

Flows: Pattern of Interaction

A Lecture given by L. Ron Hubbard
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This is December the 10th, the first hour of lecture. Today we have quite a bit of material to cover here, and I believe I should cover for you – in some detail such things as flows and brackets and so on. I... I think that would be helpful to you.

The... the uh... flow action is what I mean by covering some more about flows. How many actions are there in a flow? And in interpersonal relationships, how many interactions take place amongst flows?

Well, now, I'm going to work that out here. I haven't counted them for some time, but there're quite a few. But you should know this pattern of interaction. If you don't know this pattern of interaction, you can slip your pre-clear into a boil-off. Why? Very simple. Because any flow run too long in one direction will result in a boil-off. Any flow.

What is a boil-off? It is a state of unconsciousness produced by a confusion of effort impinging upon one area. It is a slow-motion unconsciousness. The fellow doesn't go out because of a direct blow; he simply slides out gradually and rather painlessly, because of a small application.

If you were to take somebody on an operating table and simply press them with... or press upon them a heavy pressure and keep that pressure getting a little heavier and a little heavier and a little heavier, they'd pass out. It's the aggregate pressure of one sort or another that causes this boil-off.

How do you stop a boil-off? You simply reverse the flow line. If you notice your pre-clear starting to boil off, get something in the mock-up or whatever you're doing – see, this applies to mock-ups – get it to go around and flow the opposite direction.

Now, sometimes you'll be rather mystified in a mock-up. Your fellow's running mock-ups and he starts to pass out. And he passes out again and he passes out again, and you say, „Put it behind you; put it in front of you; put it over to the side,“ and he keeps passing out. Well, just keep feeding him mock-ups. That is the remedy for that. If he gets excited while you're feeding him mock-ups, feed him more mock-ups.

But don't, under any circumstances, suddenly plunge in and reverse – the formula Scientology 8-8008 and suddenly go into that great stuff, that wonderful stuff called 'reality', because you'll knock him flat if you do that, and you could really foul him up like a fire drill. If you suddenly start running mock-ups and then suddenly insist on... It becomes much worse than if you were just running facsimiles and locks and so forth; he'd get better if you were

doing that. But you've started him on one course and now you've suddenly reversed direction on him and you're putting him back into this universe and you're giving him less freedom than he had before.

All right. The fellow will start to slide out. You give him mock-ups, he starts to slide out on a boil-off and slide out on a boil-off, and you put mock-ups behind him and above him and below him. You can just make up your mind that some kind of a flow has started to run out of an actual facsimile and it keeps slugging him and he can't do anything about it, and evidently you can't do anything about it.

What 'is the answer to that? It's just give him more mock-ups. Don't worry about it. But normally, if your preclear is groggy, you've just got the thing running the wrong way. If you have him doing something to somebody and he keeps boiling off, why, the probability is that he has overrun the DED or the DEDEX.

Now, a DED is something that somebody did without provocation to somebody else; that is a DED. Uh... it's a... they say, „He deserved it.“ They had no other reason to do it; they say, „He deserved it,“ so we call that a DED. Fellow, he's never been... Joe Blink has never hurt him; Joe Blink has never done anything to him, and yet he suddenly, just out of hand one day, blows Joe Blink's head off. Then somebody comes along... he didn't have any reason at all. Somebody comes along and says, „Hey, uh... what... what'd you do? What... what was the idea?“

„Well, he deserved it.“

„Well, why did he deserve it?“

„Well, uh... he had dirty fingernails,“ or „I... I... fellow like that!“ He'll build up a long, involved rationalization, justification as to why he did this to Joe Blink, and there is no reason.

So he will do many of these things perhaps and then one day you come along the line and uh... somebody comes along and doesn't blow his head off, but somebody taps him lightly on the temple. Well, he knew darn well he didn't have a good reason – this universe requires reason; this universe, above all other things, must be logical. And of course it is logical, too; you saw that yesterday, with... with haves and so forth. And above all else it must be logical and non-contradictory.

And so uh... he tries to put this DEDEX ahead of Joe Blink, the DED. He tries to scramble the track and put it in a... in a logical order. Something happened to his head, therefore he did something to Joe Blink. That doesn't work that way, so you call it DEDEX, and this could be interpreted as several things. Uh... 'deserved action explained' would be one interpretation of DEDEX, a DEDEX. Uh... 'the deserved action'. This is why the action was deserved. This is why he blow... blew Joe Blink's head off, because 20 years later a fellow by the name of Cuffbah tapped him on the temple. Well, it just doesn't add up.

And yet he'll try to make it add up. He'll go around and he'll say, „Now, look. Look, this... this... oh, my head! I mean, I'm just having terrible pains in my head and so on, and that's... that's a very horrible injury,“ and if you really probed him on it, he'd say, „Well,

when Joe Blink did that to me...“ You see, Joe Blink never did it to him and that's what's wrong with a DEDEX. It's completely fallacious.

And its fallacity, fallaciousness is represented by the overemphasis the individual puts upon the action that happened to him. Whenever an individual's going around saying, „Look what's wrong with me,“ really, what he's really showing up is a DEDEX. He's saying, „Look, it really happened to me and... and so forth. Therefore, I'm not guilty.“ Universes, this universe is terribly interested in justice. So he's saying, „I'm not guilty; I'm not guilty,“ and uh... „because here, 20 years after I blew Joe Blink's head off, somebody came along and tapped me in the temple, and that made it all right for me to blow Joe Blink's head off,“ which it didn't at all. So that's your DEDEX. DEDEX.

