Flows:
Reverse Vector of Physical Universe

A Lecture given by L. Ron Hubbard
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This is the second hour, December the 9th, afternoon lecture.

Now, you may have found some of the data I was giving you perhaps, at this time, a little bit inapplicable, or you may have found it confusing, or you may have found it to your level of agreement, at this time, just a little bit outside of use. All I was trying to do was to impress upon you that:

One, something is going on at all times with the preclear which is a push-pull of confusion; and that your best interest is not to fight the battle of this push-pull of confusion directly, because that is a snare and a delusion. And although it's very convincing, you don't get very far by addressing it.

Now, we had our highest – the high tide of the confederacy – with uh… Technique 88, on processing real facsimiles. W know more about that now, but processing locks, secondaries, engrams, flows, all of that sort of thing, done as itself, no. Not… you… you can get there by doing it that way but uh… you're fighting a game which has got a win-lose in it. You'll just move over into the area of creative processing and approximate these flows and things. Now, you have to know about flows and you have to know about energy behavior, you have to know about all these other things, and you know about all these other things, do creative processing. You'd approximate 'em, do approximations. You have to know the beast in order to knock the beast flat.

One of the things you have to know is you don't… you… you don't, by the way, after you've studied animals… Let's… let's say you've studied lions exhaustively. You know the habitats and uh… hobitats and happitats of a lion. You know all these things, and you don't then go and be a lion. No, you would learn these things to either shoot him with a camera or to shoot him with a gun, or to make sure that uh… he didn't uh… propagate quite as fast or that he propagated faster or that you could keep him this way and that. You wouldn't be a lion.

Well, just look at this universe along that line. Uh… you study it, and then don't go be a… a MEST universe. Uh… let's look at it as though we were small game hunting; it's actually a very small game. It looks big, but uh… any time you'll pull the bottom drawer out and found no mystery in it, why, you can kind of dust your hands of the whole deal. It's a wonder-

ful piece of confusion. MEST is chaos; it's chaos; it's chaos with two vectors. It's not complete chaos; it's just chaos with two vectors. And one of 'em is have and the other is have not.

Now, let's look now, at flows, what we were going to talk about originally. Here is this big sprawling confusion, and the win-lose, and your preclear's been rattled all over the time track and he's still rattled. And your poor psycho, my God, he… he has… he has even lost present time to such a degree that he thinks he's in some other time, and he's very upset. But uh… he's just upset because of these factors.

Now, let's look at flows. Let's take the two terminals of an electric motor, and we'll find these two electrodes are going alternately plus and minus, or in the case of a DC motor, you're just getting a continuous one-directional flow.

All right. Here we have, though, a current flow which depends upon a plus terminal and a minus terminal, and they must be opposite. And if they are opposite and can be held apart, we get action, we get energy flowing. If they are the same, they slightly tend to repel each other. So therefore, it tells you that any cohesive piece of MEST that is staying together well, has in it minuses and pluses. It's a great big ball of minus and plus stuff, all thrown together. Otherwise, it wouldn't stay together.

Now, you can take a… a magnet over here and uh… you… the plus poles of the magnet, if put in juxtaposition near each other, would uh… repel each other. But if you turn that magnet over and you get the plus over here and the minus over here, those two things come together. They attract each other. So, we're going to get a piece of matter, then, which is sticking together well, such as tar: it contains a lot of pluses and a lot of minuses, and they are intermingled.

Now, pluses and minuses intermingle to the degree that you have cohesiveness. And cohesiveness is established by the uh… balances of the pluses and minuses, and this makes what's called density. And of course, space must have collapsed between the terminals to bring a plus and minus together in a solid piece of matter. There couldn't be any space between these terminals.

Let's take two electric motor terminals and they're sitting up here, one's plus and one's minus. If we take the space out from between the two of 'em, they come together, spat! That's right, they'll come right straight together. Even the juice isn't going through them, the residual current as such, but they'll pull each other together. And there they'll be without any space between them.

Now, let's get this analogy. When your preclear is no longer able to maintain space, the plus-minus terminals come together on him and we find the preclear beginning to approximate matter. Everything is solid, the space around him feels sort of solid, he gets sort of solid. All of this proceeds from this principle of matter in the making. A preclear is in the best shape who can hold a negative facsimile and a positive facsimile beautifully and cleanly apart. He can hold 'em apart with great ease.

He starts to be unable to locate these facsimiles or establish them in space anymore; when this capability leaves him, he gets lost. And the penalty of getting lost about this, in terms of energy, is to have the plus-minus terminals and facsimiles in one's field start collaps-

ing. And the final end of this is to become a cohesion of matter, unable to locate anything in time and space. Got that?

It's loss of space, then, which makes matter. Loss of interval between the plus and minus particles. And as that interval decreases and decreases and decreases, the object is more and more solid.

