machine. This has three positions only. Actually, these could be click positions. Really, there could be click positions here, here, here and here, so that your machine would always set exactly at zero—pardon me, exactly straight up on the sensitivity knob, exactly minus, exactly neutral, exactly plus, with this the only gradient scale. And that's the way the machine is designed to read right now.

Right?

An auditor who sits there and keeps adjusting this is losing his constant. He can't tell from one session to the other whether this preclear is getting higher in tone or lower in tone or what. Why? He's varying too many variables.

So don't vary or handle the machine or handle the needle by using the range expander. Use only the tone scale lever to vary it. And keep this in its three positions and you'll have a constant reading and you will always be able to tell, and the characteristic of the needle will always be the same for every preclear,

Okay?

Male voice: Uh-huh.

You got it.

Yes?

Male voice: Stations on the moon that my preclear mentions occasionally.

Oh, your preclears mention that occasionally? Well, there's stations on the moon, all right—but on the other side of the moon. There's also a colony back there on the other side of the moon.

You'll occasionally find a between-lives track. There's an asylum up there. You'll occasionally find a girl who has a MEST body up there on the other side of the moon.

That moon—other side of the moon is Space Station 33.

Yes.

Male voice: Is there supposed to be atmosphere up there, Ron?

On the moon? Well, there's two things. You take beings who are not too far down the Tone Scale that—so that they need a carbon-oxygen MEST body and they don't need air. The other thing is that there's nothing easier than to throw a bubble of silica up and have an atmosphere-contained bubble. And you've actually got each; these two conditions obtain on the moon.

Furthermore, there's a gypsum up there, and you can always make water if you've got gypsum. So it's a very simple problem.

Yes?

Male voice: Well, if these beings that seem to want to control or who—I mean, the ones that are in control—are so close to us, it looks like they wouldn't appreciate our coming up the Tone Scale now.

Second male voice: When are they going to catch on?

When they going to catch on . . . When? Don't you think things have been kind of rough around here lately? Haven't you noticed?

No, they don't mind anybody going up the Tone Scale, just as long as people go up the Tone Scale. They don't care what happens to Earth anyhow. Their complete lack of physical overtness about Earth is one of the things that tells you that that force screen is pretty effective.

If you sent a space can up through and so forth, and you started to cruise around the system, you'd probably go a short distance. You might even get somewhere in the vicinity of Mars. You might even be able to go around the moon a couple of times. But then there would be a small flash in the sky, and you'd never hear from them.

I'm sure that a space vessel moving out of Earth at any time would be shot down with great speed.

The saucers which are coming in here and so forth, are—they mostly just come in here. And they just say, "Well, let's come in here." They skim along, and so forth. They almost never land. And they shoot down through the atmosphere and they're not even curious. They have no mission here.

That's what people can't get through their heads on Earth. The people on Earth are so egocentric. They think they're important. They think this is an important planet. They think this amounts to something, that people would want to come and see them and so forth. And they can't understand the fact that somebody would use Earth just as a gravity bounce.

He's on his way to Venus or something of the sort, and he's from some other area someplace. And so he comes down on—toward a sphere here to deflect his course. Nothing to it. He's coming in toward Earth and he just does a bounce off of the thing. Carom shot.

I suppose if you were to take—to sit down with a big council and you were to ask the boys on the space station, if you—anybody ever did any consulting with them, and you were to ask them, “Say, fellows, what do we do about Earth?” And we got somebody over from Mars and somebody from Venus and— “How about blowing up Earth? Shall we blow up Earth or shall we save Earth?”

And they'd say, “Huh?”

And you'd say, “Yes. What'll we do about Earth?”

“Well, suit yourself.”

That would be about the reaction. It's just not important.

The only thing they can use Earth for and the only reason they mess around with Earth at all is—you see, you can get into Venus, actually, from Mars, by transportation of theta beings via Earth.