Well, how do you use this in mock-ups? Nah-hah, very interesting how you use that in mock-ups. You have... you... let's mock up George and let's mock up Bill; now, your pre-clear's George. And uh... we've got George and Bill out there in front in two mock-ups. And we have George picking up Bill and throwing him out the window and George picking up Bill and dumping him down the chimney and George picking up Bill and busting his face in. And George has been mighty worried about this guy, Bill, but now you have this mock-up and you give him a real workout.

See, one of the reasons mock-ups are beneficial is because a mock-up is not an imagined action. In the past, an individual sometimes worked this out in imagination. He would think of what he would have done to Bill and he'd... and so on. And then he keeps halting from it and says, „Oh, well, I couldn't of uh... t mean, people would've interfered with that, but there... I'd sure get some satisfaction out of wringing the guy's neck. I'd just love to wring the guy's... but I... I just couldn't do that.“

He's really in agreement with the MEST universe. He's imagining it, which is entirely different than mock-ups. Imagination's one thing; mock-up is something else. He really is putting a picture out in front of him in space which has dimension with which he is doing something. That's a mock-up. And an imagined thing is just vague and I guess.

Now, they... so therefore the two actions are not the same. We... we don't have... we actually have action taking place in time and space, and if it's really done well, it's all pegged down with anchor points. And you've got actual images which are taking their action out there, and they're going through this action. And you have a flow interchange in the mock-ups, but you don't have to have a heavy flow action.

As you interchange this flow in the mock-ups, do you know that the basic energy pattern of your pre-clear shifts? You can put... you can put a detecting meter – not an E-Meter, but a... a meter which detects flows and ridges around your pre-clear – and put several points out here and tune them in selectively as he runs mock-ups, and what do you find? You'll find out that every time you reduce the size of the mock-up and bring it down to a very solid, small object, that the ridges move in on him. You can see the ridges move in. And when you put... give him larger area, reverse-scale mock-ups which are going up tone scale and you're working up tone scale and so on, the fellow's ridges start to move out for him. In other words, your pre-clear is getting better off. You want those ridges out, you don't want them in.

All right. So there is an actual flow takes place with this mock-up situation. You're really not just using up energy and all that sort of thing. What you're doing is shifting postulates contained in the middle of effort by demonstrating that the effort is ineffectual. There's a lot of explanations for this; there're a lot of reasons why mock-ups work, and they're all good, solid reasons. They're electronic reasons and they're postulate reasons and there's causation reasons and everything else. And a mock-up done right will relieve any kind of a situation.

But we have, he's... George has been mad at Bill for a long time and here he... you've got him bashing Bill's head in and all of a sudden he goes 'nyahr'. Boil-off. Well, you try to do it just a little bit more, mmm... boom. 'What's wrong? Well, you've... you've beat up Bill beyond the point that uh... Bill deserved it, really. Ah... what you've got to do now is have Bill turn around and knock the hell out of that body out there you're calling George, and have the preclear thrown out the window and bashed in the head and dropped down chimneys and... and increased in size and decreased in size and smashed down to a small, little statue and have pins stuck in it by... by Bill.

Now, this might be very indigestible to George, your preclear; he might not like this, but after a while he doesn't give a damn what George does to that body. And uh... if you kept that up too long – if this was really a tough situation, a real tough situation, extended over many years – you would find that your preclear, if you started beating up George, the preclear, out there in front, what do you know? The preclear would eventually boil off. He's eventually start going 'nyahr... bong; swoop, thud'. And you'd pick him up again. Now what's happened? Now, Bill has beaten up George too long.

Now, of course you, as the auditor, in auditing can go ahead very neatly and to that extent agree with the laws of flows. You... you could just override the laws of flows and maybe it would be better, maybe, if you did. There is no compulsion on your part, just because your preclear starts to boil, to go ahead and do something about it. Maybe your preclear, if you kept on having George beat up Bill ad infinitum, it'd... might... might work right on out, and eventually he says, „Well, to hell with it. I don't even need to boil off over this! So the guy's a skunk. I don't care. And... we... he's dead and gone. I don't care what happens to him.“

Or, „Ha, ha, ha. I hit him in the head again.“ Uh... you... you... you're not... remember, you're not trying to agree with the physical universe; you're trying to disagree with it. But in... within these limits, a preclear who is having a little bit of a rough time, something like that, you just shift the personnel around and you will find out that you're working the situation out. You see, there's just so many reasons why George should beat up Bill and all of a sudden you've flipped those things out as postulates. Now George doesn't have any further reason to beat up Bill, but Bill is left there with all kinds of reasons why he should knock the hell out of George.

Now, if you just quit the session at this point and you just left it at that, why, uh... what do you know? It'll sh... it doesn't necessarily, 'cause you could carry this situation along to a point where the preclear just abandoned the whole species of computation. I mean, you could just beat this thing to death, „Wrong Way To Corrigan“, fly it backwards and run up against the gods and kick 'em in the teeth and blam 'em over the head. That doesn't matter if you do that. I'm just giving you the mechanics of what happens. It's not mandatory to go

ahead and obey this DED-DEDEX proposition at all. But you want to know what's happening to your preclear, I'm telling you.