Now, it tells you that there would be types of matter which would be made up mainly of pluses. It could have a predominance of plus, or a predominance of minus. And what happens to this matter? It doesn't stay together; it's very pervasive. Hydrogen is one of them. You let some hydrogen loose in a room, uh… the stuff is not cohesive, it's quite expansive; and it's trying to flow around all over the place. You let some hydrogen loose in space and it will swell up that space.

Now, uh… that's fascinating. It's a matter of pressures involved here in space, and that sort of thing. But uh… it's not in nice balance, but it is in nice enough balance to be matter.

All right. Let's take, then, this principle of the plus and the minus particle collapsing, and we find out that your preclear becomes solid to the direct ratio that he is unable to maintain the distance amongst his facsimiles, memories and MEST objects. When he's unable to do this, he begins to become matter. And he begins to become matter and act like matter, that is just to the ratio that he goes down the tone scale.

So, we want to see somebody go down the tone scale, just start taking space away from their terminals. Just take the space out, just take the space out, and keep taking the space out; and the next thing you know, this guy's getting solider and solider and solider. And he starts to obey the laws of matter itself.

Now, you could say that matter could be complexly composed in this fashion: matter which is composed of a lot of pluses is trying not to be itself; matter composed of a lot of minuses is still trying not to be itself. It doesn't have a cohesion, it has an ex… uh… an expansive tendency or disassociative tendency. So that isn't a stable commodity. And matter which is composed of pluses and minuses with great balance and evenness and the space is missing in between those terminals becomes very, very solid. And if you try to bring too much plus-minus terminal together and take too much space out from between the two, the thing will go kaboom! As in the case of plutonium.

Now, this is all very elementary and it isn't anything that you should puzzle yourself about, and I would actually recommend that you get a couple of magnets and uh… just uh… have one… have their ends marked very plainly – bar magnets rather than a horseshoe magnet – and just mark the ends of those magnets very very plainly; the plus ends plainly and the minus ends plainly. And you'll see that if you have the plus opposite the minus, that is to say as the magnets are lined up, that they, of course, will snap together. And so you can have too much cohesiveness.

Now, let's put those apart two feet, one from the other, and as they… do you leave 'em alone, nothing happens. But let's remove a little space between 'em, and have 'em one foot apart, and you notice that they… one… one'll get sort of edgy, just sort of skiddy.

Now, let's take another six inches of space from between 'em and they'll do what? They'll go clank!

Now, what is known as a – quote „psychotic break" unquote – is this clank. Some person disorients a human being one time too many; and it's just that, just disorientation. Tells him he's here when he's there, and fouls him up one way or the other, and pulls the space out. Or tells him he can't stay there anymore, or tells him that he can't have that space, or tells him that he can't have that matter, which also contains space. He loses something, in other words; but what he loses, most importantly, is space.

And so he loses this space and one day he feels, with several facsimiles, a clank. That's good, he feels this clank, see, and he doesn't feel good at all.

Now, what do you do… what do you do to get this guy in good repair? Well, you just give him some space. That's simple. Just give him some space. Of course, the… the… the regular treatment is to put him in a cell or something, you know; take his space away from him. Just give him some space, make sure he's got space, lots of space. And he'll… he'll… he'll snap out of things most remarkably. I tell you, that most of the mad hatters that… that go out in the deserts as hermits and uh… and so on, they get remarkably sane and calm when they're put down in a desert fastness, because they've got a lot of space! That's quite important to 'em. They've got… it… it just goes out in all directions, and they're very happy about this.

Did you ever get out on a plain and suddenly take a deep sigh of relief, to be outside in the country where you get this tremendous expanse in all directions, so forth. You all of a sudden feel the pressure off of you. In other words, your concept of how much space you have to move around in is increased, so therefore you automatically, more or less without thinking about it, increase the space amongst your own facsimiles. Now, as you walk through crowds, go on to subways, rush up Time Square, rush down here, down Broad Street, and get on to streetcars, in and out of taxicabs, dadump, babump, bangs, crash, zing, uh… and so on, you keep getting the idea that you don't have very much space. Well, this speeds you up; it feeds you more juice.

I've seen guys stand on the corner and just shake. Uh… it gives 'em lots of juice. And that's why these cities appear to be fast, but you'll find the truth of the matter is, there isn't a heck of a lot accomplished in them. ' The reason why is their level of reason is lower.

A country is sane as long as it has, unfortunately, a farming belt. It's got a big farming belt to draw people from for the cities. When these kids are in there for a few years and they get in there and pitch in the advertising agencies and in the newspaper offices and so forth, and they feed new blood to the city. And then they're used up and ashcanned, and you can get a new set of kids.

It isn't that there's anything good about a farming belt – imagine farming – but uh… there's uh… more space in it. You'll get people will talk slower or faster, as the case may be. They're regulated.

God help you, you're… most people in cities here have a sort of an hypnotic look, as you go down the street; they're really knocked in. Well, that isn't the case on a wider front.

