

BEHAVIOR OF ENERGY AS IT APPLIES TO THOUGHT FLOWS

A lecture given on
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I want to talk to you about energy flows and the various behaviors of energy as they apply to thought. This subject is a vital one. It is a subject that is very necessary, not only for the auditor to know but to some degree for the pc to know too. Because if the preclear does not know what these things are, he can't tell the auditor what they are, and the auditor might not recognize them.

Now, the first category is simple energy as we know it here on Earth in 1952. That is very simple energy. It flows, it stops. It is paralleled by all the laws of motion, but it's very simple. An automobile goes down the road traveling at sixty miles an hour—that is a flow. It hits a stone wall—that's a ridge. And the point where it stops or is halted in its flow makes a ridge. It's very simple.

If these were thought units—that automobile consisted of thought units, that is, energy units which you put out—in order to undo this crash you would have to put new energy into the old facsimile (the old picture of that automobile going down the road). You'd just put new energy into it and you'd get this automobile running down the road. And you'll find out that there's a residual boost in that automobile as it goes down the road. And you put your attention up here on where you first see the automobile, and the next thing you know, it's clear down there and it's hit the brick wall. Well, you followed it through once, except the motion of the automobile is so fast, furious, that you cannot halt its action.

Now, you put your attention up here on where you first saw the automobile come around the curve—you've just imparted your attention units to this automobile, and without you doing anything more about it, that automobile is going to run the whole course down and hit the brick wall, bang! And you'll find your attention units are down here, because what is the action down here? The action down here is sudden stop or ridge.

So you put your attention units up here again (we're getting rid of this facsimile of this automobile), put your attention units on the moment it came around the curve—you put your attention units on that, and they go whshht! and they're stuck down here. In fact, they will go that course and stick on the crash against the wall so fast that your preclear is not aware of the fact that he has hit anything more than the crash.

Now, that's very important for you to remember, because the crash is his body, so he gets his attention stuck on his body. He throws his attention out here a yard, two yards, twenty yards, and he sees a facsimile of an automobile going down and hitting the stone wall—bang! Let's say he sees that same thing. And his attention goes from—actually, he caught it the moment it came around the curve—but his attention went so fast down this line that all he thought he got was the crash. So he keeps trying to take this crash apart, and he just can't take the crash apart. It's tough, it's sticky. All those energy units are jammed up in the crash.

Now, unless you know this characteristic and this behavior of thought units running over a speed facsimile, a flow, your auditing has been devoted to taking apart ridges. And that can be done. Don't mistake me; actually, you can do this.

But what happens to any incident when you don't pick it up at the beginning? If you don't pick an incident up at the beginning, you're trying to run the locks of motion on the first motion. You have to get up the first motion, don't you?

Well, that's the first thing you have to do, then, is to get up the first part of this crash. And that's the first moment that automobile showed up. So you pick up the units there—pssht! bang!

Now, you know that your pc's attention is back here on this ridge. And you also know that he'll keep his-attention on that ridge because it's so painful (at least I have heard that it was painful to run automobiles into stone walls at sixty miles an hour). And his attention gets fixed there, and he wants to examine this and find out if the driver's part of the machinery or something. And so he starts—so on. His attention is just all wound up in that one point. You as the auditor have to remind him to pick his attention up out of that crash and send it back down there where the automobile first came in sight. The second that he puts it down there, it goes pssht! and he's right back here again, right on the ridge.

And you do that throw his attention out, back in; out, back in; out, back in; out. And all of a sudden all he can find is the automobile coming around the curve. He can't find this ridge back here; he can't find anything but the automobile coming around the curve. There he is, stuck. Why? There's a reverse flow. It's another facsimile is messed up with that first facsimile so that if you were standing there watching this automobile come around the curve and come down here and hit the ridge, crash—it was a cinch there was probably another automobile that started out from the vicinity of this crash and went up and around the curve. Didn't crash—there is another motion there, and it's the opposite motion. And you've just run him until his motion hung up—it balanced.

So what do you do now? You get an outgoing motion, you get a motion out toward the curve—a motion from the pc to the curve—out, out, out, out, out.