Very simple. You just... you get the flows going... the flow goes overt act toward Bill, overt act toward Bill, overt act toward Bill, overt act toward... snore – boil-off. You get up... get him up and you boot him around and shake him up and say, „Come on, come on, let's get some coffee down you and get going here.“ And uh... more overt act toward Bill, more boil-off.

Well, you don't have to explain to your preclear what's happening. You just turn around and you just have Bill... change the bodies around. You don't want to use actual bodies any more than you have to. Use something else. It's... it's always preferable.

The insouciance, really, of setting up this magnificent creature, Father, and then giving him a donkey's ears and then changing 'em off to a rapwoof's ears. What's a rapwoof's ears? That's up to the preclear. And then having father... then having father pregnant and uh... just change around the real universe, and so on, and you'll find out that to the degree that you do that, as strange as it may seem to you, the more successful it is.

It's more successful to beat up Papa, who has uh... uh... a rupwuf's ears and uh... is wearing uh... a St. Patrick's Day hat and uh... snow shoes and has the body of a goatwuffer (that being a special kind of goat which grows in the 81st Universe) – it's more successful to wham the dickens out of that mock-up than it is to take Papa's body and mock it up, because, you see, Papa probably should've looked like, to the preclear, like he looks. The preclear was forced to look at Papa the way the MEST universe said he looked at Papa.

All right. Uh... there isn't any reason why he should look at Papa that way. He says, „That's Papa; that's good enough.“ Well, you know, sometimes your preclear can be very original and once in a while you'll find a preclear doing this.

„All right. I've got a mock-up. It's completely empty space; that's Papa.“

No, don't say, „Get a mock-up,“ and get him all... Let him work with a completely empty space. That's... that's really... see? Nothing there. You've got other things there; there's other props around, other mock-ups around and so forth, but he just insists on an empty space for Papa. Well, that's all right. Have him turn the space blue or put some blue light in it once in a while and move it around.

You'll find out that's quite a trick, by the way, handling empty space and knowing it's there and then knowing it's not there. Nothing to tell you. That's really good; that really takes a good preclear.

All right. Then your DED-DEDEX action results in boil-offs. And if you want to solve these boil-offs, you reverse it and run the thing the other way to. He's beat up Bill too long, have Bill beat up George. Have this sort of thing taking place and it'll work out. But, with an additional proviso, there is no reason under the sun why you've got to play it off on a DED-DEDEX.

Now, your overt act motivator situation is quite different than a DED-DEDEX situation in that there's very little blame or upset, really, in an motivator-overt act. So he got his

own head knocked off, so he went down the street and he took this dear old lady and knocked her head off. Well, he had a perfectly good right.

And you say, „Don’t you feel sorry about that?“

And he says, „No,“ he says, „I don’t feel sorry about that.“ „Why don’t you feel sorry about that?“

„Well, I got my own head knocked off once.“

That’s justice in this universe. It’s logical, you see. Cause-effect, cause-effect. Don’t try to run it effect-cause, effect-cause. Uh-uh. That... that’s all wrong way to. Uh... and what you’re trying to do with DED-DEDEX, you see, is run it effect to a cause, and that’s just all wrong. So, your... your overt act-motivator situation, the act is... happens to the preclear and then he does it to somebody else. He really doesn’t worry about that, not very much.

So uh... overt act-motivator situation. However, the same thing will happen on this boil-off. If you run more of an overt act than you run motivators you will get again a condition of grogginess resulting, so... because incident for incident, you’re really handling flows. And there is what you would call the whole flow of a DED, as opposed by the whole flow of a DEDEX; and the whole flow of a motivator opposing the whole flow of an overt act. You see, that’s... that’s... that’s whole flows, by incident. Your whole incident is one... one flow; you... you could say that, you see? It isn’t. That incident is composed of many, many flows, but you could break it down into these gross packages of, „This is an incident that is outgoing: it’s overt.“ And „This is an incident that is incoming: it is a motivator.“ And „This is an incident that’s outgoing: it’s a DED.“ And „This is an incident that is a... it’s incoming: therefore it’s a... a DEDEX.“ You see?

So, your motivator and DEDEX are incoming incidents and your... your overt act and your DEDs are outgoing incidents. Your overt act is an allowable, in the law of justice (which everybody has agreed upon); under the laws of justice, it is allowable to do an overt act. Under the laws of justice, it is not allowable to do a DED. No provocation, no motivation for an act. And the facsimiles will sit that way.

So, the overt act is a whole motion out and the DED is a whole motion out. Just the intention of the action is outward, even though it has a lot of internal flows. You get how this would be. Now, your DED and... any of the rest of ‘em, overt act, DED, uh... overt, all contain a complexity of flows, and all that monitors this is what is the average of flow in the incident.

Well, the average flow in the motivator, it has more inflow than it does outflow. You know, here’s a fellow, he’s standing there and somebody hits him in the head with a stone ax, and there’s a lot of inflow there. So it makes the whole incident an inflow incident. It’s pre-do... it’s dominated, the incident is dominated by inflow or it’s dominated by outflow. And then you can treat the whole incident as one.

This is... you understand that there’s a number of flows involved in every single action. The swing of that stone ax hitting his head, the swing of the ax itself, is a complexity of

flows, and I'll show you how many here in a moment. There's an exact number of flows. Now, any flow is an exact number.

All right. So, what does this add up to? This adds up to the fact that... that a guy's whole track can be too many motivators and not enough overts. What kind of a guy do you find this fellow? He's overt as hell. He's got all this inflow and he's trying to get rid of it. And he goes around and he, just for no reason at all, he's mean and he kicks little babies in the crib and... and... and he's just ornery and... and so on.