All right. Now, let's look at that plus-minus factor and just base a process on it. Now, be… be… be sure you get this; don't pass this by and remember that I said that people were skiddeded from one body to another body. That's not important, knowing that one, but it is important knowing this one:

That this factor of reduced space results in aberrated behavior, and it is a curve of space reduction that first produces reason: at about 22 down to about 10 or 12, you're getting reason; that is to say, a fellow thinks consecutively on problems. And it then declines from there… Reason, by the way, is not an aesthetic or otherwise, but it's just mental action, let's say, on any wave length. Uh… and it declines from that 12 or up there, it gradually goes on down to 4 and then it spis in quick.

From 4 down gives us another example of Man's intolerance… for well, he's… he's just living in this little, tiny, narrow band and he can only survive in this little band. Well, he can only survive in a small band on the tone scale, too. It's a wonder that he's here at all.

Now, we take… take from 4.0, he's really on his way. Why? By golly, in that band, he is depending upon otherwise originated flows. He's depending upon flows which originate elsewhere. He cannot support a body without feeding it.

Do you know that if I were to tell this to an audience in some other part of the universe that I would have mouths open in the audience? That a being could actually exist at a low point on the tone scale so low, that in order to have any kind of a body, he would have to feed it from sources other than himself. They would just sit there and just gawk, and they wouldn't believe it. That would be the… the horrible point.

You have automobiles out here which don't run unless you put gasoline in their tanks. In other words, this society is built on MEST-universe-pour- into. There isn't much of this pour-the-MEST-out; it's all the MEST-universe- pour-in.

Well, now, what do you do for homo sapiens, then? We find he's getting less and less space between those terminals, less and less space, less and less space, and it's pretty easy to upset him. Something can come along all of a sudden and jerk a little more space out between the plus-minus terminals and those terminals do a creak, and some of his facsimiles collapse. A little bit of loss – you wouldn't think very often the loss was at all important – will cause him to really take an awful dive on the tone scale.

Now, here's the other strange phenomenon. People become saner by jerks; they become saner by little jumps. They don't become sane by a smooth traveling-upward climb. It's jump, jump, jump, jump. And you can process somebody for just hours and hours and hours and hours, and you say, „I'm getting nowhere. I'm just getting nowhere with this case." And then all of a sudden, the guy will go home and he'll come back to see you the next morning and he's very happy. And you say, „What happened?" Well, if you don't ask him what happened, you won't find out, because he… he… although he might tell you (he'd be that interested), he'd say, „You know, I was sitting at the supper table, and all of a sudden, I just kind of felt the lights turn up brighter."

Then you say, „Well, what… what'd you think of?" Or anything like that. Don't bother to ask him; it doesn't matter a damn what he thought of. What actually happened was,

is his positive-negative terminal space on some of the facsimiles that're bothering him suddenly widened. And that little little jump like that was the actual jump which he felt. It's a sudden jump. He will all of a sudden find himself looking at a work of art.

And by the way, art is wonderful. It will fish people out of the slough of despond faster than anything I know, if they're permitted to choose their own art. You can't go around and play Wagner and say, „Well, nobody's sane in the institution today; I mean, let's uh… so let's play uh… let's play some Prokofiev. Uh… oh, they've all gone nuts. Well, that doesn't work." Well, I was talking about art.

Although as one fellow I knew oh… oh, he'd just be feeling horrible, and he always went home and did the same thing: he put on a record of Caruso. And it was an old, beaten up, knocked apart record of Caruso, and every once in a while he'd get terribly drunk and he'd hock it. And then he'd practically go mad till he got this record back again. He'd do anything to get that record back. And he… he played it on a wind-up phonograph, and his life was a contest between trying to endure it and getting filled up again with Caruso. And he'd put Caruso on the platter uh… he'd put on the record and listen to Caruso. It wasn't any particularly good Caruso; it was old, scratchy, made at the end of Caruso's career, as Pagliacci, I think, something like that, or whatever Caruso sings.

Now, he'd listen to that thing and oh… up he'd come. What would it do? This big, ex… you know, Caruso really could fill a lot of space. It's too doggoned bad we didn't have in his day real sound recording, because his loss was actually a great loss. You know, there isn't anybody fills up space with sound the way Caruso did. Too, in the early days of Paul Robeson. Paul Robeson singing bass could knock out the back rafters. He could just start hitting one of those low notes and pour in the volume, and all of a sudden he keeps pouring the volume in, and you say, „Lookee here, this roof is coming in any minute." He's to a large degree lost that today. He's singing baritone, and so on. I guess he bought too many pamphlets or something.

But uh… uh… when… when it comes to these jumps, you see, they can almost come from any source. Now, I… I could tell you some very touching and remarkable stories concerning the effect of aesthetics on individuals. It doesn't take much to throw them; it really doesn't take much to put them back together again. And if you know that you've got a little principle working there, which is just more space, what made his space constrict on him? I mean, why… why did he begin to feel he had it?