All of a sudden, that motion that he's. . . He's got this car which is traveling out toward that curve—he's traced it, his attention units go out, and all of a sudden he'll notice that the other car, as it comes around the curve, is ready to move again. And it'll come in—whshht! and hit the ridge again. And the funny part of it is, is he backflows his attention and puts it back up to the curve: it was another track, another incident; it's another automobile. But the two facsimiles hanging together hang each other up. There doesn't even have to be a crash on this one outgoing, but the two hang each other up and unless you run that other automobile, one automobile is going to get stuck out there.

So you run this—the automobile that goes out to the curve—you run it until the other one will run in. Well, the funny part of it is, is it releases the units that he was resisting that incoming automobile with. In other words, he's spreading his attention out there, out there, out there. What he's actually cleaning up is any resistance he felt for the automobile coming in. He cleans that up, and as he's sweeping that outgoing automobile to that curve (usually the earlier incident; he goes out, he sweeps that) this ridge lessens, lessens, lessens.

What happens every time he picks up that automobile way out there at the curve that comes in toward the ridge? Wham! It comes in, the ridge gets less, the ridge gets less. The ridge is blowing, really, as a lock—the crash—because you're picking up the first part of the incident. And by tracing it back out again, you're picking up all the resistive units, all the units that kept that automobile from coming around the curve. He didn't want that automobile to come around the curve and hit the brick wall. When you sweep another source out that direction, it picks up all the resistance, and the funny part of it is that it turns on the somatic again. In other words, it turns on some more of the ridge.

And the whole ridge vanishes by sweeping in from a source to a ridge and then an earlier flow out to the source again. And you just sweep those two flows—bang, bang, bang—back and forth, maybe several times on the one going out, several times on the one coming in, several times on the one going out, several times the one coming in. The boy is getting somatics the like of which you never heard of And he'll keep saying, "But the pain is in my neck!"

You say, "All right, pick up the automobile there that's going out."

He'll say, "Ouch! Why does it hurt my neck?" Well, the reason it hurts his neck is as he sweeps his attention out, his attention units are going out on this old track; that old track was used by him to resist the later, incoming automobile to the crash, see? He picked up the old facsimile of resistance and he put it against the automobile which was coming in.

And you've just got to take those two facsimiles apart and (snap) the ridge goes, the crash goes, it all cleans up. There's not even an ambulance or a spot of blood left there when you're through.

Now, that's—sounds maybe awfully simple, but it is—it's that simple. It breaks down to that, because a dispersal . . . Now, you've got a flow, [marking on blackboard] a dispersal, a ridge over here, and it doesn't much matter, then, when you're running a facsimile—here's your source—it doesn't much matter whether this source is going like this (which is a dispersal) or whether it's just going in like on that line. The only part of it that hit your pc was that line that's coming in toward him. So this can be a source point or it can be a dispersal. In other words, it can be an explosion or a ray, like a flashlight headed at him. It doesn't matter which one it is.

Here's your pc over here [marking on blackboard]—that could be a flashlight or it could be a bomb bursting; it could be any of these things, don't you see, and you'd get the same flow in at him and you'd get the same ridge. When it hits him it makes a ridge—just as simple as that. So it doesn't matter whether that's a burst or a flow. All you've got here is . . . just this incoming.

Now, it's very, very, very interesting that if you have—anybody you've got, any pc you've got—and you just tell them to search around in their environment 360 degrees at varying distances until they can find a point that collapses on them, that they can always find one.

Your incidents are out there waiting. They're a complete hedge around any individual: 360 degrees. That's why he can't extend in his environment the way he should in order to control and command that environment, because every time he puts his attention out to any distance from him, it hits him.

One of these old point sources will let go, and does he ever run it out? No, he doesn't. He isn't even aware it's there, because when his attention goes out and touches it, it collapses on him so quick that all he felt was a slight little twinge on his body and he never puts his attention back out on it again. He keeps his attention on his body. His attention stays, then, on his body and he doesn't look back to that point.

Now, I gave you the illustration with the automobile, that he had an outgoing force to stop it, but what did he use for the pattern of his outgoing force? He used an earlier outgoing force of his own. He used this earlier force. So when this point source started to hit him, he said, "I have put attention units out on that line before. I know that I can." And he picked up this old facsimile and laid it there for a pattern to shoot units out on. And he held the thing in suspense by putting this old facsimile in there, and that was a maybe.