And somebody says to him, somebody says to him, „Well, I think... I think your grandma is a good... good old lady, nice old lady. She's always nice.“

„Yeah. I'd like to strangle the old bat!“ You know?

He's running... he's, actually, he's a fairly safe guy to have around, if the truth be told. He's really... he's really safer than the other one. Why? He's quite outspoken about it. He... he's... he's got an enormous reserve of motivators. He's got all this big reserve of motivators and he's all... got 'em cocked there like... like crossbows. And uh... they'll fly out in the fellow's face, but there's really... he can be at a lower band on the thing and have too many uh... he'd be real down in the band and still have too many motivators, only the balance has shifted again and... and... be only covert in getting rid of his motivators. He's... he's not safe; he's... he's kind of dangerous.

Uh... but uh... there's... see, there's a harmonic action here. You... we have... we have a guy way up scale and he's got all these motivators, and they came around and they burned his castle and they did this to him and he became a bandit; and now that he's a bandit, God help anybody. Boy, has he got a lot of motivators.

And they say about Jesse James, the railroad drove him out and busted up the old folks and that sort of thing. It's probably true, because the guy essentially wasn't a badman. He just was mad at railroads and he was mad at bankers, and he sure did take it out on 'em. And it says something, that his entire area and the whole country, actually, was all on the side of Jesse James. Everybody was on his side. And it took a banker and... and a guy who was glory-hungry to shoot him in the back.

Uh... but the point is that uh... everybody goes all out for that kind of a bandit. Why? They realize that he's... he's just operating on too many motivators, that's all. And he's got all these overt acts and they did it to him, and so it's a sense of justi... justice, this time, is running away from the police! I mean, it's going the opposite direction. And people say, „Yup, that was just. Sure. Robin Hood and all that sort of thing.“ And people recognize it.

They say, „Well, the reason why uh... so-and-so was a bad man and so on was because...“ And now they give a long list of personal injuries which he himself suffered. For instance, Billy the Kid, who had had lots of good friends, and he had this kind of a reputation. He'd had a lot of bad things happen to him when he was a little kid. And uh... truth told, Billy the Kid couldn't do anything wrong, really, in the public eye.

And yet this fellow... this fellow was... he... he... was so overt act happy that he came up to a ditch one day where there was a couple of Mexicans digging the ditch – you see,

he never counted Mexicans. No... no... no... no telling how many Mexicans Billy the Kid killed. He killed 21 white men, but Lord knows how many Mexicans, 'cause he... this incident like this. He comes up to the ditch and there's a couple of Mexicans there digging the ditch, and he just simply draws and shoots 'em dead. His pal wanted to know „What's... what's the matter with you? What's... what you doing that for?“

„Oh, I don't know. If they didn't do anything, they would have done it.“

So, as irrational as this may seem, justice shifts over very easily into the lap of the outlaw, and what he does then is... is justice, just because he's... he's... he's motivator-rich, which means he'll... he'll indulge now in overt acts.

Now he goes down tone scale and he does a lot of these and he does more, really – just in terms of sheer quantity, arithmetical quantity – he does more overt acts now than he has motivators to account for it, so naturally some of them become DEDs. Now, instead of doing overt acts he's doing DEDs. He's used up the bank; he has done more... more things TO other people than have been done to him, so now he's in a situation where whatever he does is a DED, not a deserved action. He's used up his credit.

Something like some fellows in Scientology: they had... lots of 'em had lots of justification for doing lots of the things, because I'm a pretty mean, ornery guy. But they've used up their credit.

And uh... well, now, let's look at it the other way around now. What happens when he gets too many DEDs? Well, he'll really rig it in such a way that he'll sooner or later get a DEDEX. And one day he's out and this little Mexican boy hits... hits Billy the Kid with a beanshooter – too many DEDs by this time – and he says, „Ow, ow, ow, what a terrible bruise. How I am injured. Uh... oh, my. Look what's happened to me. Look how terrible this thing is.“ What he's saying is, „Yes, I know I've done too many DEDs. Don't punish me any more, because look, this beanshooter did all the punishment that I deserve. Heh, heh.“ Nobody else looks at it that way.

So there he is; all of a sudden he's sitting way down tone scale from where he was before. Now, you get neurasthenia, uh... hypochondria, uh... all sorts of weird manifestations, uh... you... for instance, you ever look at a preclear and ever have... the preclear obviously is not in bad shape at all. Obviously, they don't even have a bad headache uh... or anything of the sort, and they keep saying, „Oh, my head. My headache bothers me so and this bothers me so and this... my,“ says, „my big toe. I have cuticula or something,“ and uh... uh... so on.

And you start healing up this thing and healing up that thing, and they... they go out and they bark their shins and they... they're just very, very DEDEX hungry. They have a thirst for DEDEXes. They've got to have things happen to 'em because they've used up their credit.

This simply, if you understood banking uh... elementary banking or elementary bookkeeping, you would have a complete command of this type of exchange and interaction. It's just a matter of credits and debits. He... he's done too many things, therefore he's in debt, and he has to be paid. So they pay him.

Well, he'll go out and pay himself if nobody else'll pay him. There will be guys... these guys are dangerous. They'll all of a sudden show up in the middle of the road asking to be run down. They will find it so impossible to get paid adequately that they have to practically kill themselves and take you with them. And they'll come around and they'll... they'll stand right straight in front of you and say, „Yap, yap, yap,“ and you look at 'em a moment and you get very puzzled.