Now, what does he need at this moment to feel he'll have more space? You establish that and he'll do one of these little jumps. Now, maybe he did something to somebody and he still has that facsimile sitting there, and so on, and it constricts him because he's backed up and he isn't occupying all of his own body. And that is an awfully important one. You'll find out the guy who can't get out of his head isn't in his body. He doesn't think he is. He's already backed out of his body. He owned it once, but he's backed out of it. He'll tell you almost anything to try to convince you that he never was in it, or something of the sort. But the fact of the matter is, he isn't in it, to any great degree at all. He's dispersed.

He'll be as far back as his ears. He'll… he'll just bare… barely be in the back of it, you know, just nyah, and very diffused. The whole front of the body, somebody else, some-

thing else owns, and he can't move into it. Now, the way out is through. He has to own every single scrap of that body and be willing to use every single piece of that body before he can cleanly step out of it.

But this is a question of space. He isn't occupying the space of the body. He's backed up in space too much. This means, then, that his facsimiles will be hard packed on to him. He'll be thick. He'll be thicker than he should be, in terms of electronics and ridges around. What about these guys and these ridges? They just haven't got enough space amongst the ridges. How can you put it in there? Well, you can put it in there in 40,000 different ways, in creative processing. I mean, this is… it's so easy.

But just remember that, that the trouble with him is energy and the trouble with the energy is it's lost the space between its terminals, and the remedy is to give him space. And the second he starts to get wider and wider things of space, and handle things in space, the better and better he'll feel and the more and more expansive he feels and the freer he is to act.

All right. When he gets down to a certain level on the tone scale, he begins to be troubled by flows. He begins to get so solid as matter that he begins to be troubled by flows. Now, let's… let's uh… long build-up here to this data about ARC; feel you need this.

Uh… flows are just flows, and when a differentiation, when the ability to differentiate is as low as 4.0 on the tone scale, one flow can very easily be mistaken for another flow. At 2.0 and at 1.5, the person thinks any flow is at his band level. He thinks anything that's said to him when he's at 2.0, really he… he seldom differentiates.

You come along and you say, „How are you this morning?" And he's liable to glare at you. Why, he knows very well what your emotion was when you said that. He can only put on you and feel back the emotion of antagonism, you see? So any flow that comes in is a flow of antagonism. It might be the sweetest flow in the world, it might be the pleasantest flow, or it might be meaner than hell or it might be griefy or it might be anything; he can't differentiate. He's lost that power to differentiate and as a net result he thinks everybody's being antagonistic toward him.

Or he's angry and he's… he's… responds to that anger; he goes around looking for everybody to be angry or looking for people to be afraid, and he'll vary between those two things. He hopes they'll be afraid, but he's scared they'll be angry. The most horrible thing you can do to a 1.5 is really get mad at 'em. Oh, because that confirms the reality of what he's been reading off of you all the time.

Well, he can't differentiate too well in terms of flows. When he gets really bad off, by the way, he will mistake… when he gets volume of energy packed around him he can actually go to the point of mistaking sight and sound and crossing up on the perceptic band. Yeah, that's… that's really weird. If you suddenly hear somebody hearing radio programs, you know where they are on the tone scale and at what volume. They've got a confusion on wave length. And when a person is so bad off and the energy is so thick around him that he can get confusion on wave length, he's pretty bad.

You go around the Veterans Hospitals, every once in a while a guy is suffering so badly from shock and he's got ridges around him packed so solid that he will be seeing what he

ought to be hearing and hearing what he ought to be seeing. That's quite confusing, but all he's done there is he's unable to differentiate, he's too low on the cycle of action, on ALL cycles of action, in… on differentiation; he is low on it to the point where he can't tell the difference between wave lengths.

Now, he has a communication difficulty, then, by being unable to select out and perceive by various points on the wave length scale, as you saw yesterday. Now, what else gets confused there? Well, he really doesn't know too well what kind of a flow it is and what that flow is saying when he feels a flow. When he feels a flow, it's a flow. A flow is a flow is a flow is a flow, as far as he's concerned. A is getting to equal A. Any kind of a flow is any kind of a ridge. Any kind of a ridge is any kind of a ridge. And a flow could be a ridge could be a dispersal, when he gets down to matter; matter doesn't care.

Now, where do you enter into the picture on this? Well, there's the nastiest, stupidest, doggonedest trick when it comes to MEST universe energy and evaluations concerned; let's look at what a dream it is. Now, I want you right now, as a class, to just make a little test of this. I want you to get… I want you to get this… this… this feeling: Get the feeling that you are agreeing to something. Now, just… just spend a moment or two at this: Get the feeling you're agreeing to something. (…) Now, you get that feeling?