You can also influence other activities elsewhere by using Earth as a way station. Now, if you were to have a planet that had a population—you'd like to make up an intelligence pool, let's say. What's going on someplace else? Well, you could—might be able to tell what's going on someplace else by monitoring the people on it.

Now, if somebody else was influencing the political life of this area—if it existed and somebody else was influencing the political life in the area, you would always, just for safety's sake, keep a hand in the pot. You'd say, We'll throw somebody down there, too. Nothing much to do, but in Gase anything starts up, why, we'll be able to raise the devil about the whole thing.”

Oh, it's very fascinating. It's hard to conceive of how people would play a game that is actually as passionless as the game that goes on. It's fascinating. Your preclears keep running these things and they keep bouncing around from this place to that and they're very befuddled, mostly because most of them, when you run into that sort of thing, are being used as a pawn or have been used as a pawn at some time in the past.

Female voice: Does that account for the people—like you say in the Fourth Invader Forces who come down and made a mock-up of facsimiles of the One Invader Force?

Oh, sure. You'd want to know how to approximate the psychological behavior of a race if you were going to impersonate them.

Why do people study history?

Actually, you want to find out what's—what people have been up to and what's happened, and so forth. Why do people pound off from here and go down to the Congo and study the savages down there? It's always something to do, something to do.

Other people may have other reasons why they come into this area. This area—at one time, somebody had considerable hopes for this area and then. . . There are sporadic efforts to suddenly boost it up and give it some electronics and fix it up one way or the other and We're all going to do this now.” And then they kind of forget about it and go off and do something else. It's not a well-concerted plan at all.

You mentioned several times these invader forces, the various invader forces. You're not going to find too many of these around. But I would like to put a note on this (I think we've still got a machine running so it'll be on tape here, just on questions): If you turn up anybody, Fifth Invader Force, Third Battalion, would you please ask them to write to me. I'm serious about that. Fifth Invader Force, Third Battalion, please write to me.

Male voice: Have you run across the Second Battalion?

The what?

Male voice: Have you run across the First and Second Battalion already?

Ha-ha. Big joke. Only interested in the Third.

Female voice: Is that yours?

Male voice: Don't guess.

Oh, well. This planet, things get pretty well messed up. People every once in a while go through that damn Martian screen, you lose them.

Yes.

Female voice: How about a cat race? Isn't there another race that's trapped in a body like this?

The what?

Female voice: The cats, domestic cats?

Oh, the cat people? Yeah, there's the cat people and there's the snake people.

Female voice: I'm sure they're quite theta, aren't they?

Sure, sure, sure. High theta. They get unstabilized easily, because all this is a little bit too raw in its reality for them.

The snake people, there are quite a few snake people around. They're unmistakable. You take a look at them, you know them.

Female voice: Can we help them? Can we help the cat people?

Sure. Sure.

Female voice: How?

Oh, mop them up so they can go on their way.

The last thing that evidently happened to the cat people is they were just knocked absolutely silly. Somebody just shot them to pieces before they came in here. And it's very interesting. They possess this characteristic.

Yes.

Male voice: Do you feel that emotion could be residual in a room of a house?

Residual?

Male voice: Yes.

Oh, sure.

Male voice: Varying degrees, of course.

Sure. Sure.

What is the feel of an empty house? What is the feel of a house that hasn't been lived in for a while?

It's very interesting, but you actually have the capabilities of walking into a house and knowing how long it's been since anybody lived in it. Or walking into a house that's just been moved out of and say, "The people who lived here were so-and-so and so-and-so."

You feel that; you don't admit it to yourself. You have that feeling, that perception. You go into a town—you go into town, you take one look at the town, one feel of the town, and you know an awful lot about that town before anybody tells you anything about it, and so on.

Well, I'd better cut this off. It's 6 o'clock here and I've been shooting my face off.

Now, I wasn't joking. I wasn't joking about any of these lines, but particularly wasn't joking about the Third Battalion. If any of you find any of those people, please ask them to write me.

Thank you.