He wouldn't have interrupted it or stopped it or even been a ridge on it, by the way, practically, if he'd never had a pattern go out that way. If he had no pattern going out that way at all, he couldn't have stopped it at all and so he wouldn't have arrested it, so he wouldn't have hung it up, so it'd never become a maybe, so he would never be able to restimulate it in present time and wouldn't have it now. But he had this old facsimile and here's this old facsimile ready to pour the units out on.

And so you hit the point source, in it comes; hit the point source, in it comes; hit the point source, it sticks. You say, "Find another outflow. Find an outflowing point from you toward it or in some direction around. Or find it in some other part of the sphere—any outflowing source that you can find. Where does your attention start to leave you?" And he'll search around and he will find, then, a point where—in him or with him—that suddenly goes out

and hits out there someplace. Make him run that. And it'll go out and hit, out and hit. And just make him put his attention on himself and his attention units will ride right on out. The old facsimile restimulates and his attention units slide right on out. No volition on his own part at all—they'll just leave. All right.

By the way, this is nearsightedness and farsightedness. The nearsighted fellow, you see, is one who has looked out there and found a point source and it's collapsed on his eyes. And the farsighted fellow is the fellow who, every time he gets into something, has his attention units travel out on this old outgo. And the one will fix the image before the picture should be fixed there, and the one will fix it behind. So you get nearsightedness and farsighted—very interesting manifestation. If you want to take off glasses off people, this is really the one to work.

All right. Just keep this up. Just keep it up with the fellow. All of a sudden he says, "This—well, this point source," he'll say, "I didn't—it just doesn't—it isn't there anymore."

You say, "Fine." That's all right with you; you've erased it.

Now, he says, "This other one out there, it still sticks; it still sticks." Well, you find another outgoing source toward it.

You know, then, this simple law, that if one is out there and sticking, that should come in or would come in, there is one here that is ready to flow out—one in the pc ready to flow out. If this thing that he's got flowing out is sticking on him, you know there's one ready to flow in. It's just the reverses—the reverses of motion. This is the anatomy of a maybe.

Now, that is with plain, ordinary, everyday energy. What actually happens is something very, very interesting. Here's an old facsimile, an old mock-up, and it's got characteristics which bring it into present time. It's been restimulated a little bit by the environment and it flies into present time and it's there almost unseen and unfelt. So [marking on blackboard] here is the pc. And here, out here, is this old facsimile. And this old facsimile has been hung up in present time because there's another facsimile. And these two interlock and he can't get rid of one without getting rid of the other one, and he can't get rid of both of them at the same time. Because he can't get rid of both of them at the same time, they hang up and there they are, and he's got them from there on out.

So, here's your picture. Here's your pc, and sitting out in front of him or behind him or above him, below him, are hundreds of these things, many of them locks on top of the others. And so he looks out here, and—after this is slightly hung up—and here's the point. This is a picture of an explosion, [marking on blackboard] and part of the explosion hit him. So he'll hit his attention on that point, and his attention will come right back against his body. And it'll come back against his body and this one will kind of shift over and lock up a little bit more with that.

So he's got to find the matching source that goes out toward that other facsimile in order to unbalance it. So he runs part of this one and part of that one. What happens is, the second that his attention units hit those facsimiles—even if he's just looking around enjoying the day—the second his attention unit hit that facsimile, at that exact distance, he's either going to outflow or it's going to flow in toward him, one way or the other. He can't help it. And he won't even know that it's happening.

He'll know that he had a little twinge or that he itched someplace suddenly. Or he'll know that an eye hurt a little bit or that he got a headache or that he just didn't feel too well. And he's got a lot of explanations for it, but this is what happened: His attention unit went onto his body here, he hit a nettle, and right in the vicinity of where the nettle hit, he's got a facsimile that's ready to outflow. So the more he regards that nettle, the more he hangs up this facsimile and so the nettle gets worse and worse and worse, only it isn't the nettle that's getting any worse. So you get outflow, you get inflow, and what happens? You unbalance the

forces which are holding these two facsimiles in present time, and there they go. They're gone. You just have to unbalance them and they'll leave.

Now, that's simple energy flows and how to run it.

Now, you'll find that this condition exists: Don't think that all facsimiles and all explosions and sources were exterior, any more than they were all interior. If you've been running them, usually you just try to run them interior because your attention gets fixed up on these ridges. You see, when a source runs, it hits a ridge, eventually, when it hits your body—[marking on blackboard] from the source to the ridge.