Now, we'll see how good you are individually. Can you get the feeling of disagreeing with something now? (…) If you study that over for a moment, we won't occupy much time with it, you'll find that the agreement was inflow. Did you notice that? Yeah. And uh… that the disagreement was an outflow. Well, those are your two vectors. And of course if a fellow agrees, agrees, agrees, agrees, agrees with the MEST universe and he keeps on agreeing with the MEST universe, he keeps inviting this inflow. Inflow, inflow, inflow, inflow, inflow, inflow, inflow. And pretty soon it gets stacked up pretty tight around him. He gets darn near like a lump of matter.

All right. Let's get the message that that energy that he's seeing stacked up with is carrying.

Now, let's get this as a flow: wanting something. Let's get this as a flow: wanting something. Now, let's get as a flow: not wanting something. What do you do to not want something? Well, that fits very nice; that's a very nice mechanic, well, isn't it? When you agree, when you want something, you have… you agree with it, and when you don't want something, why, you disagree with it. Isn't that cute? Huh.

Well, if you agree, if you agree, let's uh… let's also get this one: uh… when you agree, you're having something, aren't you? When you agree, then you have something. Well, that's… that's very logical. In other words, uh… you want something, you agree. That's all there is to that. So therefore, you can have it. So therefore you can have some time, too. You get havingness, you get things and so on.

Now, that's all right if the MEST universe can keep you completely in the dark about the fact that there's somebody else in the MEST universe besides you. But any time anybody goes off on the first dynamic and they say the first dynamic is the only dynamic, they're working a control operation; it's a control operation of magnitude. And here's why it's a control operation of magnitude. That's all right, see, that adds up very beautifully. When you want

something you agree to it and when you don't want something you disagree with it. When you're going to have something, you agree with it and when you don't have something, you disagree with it. In other words, not have… that's… that's perfect, isn't it? As long as it's just you. As long as there's no interchanges.

Well, the MEST universe tells you that ARC is no good. It tells you it doesn't work and it tells you it can't happen; which is a lie. That is the biggest lie it tells, because let's look at a… the piece of matter that you want. Now, here… here's flows. You get here the pc, and let's mark the pc as „I". All right. Now, that's agree into him and here's „I" again, and that's an outflow, and that's disagree. And here is „I" again, and in we go; he's pulling in, that's want. And we get… we get it not want. Isn't this orderly, as long as it works out in terms of just you. I mean, it works fine, perfect; as long as you're never interfered with… with another flow of any kind whatsoever, this is perfect. And this is the way ARC is broken to pieces.

Now, let's take this line up here and let's see what happens over here to thee. All right, so we'll just call this „you", as different than that. „You" comes in on an agree, that's „you" agree; you understand, I mean, by „you" I mean another person. Here's „I", he's confronted with another person; we'll call this other person „you". And here's this other person who is doing a disagree.

Now, here we have „you" again wanting and that's he wants. And here is „you" not wanting. Uh… that's… that's very interesting, and so forth. I mean, there we have your inter-relationship of flows and this tells you, then, a lot of interesting things. Very interesting things. Tells you too much, really. Really bogs you down when you start looking at it.

Here… as long as „I" here wants agreement from „you", he will pull into himself agreement, won't he? „I" wants agreement, therefore he's gonna pull in agreement. Now, this is on a calm rational basis; he wants agreement from you. He wants something from you.

'Course, what's he gonna get? He's going to get disagreement. The second he wants agreement, he gets disagreement. „You", of course, fires back at him. I mean, if… if „I" were completely capable of monitoring the direction of flow of „you" and „I" wanted agreement flowing into him, he would get disagreement from „you". See? Simple.

Now, „I" wants to be disagreed with. He wants things to disagree with him, and uh… so on. He wants this individual to disagree; he's about to be eaten or somebody's gonna give him a cigar that'll make him sick, or something of the sort, and so he says, „I don't want it." Zong! How does this react? We have „you" agreeing, don't we? He disagrees and „you" will agree.

Now, that isn't too bad, but, heh, look at this. When… when „I" wants to disagree here, „I" again, he doesn't want the cigar, he doesn't want the meal, something like that, down at the level where flows are confused, so it doesn't… the… the agreement flow and the want flow, are… are… they're… they're the same thing, practically. Look what happens here when… when „I" wants to be disagreed with, and so forth, he creates in „you" want.

You say, „I am no good; I am not edible; I will make you awfully sick." The reaction on the part of „you" is to eat.

Now, „I“ wants, here… let’s see what happened when „I“ wants something, he… he wants something, it’s coming in: anything he wants’ll disagree with him, of course, because here we are here.

You want to know why, when you go out and buy a possession in the MEST universe or acquire a possession in the MEST universe, you don’t like it too well after you own it, after you’ve acquired it. You’ve seen that manifestation more times: you just will die until you get that something-or- other, and the second you get it, you say, „Well, there’s probably something wrong with it, or I’m not sure whether I want this or not,“ or something of the sort, and „I really don’t quite want it.“ That’s because anything you get will disagree with you, of course.