You say, „Aren't you aware of the fact that if you continue to stand there and continue to say the things you're saying, you're gonna get your silly head knocked off.“

And the guy says, uh... „Well, yap, yap...“ Pow!

And what do you know? He gets up and he says, „Yap, yap, yap, yap, yap“ some more. This is a weird one. This is... this is... this is really beyond belief. So you take the guy and... and he says, „Yap, yap, yap“ some more, so you take a club. You fracture his skull. He goes to the hospital, he's non compos mentis for a while, he comes back. The next time he sees you he goes, „Yap, yap, yap, yap, yap, yap, yap.“ Boy, he has found a source of payment. He's not going to leave you alone. And the bigger and more important you are, the better your reputation is and so forth, the better that payment is. Isn't that interesting?

So he's gonna come around... so your poor old gunman back in the early days, good God, they always had some damn fool standing up in the bar and saying, „Yap, yap, yap, yap, yap.“ And the fellow said, „If you say that once more, you'd better start grabbing leather.“

And the fellow says, „Yap, yap, yap, yap, yap,“ and pulls out his gun and hi.„... the gunman watches him pull the gun out of the holster, cock the thing, level it, and then the gunman shoots him between the eyes. I mean, paw! He draws and fires.

He'll say, „Can't understand it. The guy wasn't a fast draw; I didn't do anything to him... I've only been in town an hour; I haven't stepped on any toes; I don't know a friend he has...“ And yet there he lies dead. It's completely baffling. And the gunman feels a little bit silly about it. He... he feels upset. He's been made to use one of his credits.

So, now, this fellow who comes home from the hospital with a fractured skull, he'll fracture his skull again, and he'll still „yap, yap, yap.“ So there's just no curing him of this till all of a sudden one day, you'll just ruin him. 'Course, he's ruined you, too. But you've just ruined him utterly and he appears to be very happy.

You say, „For Christ's sakes. Now he's not even going to take out any revenge. Now he's happy. The hell with him!“

What... what... what is this? This is the mechanism of life continuum; it's another method of survival; it's another method of borrowing identity. It adds up to this: If a person can make one do enough to him, then the person who does it to him has to do a life continuum for him, which is another method of making identity survive.

Now, let's go over that again very slowly, because it's quite important and it will explain a very strange thing about human behavior to you. It will render a lot of behavior comprehensible. And that is simply this: we have here a situation where your... your fellow's life,

let's say, is going from point X over here across the line. And he gets along all right to there and then he starts taking a dive and he knows he's not surviving. He has done too many DEDs; his credit is all worked out.

So he's... he's not gonna survive as his identity. He knows that he goes off and he gets knocked off between the between-lives area, these mannerisms his body has are cute, all these various things are sweet and nice and he doesn't want to give these things up and he wants somebody to carry the ball. Now does he get somebody to carry the ball? He encourages somebody to do against him some DEDs, completely undeserved actions. There's no... no deserved action at all.

If you were to look at a graph as in A, here, on the life continuum... I mean – pardon me – this is your cycle of action and it starts in at... at uh... this X over here and goes over here to X1; this is uh... start, that's stop. This fellow might be... might be a wide-open case, he... he might apparently even be young, he might be in all manner of... of uh... you wouldn't think he'd do this. But he, on his wide spiral, is right over here toward stop, he's way over on the are. He's over here at point B.

And there he sits at point B and he knows he's passing in his chips. Don't be fooled because a body looks vital. The thetan and so forth may be on his last legs of the spiral, and you'll get these strange, strange manifestations. And they become very unstrange the second you understand this particular line.

So here he is up here in uh... figure 1, and he's coming along here. This character in figure 1 is at point B on this spiral in figure 2, and he's... too many, right here at this point, here, this point G; that would be called 'too many DEDs'. He's done too many DEDs. He's also on his way out in other ways, mostly because he's done too many DEDs. He's used up all his credit.

Now, he's got to accumulate a DEDEX, and he's got to have somebody do a life continuum on him. Another method of survival; survival as self, survival as an identity. How does he get that identity to survive? He gets somebody to commit overt acts against him and DEDs against him because then they'll have to do a life continuum for him.

So, here you come over here, Y, and you come along this line and you're just as happy as can be, and you're... and so on. And your life cycle's about here and you'll get at this same span in time, and all of a sudden, this character shows up. And he stands there and he lets you knock his block off. And he falls down and you knock his block off again. And you say, „Look. For Christ's sakes, be reasonable. If you keep that up, I am going to take your guts out and string 'em 32 feet away and torture the other end.“

And he says, „I dare you to. You're just looking for an excuse. You're just being mean because... Uh... the trouble with you is, and people like you, that...“ Pow!

So you take him down to the torture chamber and you put him on the rack, and he's even passing out, he's still insulting you. But what happens to you, Mr. Y? What happens to you? From this point in time G, you go downhill, too, but you're strong (which he knew anyhow) and you're Mr. XY, or Mr. YX, from there on. See here? From point small 'a' to point

G, why, you were Mr. Y, and from point G on over here to the end of time, you are Mr. YX. Your behavior and activities is modified by having to do a life continuum for this fellow. You're expiating for his crimes, actually. And he makes you do crimes against him so that you'll do a life continuum for him.