All right. Now, let's say here's your individual—your theta body, your individual—and right here [tapping on blackboard] there's a facsimile of a burst. Now, here's a source point and it's going to go in all directions. And when you put your attention up here, you're trying to drive in against a force which just won't collapse. This thing is hung in suspension by another facsimile. And here is a sphere or some such shape, and you've got a facsimile there which is also balancing it. And there's going to be no pain, no action and no relief until a balance takes place.

But the individual knows there's a hollow spot there, and he tries to go in toward it and he can't go in toward it. Why can't he go in toward it? He's gone in toward it up to the point when it had to run out—in other words, he's run just enough of this thing to make it hang up as a hollow sphere in his body. And it's really going to be hung up, because what's ready to happen now? What's ready to happen is this source point is ready to fly out. It is ready to flow out. And it'll flow -out for a little while and then again he can push in toward it, and he can push in toward it and push in toward it and push in toward it, and then it'll hang up. Then he's got to put his attention on the center of it and it'll flow out and flow out and flow out, and then it'll hang up and then he'll put his attention pushing down against it, pushing down, and all of a sudden it's gone.

Now, the trick here is not to crowd the pc's attention into that sphere, but just have him lay it in the center of the sphere. Have him get there by no route. He just lays it in the center of the sphere. This is easy to do. You say, "Locate the center of that sphere." Well, he starts locating the center of the sphere and up to this time he's been dramatizing this other facsimile, see? He's been—push! push! He can't push in toward the center of the sphere, so he's having a hard time.

Well, you just say, "Well, find the center of the sphere." The second you find the center of that sphere it's going to explode. The attention units are going to come out. And by the way, sometimes it's a very gentle flow. Sometimes there isn't any more pain in it than you get in a normal operation without anesthetic. (audience laughter) But you sometimes have to be very persuasive after you've exploded a couple of these things, because the pc gets cagey. He doesn't want to do this. So it's a good thing to have him on an E-Meter. And I'll tell you how to run these things on an E-Meter.

Now, there is the case of your flow point. Now, there can also be this kind of a condition inside the body where there is a source point. Here's a source point and here's—the flow is all up in one direction; it isn't a burst. Well, you run that just like you run these others. Put your attention on the source point and it'll flow up, flow up, flow up enough. When it halts you've got to find something flowing down against the source point, flowing down toward it. You run that and run that and run that, and that'll hang up. And then run it from the center and run that and that out, and all of a sudden, why, your somatic is gone.

Now, don't forget, when you're doing this sort of thing, that any of these conditions can exist then: exterior, interior. And when you get exterior and interior, remember, when you say exterior you could mean "just about exterior." It could be over here within two inches of the guy's chin. That could be an exterior source point which at one time or other, back in the dim, distant past, with a terrific blast, blew his head off. But he's got it nicely balanced there

and it's hung up at that point, because he's never put his attention on this spot except maybe when he gets something on his vest: when he's eating he gets soup on his vest, and when he looks down here at his vest- it makes him very annoyed. This thing, of course, will explode if his attention goes across it. But it'll only explode a few times, and then you've got to find the matching run on it.

All right. Remember, then, that these source points can be exterior, very close to the pc. And remember this, that your pc is not a body, a LEST body which has a head, arms and so on. These somatics can be found out to within about an arm's length of him—that is to say, within about a yard of him, in a sphere all the way around him, or an ellipsoid. He can run somatics a yard in back of his head like a breeze.

And by the way, he's liable to get the first tactile he ever got by feeling something several feet from him. That shouldn't be at all peculiar. It doesn't mean that that is simply where he was when the other facsimile hit. That means that his theta body has that much dimension. Because I made a test of both of these things and I found out that it wasn't just a mislocation; it's actually there. Why? Because you get a guy up the Tone Scale a little bit and he can feel something a yard from him if he concentrates on it. He can feel the icebox; he can feel a bowl of fruit; he can feel the knives and forks when he starts getting up the line.

Of course, previously when he tried to do this, he put his attention out there and the environment collapsed on him. Most people are walking around and the safety of their environment ends about one inch from their eyes. And most people don't have a safety of environment the length of their nose. Most people's noses are dead, motionless; that's because they don't dare extend their attention out that far from their bodies. If they did, they'd get ruined. So their attention goes to back of the nostrils, behind the nostrils.