Now, let’s look at it the other way around, and we’ll just have „I“ wanting „you“. „I“ here wants „you“. Okay. He’ll create a current flow in front of „you“ and of course „I“ gets „you“ not wanting „I“.

Now, let’s get a couple, and they’re having trouble. And he has decided that he loves her desperately and he wants her desperately and she just doesn’t want to have anything to do with him, until the day when he finally says, „I don’t want you or anything to do with you,“ and then she wants him desperately. See how that works out?

Student: Ron, you can check that by wanting something that you know you can’t have and see what happens.

Mm-hmm.

Student: It doesn’t run as agree; it runs as disagree, as a… as an outflow instead of an inflow.

Mm-hmm. Wanting something you know you can’t have, that’s right. Guys get down to a locked basis on this, so they know that anything they want they can’t have.

Now, it gets worse than this. Let’s take a look here at agree and have. And here, let’s take a look at have, and let’s take a look in terms of time and, you know, have time.

Now, here we have „I“ and „I“ has an inflow of agree, and „I“ has an outflow of disagree, and „I“ has an inflow of have and „I“ has an outflow of not have.

Now, the essentials of energy are have and not have; have and not have. And haves and not haves actually, somehow or other in this cockeyed universe, get together. It’s fascinating, isn’t it? You’ll find more haves supporting the Communist Party. Didn’t ever strike you as strange that some fellow that makes 5 million dollars a year is supporting the very party that will eat him up? Well, that’s in terms of appetite.

Now, let’s take this as a uh… a schedule here of person and object. This isn’t related at the top here. Person and object. And let’s have this object, which we will make into… I’ll just put an M there. You see, the behavior of this object, the object is saying, „Have me.“ Let’s say it has that potential on it, object. And here the object is saying, „Don’t have me.“ That’s actually what a negative terminal might be saying, any time it’s putting an outflow – you see, it’s established by the polarities – uh… any… any uh… it might be said, when it’s

hit… hitting any kind of an outflow, any terminal is saying, „Don't have me." It's doing a repulsion. And when it's pulling in, it's saying, „Have me."

Well, that's why your very, very low tone scale people, by the way, collect only things which are not desirable.

Now, we have… over here, we have uh… agree and here we have disagree. This should tell you wonders about possessions and about engrams and deposits of energy, and so forth. Now, what… what happens here? Now, let's look at the extremes up here: „I" agree and M disagree. We've just covered this; the object of course agrees and disagrees as we saw it on the first graph.

Now uh… this second graph here shows you that if a fellow, if „I", in this case, you'd think, agrees with something, he could have it. If he agrees with something, he can have it. Isn't that a beautiful universe? Plus-minus polarities. And if he disagreed with something, he wouldn't have to have it, would he? Well, let's look at this.

He agrees with something so it, of course, has a flow pulled around past it and it's immediately saying, „Don't have me." The second he agrees with something, it says, „Don't have me." He goes down and he says, „Well, that's fine. The automobile is going to run and uh… all of this, and I agree with this thing perfectly," and of course that day it won't start. That… it's just a lead-pipe cinch that that's what's gonna happen.

Now, we get disagreement, and the fellow says, „I don't want it. I wouldn't ever touch it if anybody ever gave me one and a million dollars to boot. I'd have nothing whatsoever to do with it," and there it is sitting on his doorstep. This ferocious and horrible determinism not to have something winds up in what? It winds up in making the full vector of matter say, „Have me."

Well, now, a fellow… this tells you something horrible. That tells you that you could only really only acquire enMEST. You could never acquire good MEST. EnMEST would say enturbulated MEST, busted up toys, run-down thingamabobs; uh… it tells you that any time you tried to conquer a nation, you would conquer rubble. It tells you the automatic result of an attempted conquest of a nation would be rubble. It tells you that any time you try to get ahold of a great big bank of energy, it's gonna be a mess. It's gonna tell you that if you consistently ran MEST universe facsimiles and ran them as facsimiles, that you'd result in scrambling the bank.

Why? Because the preclear is saying, „All right. I agree, I agree to run this. I agree to have this energy inflow. I agree to have this energy inflow." And what do you know, the e-nergy at that moment is going to say, „Don't have me." „I agree to this inflow, and therefore I'm gonna run this – engram." Result: occlusion.

All right. Here, he says, „I uh… don't want that damned engram. I'm not going to have anything to do with it, and to hell with it. It's not gonna influence me, it's not gonna influence me, it's not gonna influence me." It says, „Have me." He rejects it and he's got 1t. Why? It agrees with him.

But there is a little bit of light. If you were to say to an engram, if you were to say to an engram, „To hell with you," it would wind up owned. If you were simply to say to an

engram, „Okay. So we've got it here on the track" – and we finally locate it in space and time, that's all. Now you say, „To hell with you." Watch it blow up. Just put out a good strong impact against the engram of „to hell with you!" It's worth an experiment, you see, 'cause it'll work.