Isn't that neat? It's... I mean, it's just... there're several methods of survival and one could be called, in figure 3 here, one could be uh... self plotted against time, and that's many identities; and here could be uh... your other dynamics, your culture – and your culture'll go also through many periods. And, then, in addition to that, you have uh... your uh... personal one-life self; that goes on through its cycle of action. And then you have your personal objects one-life; that goes on. And then, what do you know? You've got your life continuums on others. Life continuums, actually, for self by others.

Now, a fellow's always... always, these guys are always leaving wills, as though MEST objects had some importance. Oh, everybody's always worrying, „Who's going to inherit what and who's going...“ He... all he's saying is, „Who's going to take care of these objects for me? Yeah, I've got to continue in survival through these objects.“ He's saying here, uh... his personal one-life self is „Who cared for this body“ and „I cared for this body“ and now we've laid the body to rest; now we've got another one.

And then we've got a life continuum by others and we've got personal objects, one-life. And one of those personal objects is one's name. Oh, you can... you can always get a rich man to in... to fix up some Mountains of the Moon or something of that sort on the strange feeling he has that you're going to name a peak after him, and this makes his name survive. So that's a survival of identity. His direction of survival: the great thirst for personal identity. The man... the man recognizes that he has an identity and he wants this thing passed along.

Identities have two uses: one of them is to group and label something and another one is to do a vicarious survival for somebody. The... the first one is working; the second one, of course, is just idiotic. I mean, a man's name; that... that's very a... very amusing, when you come to think about it, this name.

You look back, past the past and you see this... you're very impressed; you read the word Lucretius. Well, he's probably named Johnny Jones today and uh... or he's maybe a very smart guy down at Bell Labs, or something like that. He's going along the line. And uh... yet, the only reason you're really using the word Lucretius is not for any other reason than it's an identification of a piece of work which keeps it identified as that piece of work; and as long as it is so identified it cannot be corrupted or confused with the work of uh... I don't know, Pope Pius, or something. You see? So it's a differentiative mechanism; it's a label.

You uh... find that in making products all the time. You go down here and you get the... the Gee Whizzer Electric Company's refrigerator. The truth of the matter is, it might be some good, but most of the time is, it's NO good. There's no real reason why the Gee Whizzer Refrigerator Company isn't well-known throughout the length and breadth of the land, and that's mainly because their refrigerators are lousy. And you go down here and you get a refrigerator which is a GE and you know their refrigerator's going to sit there and go pocketa-pocketa-pocketa-pocketa-pocketa; it's gonna refrigerate.

So, GE, that's... that's an identity of a great sprawling organization, and uh... it's just a... it's just there. Uh... it's a label, however, which can extend over and identify and serve to differentiate for people, objects. It becomes a symbol for many things.

The word Lucretius becomes a symbol for these many things. So it identifies a piece of work. And as long as that piece of work is grouped under the word Lucretius, it's like saying any other combinations of words. You could say it was an 'anaten' or a... an 'alertopad' or anything of the sort. But people have got this spooky notion about personal survival with regard to a name. That's very weird.

For instance, there's been considerable insistence, continuous really insistence on my part that techniques developed and grouped under the heading of Dianetics and Scientology and so forth, well, they have my name on them. That's very... very interesting. But you notice how this is... has uh... slowed down the squirrels. A piece of work was a piece of work. And look at the techniques which have existed in the field: those didn't have my name on them. No time was spent on their research or they weren't a body of data; some of 'em were good, some of 'em passable, and so forth.

Well, we were sitting here with a body of data. I knew what I was doing: I was trying to get together a body of data. I wasn't trying to make 8 million, 655 thousand bucks. Uh... I... I wasn't trying to do a lot of other things. And then, of course, the joke of it is... is that... that although this body's name is Hubbard, my name is not Hubbard. And probably nobody will ever know my name. And uh... it's very amusing, when you come to think about it. It's a jest.

But uh... once a person realizes that, he realizes some of this life continuum mechanism by others is so much... so much bazzwaz. It's... it's just... it's just an identified object. The guy... the guy goes over in the level... he's pretty low tone scale when he does this. He gets way down tone scale and he goes around insisting that people do mean things to him. And then he'll come around to you as an auditor and he'll tell you all these mean things people do to him.

He... I know several... several rather risqué stories which I have heard at various places in space and on Earth, something about... „Are you bragging or confessing?“ Now, that's... that's very much to the point here. You want to look at this preclear when he comes in and tells you all the things wrong about him and how sad he is about these things; you want to look at him very, very closely and you want to say, „Are you bragging or confessing, Mister?“ He's not confessing; he's bragging.

He's saying, „Look at all this. I'm... I'm fully... I've... I'm... I'm... I've got all these credits here and I've had all these dreadful DEDEXes done to me,“ and the only reason he's talking about it is he knows he's lying in his teeth. He really basically knows he's telling you a big lie when he tells you how bad off he is and that he's been adequately repaid for all of his sins. 'Cause if he'd been adequately repaid, he would feel no compulsion to brag about it; he would simply go back on the new cycle of raising hell with a whole flock of DEDs and overts.