Once in a while they do this and they get sinusitis or something. They extend their attention just that much—and that's very inadvertent, they shouldn't have done that—and they get sinusitis because they turn on some old somatic. Nothing easier to cure than sinusitis.

Now, these are ordinary attention-unit flows—ordinary flows, ordinary conditions. And the rules are simply that everyone is surrounded with points that are ready to collapse on him and contains points which are ready to flow out—he's got outflows ready to go or inflows ready to go—and that there are ridges out there and there are ridges on his body.

Now, you just keep that in mind. You start examining somebody's eyes that are bad and you ask them if there are any ridges on these eyes; you ask them if there are any hollow spots. And it'll be a great shock to him to find out that his whole eye cavity is hollow. There isn't any feeling there; there's no eye there. You just ask him to find the point that energy might be coming from, and he'll feel around for a moment there, sort of sensorily—he'll feel around and all of a sudden he'll hit a point over here, maybe by the bridge of his nose, and he'll go, "Ow! What did you make me do that for?"

"Well, what happened? What happened? Where did it come from?" Dirty trick, see? You made him put his attention back there again.

"Well, it came from right there . . . Ow!"

Now, if you want to equalize a person's eyes, if you want to equalize their sight and straighten their sight out and so forth, you can actually have them look out here and in the back of their heads and around in the vicinity of their heads, just close to home—you don't have to go far out from their bodies—and find little hollow spots and little ridges.

And how do you run a ridge? You got a ridge? Well, the energy is piling up on the ridge from both sides, usually. Maybe there's an explosion ahead of the ridge and behind the ridge, and it's piling up on the ridge. And you make him run that and then you make him run some flow going back out, and they'll find these little tiny ones down along the optic nerve. And they'll

find their attention units are piled up against the back of the optic nerve. And you just work with this: “Where do you find a hollow spots Where is there a ridge? Where is it going to flow there? Put your attention here, there.” And they’ll get some lovely, sharp somatics.

Now, you take two pencils or something like that, and you move them toward the fellow—make two dots on a card which are about eyewidth apart and cover that card up. Hold it in front of your pc’s eyes and cover the card up, and then suddenly uncover it and say, “Now, you’re supposed to put these two dots one over the other.” And you suddenly uncover this thing, and he has an awful time, and he manages to get them together. And you say, “Which one moved in?” Well, he won’t have noticed that. So you cover them up again and you say, “Now, make them move together when I uncover them.” You uncover those two dots and he’ll find out it’s the left one moving in. The left one moving in? That means the right one is rigid. So you’ve got a rigidity or a holder there in the right eye. So you merely work with hollow spots and so on, right around close in to the eye, until you’ve got that right eye so it will move in and the left eye so it will move in, equally. You ball ance their two eyes like this. You can make vision just do wild variations with this.

Now I’m going to tell you something a little more complicated. This only sounds complicated because a person not schooled in electronics—and actually, most of the boys who are in electronics in the United States and other countries here on Earth today, they wouldn’t know how to build one of these things if you stood them up against the wall and shot them (in other words, gave them Russian employment’)—they wouldn’t be able to design one of these things, because it’s a question of very tricky electronics.

You have to establish a beam of electrons and then foreshorten the beam in order to get a retractor wave. You have to hang together a solid flow, so to speak, and then make the solid flow collapse in order to get a retractor wave. And this is what I’m going to tell you now, is the behavior of a retractor wave in running pcs. Now, you have to be able to run retractor waves even though this society today knows they are very possible but can’t build one. They’re too much in the dark ages. I mean, this country is really pretty kindergarteny on electronics. And they can’t build one of these things, but you’ll find it in pcs. And if you don’t know what it is, your poor pc is just going to just suffer, that’s all.

Because evidently this is all the tiredness there can be on a case—is caused by this type of somatic. Your types of somatics which just won’t give up are this kind of a somatic. The chronic somatics that you have run into and haven’t been able to run out easily are this type of somatic—and the reason why you haven’t been able to run them out.

Now, knowing the data which I’m about to give you, it is very simple for you to run out a chronic somatic. This is really not very rough.

A retractor beam, or a retractor loop, is a beam which goes out here from the source. . . [marking on blackboard] You don’t have to know anything about electronics. You don’t have to be able to do one of these things, or make one, you just have to be able to run one. Because you as a theta being can make one, that’s the big joke: the electronics can’t, but you can. We can’t mock one up, in other words, with condensers and ohms and so forth, and voltages, but a human being can do this.