You get this beautifully clear lock and just suddenly muster up, just muster up and… and you've got the thing located (that's of course 90 percent of running it). Uh… you've got the thing located and then just put out an upsurge between it and watch what happens to it. It'll go zook. It'll actually change location in space. Without monitoring it any further, you just put an outflow and say, „Zong. I don't want anything to do with you." It's liable to explode, or go away, or anything.

But… but we say, „All right. All right. The MEST universe is trying to make me do this and that. And in school they wanted me to do so-and-so and that uh… here they wanted me to do that, and every place they've gone… they… and so on; and the thing for me to do is to knuckle down and to do my job of work and get in there at 10 o'clock in the morning and… and… and work right straight through till 10 o'clock at night, and… and… and do all of this, and I… I'm going to agree to this, and I'm everything…" Oh, boy. Boy, is that job gonna disagree with you!

The first thing you know, they're gonna say, „Well, that's it, that bum. He just works sa… he's a sap. Uh… ah, well. Uh… I… I know… I know a fellow down the road, oh, we've got him… the next post above him is open uh… in the uh… department so uh… I know a fellow down the road that used to shovel uh… uh… stuff out of the curbs and off the curbs and things like that, and I think he'd probably… I… I don't know. He doesn't seem to want to work here. Let's put him on."

The Service is the most wonderful place of this in all possible operations, because the Service doesn't give a damn; it's too down low tone scale for anything to happen anyway. And one day, just as an experiment, I told a kid that – I… I was in the hospital, and uh… the kid was off one of my ships and he came in and he says, „I've got to get back aboard," he says. „I can't stand this place any longer." He says, „What do I do? What do I do to get back aboard?"

And I said, „Well, the next time the doctor comes in interviews you down in the ward, you say, „Now, I don't feel very well and I don't see why I'd have to be returned to duty, because my stomach hurts, and I hurt this way and I'm in bad shape." And I said, „Make it very convincing. The truer you make it, the faster it works." And I… so I just explained to on this.

He says, „Gee, that sounds awful dangerous to me. They're liable to keep me here."

„No, no. No, no," I said. That's… sick call was at 9 o'clock and he was up with his kid at 10 o'clock shaking me by the hand and saying, „I'll see you back aboard, Skipper." I got him out of there from guns!

Now, there as some kid that was running the communications information center on a big cruiser; there wasn't any other officer remaining aboard that cruiser who could run the CIC, Combat Information Center. And uh… that cruiser was hot and heavy, right in the middle of everything. And this kid had to have an operation for a piece of shell fragment, and so

on. And they sent him back to the States in a hurry by special plane so they could have him back again because there was a terrible scarcity of good CIC officers. And the second he said to 'em, unfortunately, „I'm necessary aboard my ship," the last I heard he'd been there 14 months.

This is the modus operandi, but don't take that as… don't… don't take what I'm saying as freak. It's not a freak. I'm not talking about a uh… a peculiar, occasional manifestation. I'm talking about agree. I'm talking about disagree. And when I'm talking about „have me" and „don't have me", I'm talking about time.

So, this individual wants time, he, of course, wants time. He's got to have, to want time. In order to have time, he's got to have, you see; he's got to have an object. He really does have to have an object. If you don't believe it, try to go on a vacation sometime with not a dime in your jeans. –

He wants to have; in other words, he wants time. And what's he find, the second he does this? The object that he gets disagrees with him so he can't have any liberty. The second he wants some time, he can't have liberty. The moment he decides that he wants some time on his hands, he is, at that moment, going to have… the things which he does have become disagreeable. They're gonna upset, uh… the gaskets are gonna blow and so forth.

It isn't anything mysterious. Don't look at this as something mysterious that sits in back of something or other and it depends on chance. A roulette wheel is chance; this is not chance. This is the way it works.

So he's got to have in order to have more time in order to do this and that. He sends away to Sears & Roebuck in order to get one of these whirligig windmill machines that will run a storage battery so he can have lights in his house, and he spends a lot of time lighting this thing up. Then he'll have some time to read at night, and he's got this up, see, and he won't have to waste all that time filling that lamp or lighting that candle or striking that match and reading that book page. And he sends all this away, and what's he spend the rest of his time doing? Keeps climbing that tower and fixing that propellor and going down the tower, and so forth, and by golly, he never has any time to read.

You see, he doesn't get an agreeable time; he gets… he gets some time, all right.

Now, what would he have if he says, „Now, I don't have to… I don't have to have any… I don't need that. I… I don't need that at all. Let's see, I'll get along with what we have and the hell with it. Ah, well, make, ah… what we got do, and we don't want any of this other stuff." Actually, the riches of the universe pour in on his head. Everything around him starts saying, „Have me, have me, have me; ga… how about me?" That's… that's the way she works.