So when he comes in, what do you run on this guy? He's got a headache, he's got a footache, he's got an earache, he's got... he's... he's got lumbago of the medulla oblongata

and he's got a distortional uh... he's got tortional G space uh... all through his arithmetical ability. And there he is, and you're expected to straighten him out. And what he's really saying is, „Look how bad off I am. I have to go see a practitioner. Yeah, I'm really bad off. Yeah, look what they drove me to. Shows that I paid, I paid and I paid. And I'm all paid up and look at all these credits I've got. Here I am sitting here being given Scientology.“

Isn't that cute? „And...and that demonstrates and that proves to everybody that I have therefore a superfluity of DEDEXes. I've got all of these motivators, all these things have been done to me, and I've got too many of them.“ And you take one away and he gets a little bit worse, and you take another... another motivator away and he gets a little bit worse, and you take another motivator away and all of a sudden he gets divorced. And his life starts going out of balance like mad, and you say, „What on Earth's happening here?“

Well, boy, what's happening is but easy to trace: You made an incorrect evaluation of his credit-debit ledger. You said, „This guy has too many things done to him.“ You bought his evaluation. His evaluation was made in the MEST universe and therefore it is in reverse. Just therefore, it's in reverse.

So if he came in to tell you how all these things have been done to him and that's why he's in horrible shape, oh-oh. You just run him doing things to people and he'll get nicer and he'll get nicer and he'll get pleasanter and calmer. And he'll keep telling you every once in a while, „You know, we... we really haven't done anything about my gluteus maximus which my father used to kick all the time,“ and he'll mention this less and less and less, and he'll get cheerfuller and cheerfuller and brighter and brighter.

And you'd think it was because he's just realizing that he actually can stand up to life; you might rationalize it that way and say, „Well, by mock-ups we have convinced him that he could stand up to life.“ Oh, no. By mock-ups we've straightened out all of that superfluity of DEDs that he did. We've straightened that up very nicely and now he's got a bank which has more motivators than he has overts and less DEDs than he has DEDEXes and so he's become a cheerful, comfortable, calm guy.

He knows that if somebody sits in front of him and says, „You're a bum,“ that he has enough credit on the ledger in order to reach over and quietly and cheerfully and calmly garrote them. And he has now that right so therefore...

For instance, we got a... a... a... a preclear here, who... who is... who is actually... demonstrates that whole... that whole principle. This... this preclear has really had to slow himself down to a walk. But what you ought to run is this preclear doing things to people. This preclear is really in pretty good shape.

But they will feel degraded; degradation, loss of self-respect and that sort of thing, comes out of this credit-debit ledger. Degradation is having asked somebody for a rank – that's degradation enough – or having asked somebody for a category and then having had it taken away. In other words, force was so small that one had to apply to somebody else for force.

And then having applied to somebody else by force, even then he had it removed from him. He no longer had that force. That is degradation, loss of force on that scale.

First he was of course his own authority: The guy goes out and by his own warrant tangles with the universe. Somebody comes along to him and says, „Where's your commission?“

And he says, „My what?“

„Where's your commission? Where's your license to survive?“

This guy's liable to lean on them rather heavily and they go down to a small splash and say, uh... „Do people around here need a license to survive?“ He feels mighty tall: „All right. I'll give you one.“ He's his own authority and operates by his own warrant. He executes in complexity; he does not feel that he needs anybody's permission.

And then, being in this universe, this debit-credit justice-injustice something comes in. The reason it comes in is purely because of flashback, you understand. When he hits Joe, he gets the reimpact of Joe's pain. And this gets mixed up in every impulse to hit Joe. And his own feeling of... great feeling of competence and everything will disintegrate because he feels very competent and all of a sudden he feels pain. He feels very competent; he cuts Joe's throat, zzzt, and he feels pain.

The reward, then, for cutting Joe's throat is pain. So he gets this double-flow action and it convinces him at last that there is a debit-credit system at work in the MEST universe. And so therefore he has to have justification in order to do what he does. But that's silly, too, because the flows still keep catching right on up with him. It doesn't matter how much – quote – 'justice' there is behind one of these flows, really. It's just a little bit better if it's motivator-overt, and so on. A flashback is a flashback. When you fire a gun, it kicks. A guy accumulates too many kicks and after that he gets his credit system all upset.

So, let's look at this, then, life continuum. Realize that there're a lot of people around asking for things to be done to them and a lot more people around asking to do things for somebody else. Those two things alike have to do with this credit-debit balance of flows.

And wherever we look on this cycle of action we'll find out that a person doesn't start asking for a license to survive until he's gone past center on the overall MEST universe cycle. He's... he's got to be past center before he starts worrying about this.

If a person worries about flows, or if flows have entered in, and he's at a point of the tone scale where flows badly influence him, he can then count more and more upon being responsive to flows. And of course the flows are all backwards and he eventually winds up in a heck of a mess.

Now, when you're doing mock-ups then you have to pay attention to this, with pre-clears who are low on the scale. It's actually much... really more important, the way I view it, uh... to pay attention to space rather than to flows. It's more important to stake out space. If you've got a pre-clear who's kind of bad off sometime, just have him practice with anchor points and maybe just have him put out... put out eight anchor points; you know, eight corners, make himself a cube.

Just make him practice that, and hold 'em, no matter where he is, and just snake him hold 'em for a little while. You'll get the strangest manifestation takes place: the guy starts to get calm. He recognizes instinctively, really, the only space there is for him is the space he makes. The anchor points that are made for him are not anchor points for him.

So, when you get your preclear mixed up with flows, why, you can expect all these silly things to take place: life continuums and DED-DEDEXes and he comes around and he's got a headache and he's got a headache because he kicked somebody in the head when he was much younger, and it's all backwards. He complains to you that he needs treatment, so you run out of him all the mean things he's done, and he gets well.