Now, here is a source and here is a target. Now, an ordinary flow wave, if you fired something from the source over here to hit the target, it would just flow out here and hit the target, wouldn’t it? Well, a retractor beam doesn’t do that. A retractor beam flows out here, hits the target and then drags the target in. If the target resists, the retractor beam will just pull them to pieces. In other words, it’d be like having a lasso on somebody and reeling it in.

A retractor beam is used somewhat on the order that you bulldog a calf or rope a steer, or something of the sort. It’s to grab hold of something and hold it and pull it in. That’s one of its uses. And the other use is to nail you into a body—it’s a police action, that nail-you-into-the-body deal. It’s very good too, because it’s possible then to identify people and so forth.

I don't know how cops would ever get paid. I mean, you got to have an aberrated and criminal society so that you can have cops. That's obvious, isn't it? And if they're aberrated and so forth, if you took their aberrations away and took these things away, they'd lose all their criminality, and then they'd—suddenly wouldn't have any bodies anymore you could identify them with, and that would be awful. You see, that would be an unsolvable problem because cops wouldn't be able to earn their money. And that's the paramount thing. Well, you ask a cop; he'll tell you that. (audience laughter)

So your retractor beam here is actually a stream of fishhooks, so to speak; you could envision it as that. And it's shot at somebody, but the action it gets is not the action of impact: it's shot at somebody and pulls on them.

Now, you could actually have a retractor beam [marking on blackboard] that did this, and this is what you specialize in. Here's your target, it goes around back of the target and pulls the target in from two loops, two retractor beams fastened around the back of somebody's head. You'll find these on the track—you'll find them most prevalent in overt acts, that the theta being goes along and suddenly sees somebody and pulls them over. He'll just reach out, just whap, bap! Just throw out a beam and contract it. That's all there is to it, and it pulls it in.

You actually are trying to do what you could once do when you want a dog to come to you or something. You ever stand out there and have Johnny or a dog or something that you wanted them to come in, and you say, "Come here, come here," and you get the sensation of trying to pull them in? Well, you haven't got the horsepower you had once, or they would certainly come to you—appetite over tin cup. You can practice on animals, by the way—get a few of these things up and you'll see animals will become very strangely obedient: they'll walk towards you.

Now, that's a retractor beam. Now, you have to know about this because in this nip, which is described in What to Audit (the nip, where you slap people on both sides), is actually a retractor-type beam. You hit him and he implodes, not explodes. And that's what I've got to give you now.

There's implosion. [marking on blackboard] Now, here would be an explosion, bang, out here from the center, see? Bang! But here would be an implosion: everything's collapsing in toward the center. Boy, you'd better know these things exist, because you'll find some of those hollows in people are implosions. In other words, they're trying to drag the whole person into the point source and the person is resisting. They're trying to drag the person down and in. And that's how this theta body gets stuck on a body. This thing is dragging in. There's terrific force has been applied in a facsimile, which causes, any time you notice it, a grab in. This retractor beam, by the way—if a theta body explodes or something of the sort, it uses it to grab hold of any portion of itself to pull itself back in, you see, because it does not have some strange membrane material or something of the sort. All it has is beams and it pulls itself together and uses this retractor beam.

So this is an implosion. [marking on blackboard] And here you have a wall of energy. What would happen if that [tapping on blackboard] were a sheet of magnesium and somebody suddenly touched a match to it or something like that? It would explode! It would go bang! Fly apart. These two faces would fly out in these directions. But what would happen if it were a material that implodes? Here it is, and somebody touches a match to it, and these two sheets collapse! They fly in together, see, thereby leaving a vacuum here and here on the outside of it. And anything, any attention unit, that comes near an implosion is dragged into the implosion. And once it's dragged into the implosion it can't get off of the implosion, because every attention unit thereafter that's poured at it just hangs up in it.

So, if a cop were to take you and stand you up against a sheet of something that was imploding, you'd have a facsimile that stuck you there forevermore. Because you try to run it as a common flow, and it won't run as a common flow. And you try to back off from the

thing and you can't back off from it. You can't do anything about it. It's because you had never envisioned this business about an implosion. And the somatics, frankly, won't run unless you know about this implosion deal. Second you know about this, the somatics will run like mad.