So, if he has… if he… if he wants time – and he, by the way, unfortunately, gets all kinds of time, because the universe says, „Have me". So either way you look at it, you get flypaper. You see, there's no… no way out of the flypaper. If you decide not to have with the universe and disagree with it thoroughly and rush against it and disagree the hell out of it, it says, „Come to Papa." And if you say, „I agree with you, I agree with you," and… and uh…

all that, and all is well, why, uh… it says, „We don't want anything to do with you, fellow." For every win, there's a lose; for every lose, there's a win.

One of the v… very interesting things that you can run with a preclear: he's loused up on time. What is apathy but too much time? That's right, it's energy. It's too thick a havingness. He's got too much.

If you want to take somebody and really cure him of apathy, if he feels that he is in terrible danger and dire straits, the damndest thing: have him take everything he owns, except the shirt he stands in and the pants and shoes he's wearing, and take it out and throw it away. Regardless what it is or anything else, just have him take it out and dump it and destroy it. And what do you know, he gets lots more space, right away. Instantly, get lots more space.

If you could get a psycho… you could get a psycho to part with one of the Kleenexes in the box of Kleenex which you've just presented them, you're pretty good. Whoa, boy! They're having a hell of a time.

You say, „Part with one word." Uh-huh. No, they're saying, „Agree, agree, I agree, I've agreed, I've agreed, and my God, I'm getting so rocky I don't know which end I'm standing on, but I've agreed; don't punish me any further, I can't stand the pain. Don't punish me any further, I agree." And they wind up by having to have everything which is disagreeable. Everything which is disagreeable then and there happens to them.

You wonder why machinery doesn't work for some people. Well, there's nothing mysterious about it. It isn't anything esoteric you're examining; it isn't anything that goes into the firmament in some fashion or another and is tailor-made by some god. This thing's already been set up. You say to this piece of equipment, „I don't want you," or, „I don't care what happens to you." A null or a flow against and it works. And you say to it, „All right. Now, let's see. You have to do this and you have to do that to it, and you have to do something else, and we'll have to take good care of it; we'll have to wash it and we'll have to grease it, and we have to paint it and we have to polish it and we have to buy licenses for it, and so forth, and we have to park it out front, and we park it out back," and so on. You'll find out all of a sudden that the payments on it, or something or other, and that is… this, or something or other, and then it needs replacement, because there's a later model. It won't take you anyplace, either. It's always in the garage, or someplace else. It's fascinating.

The thing which you either completely disregard or disagree with will serve.

Now, there's a level of outflow… there's a level of outflow which is so low on the tone scale that it is just MEST handling MEST, and that just doesn't work. Your Japanese officer in the Philippines, for instance, found out a locomotive wouldn't go, so he had his men beat it with sticks. It didn't go. It's just MEST handling MEST. On that level, everything is enMEST. The guy, the object, everything. And you have to go up tone scale a little bit to get this principle very smoothly workable. You can't take a sledgehammer and smash all the spark plugs of a car in frightful disagreement, and so forth, and have the car function.

Now, the way to handle a car is the way you handle anything else. There is a difference of flows, you understand. If you just differentiate flows, you're all right. You can put out a

sort of a smooth wave to this car and you say, „All right, all right, let's go, let's run." No gas, no tank, nothing; it turns over. You think I'm kidding.

You've got to come up tone scale a little bit to do that sort of thing, but there're pieces of equipment around that just absolutely have no business running whatsoever. There's no business running. And you put 'em under somebody else's management, and they won't run. They just quit, right there. That's because they were being kept alive with something more than mechanical information.

Now, it's hard for an engineer… it's hard for an engineer, as indoctrinated as he is into the workability of structure and mechanics, to recognize or even look at this factor. This is another one of these factors, but by golly, this… it's just as actual and real as that electric light. MEST works when it has been aligned by theta. You look in the old axioms for homo sapiens, it covers this to a heck of a degree. MEST works as long as it's been aligned by theta. And as long as the MEST flow that's going out is aligning, MEST hasn't… no… I mean, pardon me; the theta flow going out is aligning MEST, MEST doesn't have a chance in the world. It just has to get into line, that's all. You get a smooth outgoing flow.

But your engineer building a dam, anyplace he is, knows this, continually: He gets one foreman and all the equipment goes to hell and nothing happens, but obviously he's a good foreman. He'll get another foreman and everything runs smooth as a clock. And the difference flowing off of these two men can be sensed by the individual himself.

One is gonna get the job done one way or the other, and so on. And the other says, „Yeah, I can do the job." He doesn't necessarily say it without volume, but the MEST lines up. Energy vectors, somebody understands the law of something or other or something like that, he really just enforces into it.

Okay. I hope you understand a little bit more, because you look this over a little bit more, you're gonna find a lot more there than I've written down. I leave it to your wits to figure out the rest of it. Let's take a break.

(TAPE ENDS)