Now, if you want to repair a marriage... you can wreck marriages, as an auditor, with great ease. Just process one of the marital partners without processing the other one. The thing'll fly out of balance like mad! And you've got to put it back in balance again somehow or other; you just keep an eye on it and make sure it doesn't go too bad before you pick it up.

All right. Now, let's get this uh... you... overt act-motivator. So we process out of somebody a whole lot of... we process out of him a whole bunch of DEDs. Oh, God. We... we get... we get him doing acts out here with mock-ups and boy, we get him bashing people's brains in and bashing people's brains in. You'd think automatically that this would bring him way down scale to a point where something or other was going be bad, or something. Oh, no. He gets brighter and brighter and more alert and more alert.

You see, what you're doing is really running out all the debits. You're putting him, as far as this universe is concerned, so he can go out and raise hell. And he does. And he goes home and he... frying pan, customarily, as he usually gets inside the door, frying pan usually greets him, hits the wall alongside of him. And he gets inside the door this time, he usually says, „Thank you dear,“ and creeps over to the chair and sits down and says, „Is supper ready, dear?“

And he... frying pan hits alongside of the door this time and very cheerfully he picks the frying pan up and he goes out on the front walk and he sharpens up one side of it... And he goes to work. And of course this is a great surprise to the... to the girl in the case, and she decides all is lost because she sees her control mechanisms unbalanced and she has a stranger in her midst. She gets really upset.

And she doesn't take into account – because the GE is a family man; the GE is lost without a family. Uh... it's very strange, but homo sap is a family unit. The GE is built on that basis. It's fascinating, fascinating. If you wanted to study the GE, you... you'd really get yourself some data about what could happen in this universe. It's not important for you to know it, but a lot of your urges toward families and so forth are not theta urges at all; they're the GE. The GE can't survive at all without a family unit. He's just as dead as a mackerel if he isn't a family unit, whereas your theta is just as dead as a mackerel if he gets too mixed up in family units.

So you get this terrific starvation, family starvation, and so forth, for the GE. Your GE runs... you see, he's lost... he's lost his independence of action and so on, and for uh... passing along this line and uh... so on, this terrific dedication that he has, fabulous piece of dedi-

cation; he feels this terrific responsibility for getting this... this life continuum going. He's got to continue himself.

That's... you find that in cells. When a cell divides, what do you know? it duplicates its memory bank and hands it over to its progeny. Well, Man thinks he's doing this; when he duplicates himself, the GE duplicates itself, it thinks it's handing its memory bank over, and maybe it is. Who knows? You can't talk to GE's; they're kind of psycho. They're really monomaniac. Boy, are they conservative, too. Whee! They're really stuck.

They're very able, though, terribly able. This thing can come along and it builds a heart and it's a good heart. Gosh! If somebody was a master craftsman down here working in a machine shop that could build as uniformly, pistons, as the GE can build hearts, that guy would really be at the top of his class for all time.

So, you see, the GE has his capabilities; they just don't happen to be necessarily the finest capabilities there is. And by the way, you can fall into this dreadful trap with a GE; you see, he uses the MEST universe with which to build. He's gotten very s... very bad off and he... he has to use MEST universe materials all the time, and the protoplasm and so forth which have been developed back across this... this protoplasm line back there, he has to use that, and he has to use all of these various things in order to construct and construct and construct.

He jumps around on lines, by the way, but he'll... he'll give the initiative to the protoplasm and some of the blueprints which he finds on the protoplasm line. So you get similarities of appearance in families but complete changes of character, as far as the body is concerned. And then you add a thetan in on it and, boy, do you get some wild ones. Another identity.

So, you... you get this... you get this uh... situation here with uh... the GE, and your GE is busy, uh... build, build, build, build, build, and of course he's got to have a family to build with. And your GE has lost out completely as far as the First Dynamic is concerned. He isn't worth hell room on the First Dynamic. He just isn't. He will lie down and perish rather than work alone, for himself.

Guy goes out here and he sits down in a little... little apartment someplace, and he reads, reads, reads, and he writes down this poetry, and he reads, reads, reads, and writes down the poetry, and he goes back and he works someplace or another in order to get enough money to go back and read, read, read, you know. Not your GE, no sir.

A thetan'll do that, and the guy could be driven to do that. But if he's in close association with the body, he just finds it impossible to do that. He feels he has no motive. That's because the body has no motive. That's because he doesn't have a family unit. That's what gives him his goals. He's... he's got a goal then, a MEST goal, a lineage goal, and all that sort of thing. You get this terrific family thirst. And you get your GE surviving best and being loused up the most because of interfamily relationships.

That doesn't necessarily mean that your thetan is even vaguely aberrated on this line. Your thetan is much more interested in a higher level debit and credit system of what he him-

self has done to himself, by himself, and for himself. And your theta, by the way, can much more easily go into a group. Families are not good groups; they're bad groups.

So, all this stuff applies more to homo sapiens, because of the GE, than it applies to a theta. You'll see this whole picture change in an individual after you have theta cleared him and brought him up toward cleared theta clear.

Until you've done that, remember this debit and credit proposition and the gross nature of flows. if the fellow has been flowed in upon too much, he's gonna outflow. If he hasn't been flowed in on enough, he's gonna inflow. That's all there is to that.

Okay. Let's take a break.

(TAPE ENDS)