What happens here, then, with—let's take a sphere. Here's one of these hollow spots. And you find this individual is resisting the hollow spot; he isn't trying to push into the hollow spot, he's trying to keep from going into it. That is an implosion. If he relaxed, all of his attention units would flow toward the center of that hollow spot. He would practically collapse and become this dot in the center of that hollow spot. So he has to brace himself to keep from going into this hollow spot.

How do you run it? Well, it's relatively simple. You just ask him to put his attention on the middle of the hollow spot, and the second that he does this, he'll feel himself sag toward it. Now you put his attention on trying to keep from going into a hollow spot, all around the edges of it, and he'll run some more of it out. And then put his attention in the middle of the hollow spot, and he starts to collapse in on it again—that'll collapse just so far and hold up; get outside of it to keep from going in, inside of it to keep from going out. In other words, you run it exactly opposite to an explosion that makes a hollow spot. And you can readily find what these are, and a hollow spot doesn't give you any real trouble. This wall is what gives you trouble, these waves is what gives you trouble [marking on blackboard]—these straight beams. Because it's sometimes hard to get it through your pc's head what's happening here.

Why do men stay on Earth? Have you ever had a pc that gave you the idea that he was held down and was going to take root and grow? Have you ever had the idea that you're sort of anchored in one spot? Did you ever feel heavy? Did you ever get up in the morning and feel tired? You get out of bed, you're feeling all right, but the second you stand up you feel kind of tired. All you're doing is kicking in one of these darn retractor somatics.

Here's your pc. [marking on blackboard] Here's one of these things where—here was a beam. Here's a floor. Here's a beam here, and the beam goes up and lies like that. In other words, the direction of collapse of this beam is straight back here toward the source. Then there's one on this side of him over here, toward the source, so that he's nailed down. They held him in one place. He has a mask, something that goes around here, and he has one that goes around here. And this gives people the funniest ideas. It gives them the idea of a mask or something out in front of their face. Why? Because this thing is pulling and they're retreating from it at the same time, and they can't get this sensation. How could there be anything there? There's nothing in front of them—there is no somatic can be found in front of them—there's nothing, really, in back of them driving them forward. They have the sensation of trying to go forward but having to back up, but not being able to do either, which is a beautiful collapse.

Here he is, and right along here—and you notice I've drawn the edges of this retractor beam out beyond the body—they're out beyond the body, because this area in here, between the far edge of the tractor beam and the body, is a hollow area. Now, what he's got to do in order to get out of this retractor beam, this setup . . . Oh, you can just take pcs at random, describe this to them and ask them to go through this little exercise, and they'll feel, "Oh, my God, I'm worn out," because what you want is you want them to get this sensation of avoiding the thing that is dragging them back. Now, the way they avoid it is to lift themselves forward off of it slightly. They're out of contact with it, and they lift themselves forward slightly, but it's pulling them back anyway.

In other words, they're holding themselves out of contact with the actual beam, so it never runs. It never runs out, until you suddenly point this out to them and you give them the sensation. . . Now you say, "Now get the sensation of holding yourself forward from the thing that pulls you back." And they'll play with it for a little while, and they'll all of a sudden—"Get the thing that's pulling you back."

“Yeah.”

“Now feel avoiding that thing. Feel it like a band going around you, and feel your avoidance of it, you lifting off of it in front, so that you won’t touch it,” and the thing will start to run out.

Now, this will run out just so far, and then some kind of an overt line will show up. Or some line will show up where they actually threw a beam down at the floor. They themselves did this sometime or another. They threw an explosion or a retractor beam, or anything; it’s just the outgoing motion. You just ask them, “Can you locate the outgoing motion, now, from that?” and they say yes they can, and you get them to run it, whatever it is.

But this other sensation of holding themselves up from what is pulling them down to the floor, forwards and then backwards—holding themselves forward from what is pulling them back—will let them rock back and forth and finally contact that dead area. And the second they contact that dead area, this terrible tiredness turns on and you just keep running it until you run that out. It’s a relatively simple somatic.

Now, this other one of why can’t you get rid of the facsimiles of people that you know you detest? But the facsimiles are occluded, and they did all these things to you and there they are, and you can’t get rid of them and it won’t deintensify, and this is just horrible and you are very upset about it. You’re holding on to them every time you hit them. You grabbed ahold of them with your theta beingness; you grabbed ahold of them with a retractor beam. You tried to implode them. You wanted them to collapse as far as a theta body was concerned and a lot of other interesting manifestations, and you stuck this beam up there and held them in. So you haven’t got just a beam which ordinarily goes in just swat, like a direct beam. You’ve got one which went in and hit them, and then they collapsed and they pulled you in on top of them. Or you had that sensation.

If you get a pc to run that sensation—reaches out with some kind of beingness and slaps people on either side of the head, and then the energy area between the slap suddenly collapses and holds him on it—if you get that, you will get the apathy kickback that we talk about. That is a retractor beam. He’s used a retractor beam, and actually, you as—the thetan can use a retractor beam on it. In other words, that slap contains a drag-back of a somatic.

And the way you locate it—how do you locate it? It’s trying to collapse and you’re trying to get off of it. Something is trying to collapse and you’re trying to get off of it. And you just run it there. And you run it in the various very specific ways: You run it first, your attention units backing up from it. They’re running in toward it, but you won’t let them hit it. It’s dragging in your attention units—this wall, this sheet, this object, is dragging your attention units right straight in at it, but you won’t let your attention units hit it. So you’re curving the attention units back from it. And you can get this idea of your attention units being sucked in against something, but you at the same time holding off from it.

And by the way, that is the most beautiful holder there is, because it’s a holder without contact and so you don’t know there’s any facsimile there. You haven’t contacted it. You’re holding back from it and there it is, and there your attention units are, so you’ve got an empty space. [marking on blackboard] Here’s the wall that is holding—your attention units are coming in towards this wall, only they’re trying madly to back off. Now, some of them are hitting—those you can locate and run out easily. But some aren’t hitting. You’re pulling back hard enough to keep these attention units from hitting that wall. And as a net result, you get a complete swing here, and there’s an empty space in between the thing that’s holding you pinned to it.

And that is the case here, on the chest and on the back. It’s actually as if there was a wall here which was holding you to it, but you wouldn’t touch it. And that wall is anchored back here. So you’re not going to move backwards or forwards, it says. And the second you move backwards and forwards a little bit energetically, it will key in and you get tired.

Now, these things are arranged in various ways. There are retractor beams all over the place. But always hold something suspect like that. And run that exercise I was talking to you about, about just holding yourself up from being pulled back, and holding yourself back from being pulled forward. Just try those two—you will find it fast enough.

Now, on some somatics, particularly the somatics that are pulling the theta body on the MEST body, they're all of that retractor-beam character. They've got you glued. And you say, "I wonder why I can't walk off from this MEST body? I know I can. It just seems right to me I can, but I can't do it." Well, of course, every time you try, why, a bunch of these retractor beams will cut in—snip, bap—and if you don't know that they run reverse to energy flows . . .

You see, it's perfectly illogical. Up here someplace is a point source, and you know the source comes from there, but you insist on going toward it. Naturally, anything that comes from a source like that should knock you back from it. That's behavior. This thing ought to come up and hit you and go on through, and it doesn't. It comes up and you're holding off from touching it, you feel, and it's actually going right back to it, so that the force which you feel is back toward the source. This is the darnedest thing.

Evidently weapons have been used on this degree. And here's this fellow—he gets shot, he should fall forward. Well, he does fall back a little bit, and then this thing holds him up and brings him on upright. And your pc will keep trying to fall down after having been shot, and he can't fall down. And finally you say, "Well, go in toward the wave that's coming at you. All right, get the sensation of trying to avoid going in toward the wave," and he'll suddenly get that and the thing will run right on out. What it is, is a collapsing beam.

These things could exist in several ways, by the way. One of the ways is simply to ionize the air—ionize the air in such a way as to collapse molecules. If you could collapse molecules in such a fashion, you'd make a vacuum and you'd get a terrific pull on an individual. Do you see how that would be? There'd be a vacuum all the way down the course of this beam, but it'd be a repetitive vacuum. So anything that came in to fill up the gap would be pulled on again. That could be occasioned if you could go so far as to collapse molecules of this and that, because it would leave none where there should be some, and it would force anything in their vicinity into it.

The exact composition of this thing electronically can stand an awful lot of study. It would be very unfortunate for Earth again to have this reinvented, but it probably will be in a short time.