

SERVICE FACSIMILES

A lecture given on
11 January 1952

On Friday, 11 January 1952, Ron gave a private talk to a small, select team of auditors. He briefed them on his latest findings about the anatomy of the service facsimile and on a refined technique for handling it. Ron's newest technique required special training, and it also required that each person — before commencing the training program — have his own service facsimile run out by an auditor already trained in the process. This special handling was necessitated by the fact that an auditor with an unhandled service facsimile was subject to heavy restimulative backlash from the whole-track incidents underlying the service facsimile. The principles Ron speaks of in this lecture form the basis of all modern technology on the handling of service facsimiles.

Using a Death Facsimile

I want to tell you about the service facsimile: its composition and how you take it apart, how you diagnose it and what happens with relationship to it.

The first thing we have is the facsimile itself. Now, a facsimile could be any unit experience, extending over five minutes, five days, five weeks — something like that. You could call that a unit facsimile. Of course, it contains perceptics — all perceptics; it contains effort, counter-effort, emotion, counter-emotion, thought and counter-thought, including postulates. It contains also, of course, its recording of time. Also, it contains the physiological tab of the person at the time it happened to him.

Now, therefore, we just get a unit facsimile with that various bundle, and we find that the earliest experiences that a person has to the latest experience a person has modify his structure markedly. Modification of structure is very apparent in the service facsimile (and why shouldn't it be?) because the facsimiles — the composite of the facsimiles — are, all of them, all the way up the line, the genetic blueprint. They are the theta-line blueprint, which can superimpose itself upon the protoplasm-line blueprint.

You can see, then, that the body is a composite of these various blueprints. Actually, you couldn't get an evolution line unless you had death. If you had no death on this genetic line, there would never be any preparatory action. It is very interesting. The experience of dying is necessary to cause a modification of structure; otherwise everybody would be very satisfied with the structure he was in. So, you get death as being a very necessary part of evolution. As a matter of fact, you look it over and evolution just doesn't work without these death facsimiles.

Why, you take a photon converter, you take an algae: it has learned that it goes aground; it dies when there is darkness. It has got to have better methods of preserving or holding in energy, it has got to have better methods of anchoring itself and so on. And so you get the algae joining together gradually to make a jellyfish.

Worse than that, there is a chain in either pre - or post - jellyfish, where the algae makes itself into seaweed and it anchors itself against the sea floor, and then from this vegetable type changes again into living types. There is a tremendous amount of facsimile material back on the track.

One of them is seaweed. The type of seaweed, for instance, that has the bulb and the stringers and so on is probably the basic facsimile for the form of man. You can see how that would be: it has got a bulb head and it is long and so forth.

Well, very often you will find somebody who is "tied to the bottom," so to speak — somebody who has aberrations about their feet suddenly sticking or something like that. What they have

gotten there is the effort of seaweed to reconnect. All very interesting stuff. Somebody can trace this back sometime.

There are a tremendous number of these facsimiles, and if you look this thing over you will find out that the human body evidently starts on the beginning of the evolutionary track on a static which somehow or other has the power of converting motion. And you will find that every effort of which the body is capable, at one time or another, has been a counter-effort. In other words, the body is a series of involuted counter-efforts which have become the body's own efforts.

Now, the body can continue forward in time very beautifully so long as it continues to use all the counter-efforts as its own efforts. This is high speed, high action. Pain and so forth is a good slowdown on the thing, but it is not very bad.

A person will turn around and use pain and death and that sort of thing and reconvert it and use it until he uses it against the dynamics to destroy. And as soon as he starts using it against any of the dynamics to destroy them, he himself is liable to something which probably doesn't happen for a long time. And it is very occasionally that it happens, but he is liable to something known as regret.

Now, he is actually surviving through all the dynamics, and on one of these dynamics, at some time or another, he finds out that, injuring it, he injures himself thereby; he cuts down his own survival. It is that kind of an incident that is a service-facsimile incident.

He commits an action; he causes an action which is suddenly, intimately, horribly visible to him as counter-survival.

Now, this, by the way, has its evolutionary use; this is the life continuum and its basic mechanism. He hurts something and then he wants it to continue, so he tries to make it continue and he goes over on to a life-continuum line for it.

This we will call the overt act — the overt act. It consists of an action which the person or animal immediately recognizes is non survival and regrets that it happened. And he wants to go back in time to recover the thing and change it.

When he does this, he negates against his control of the counter-effort — the effort and the counter-effort. The second he negates against this control, he becomes subject to them — thoroughly subject to them — and they will express themselves upon his own body.

We don't have to worry about very early ones; it is what happens in the late anthropoid-ape stage, Neanderthal and up the line that seems to be very aberrative, because by this time he has a complex emotional system. He is handling himself one way or the other and by this time he has started to live in tribes and so on.

What we are looking for, really, is the first time an individual decided to use a death facsimile against another dynamic. That is what we are looking for, and that is the service facsimile. That is basic and it will be found basic — the first time he overtly and without excuse, you might say, without any reason, uses a death facsimile against another valence, with this condition: that he recognizes that he has used it and regrets it, which pulls it up in time — stops time at that point. The efforts and counter-efforts to stop time at that point freeze it, and he then starts packing it with him.

So he gets this incident. Because he doesn't want to go through this incident, he carries himself just before its occurrence. So there he is, coming up the time track with that incident, just before its occurrence.

Well, the funny part of it is that every time an individual died there was a drop on the tone scale; there was an emotional curve. An individual dies, he goes down probably fairly slowly

and comes down toward 0.0 and dies. Now, here is your emotional level: Maybe this creature was around 2.0 and came down to 0.0 on a slow run. But sudden death is a fast, steep curve. Sudden death is a very fast, steep curve. When you get a curve that steep it stops time to some slight degree.

But the individual can choose the facsimiles merely by finding out points where there are time stops and he can use these facsimiles one way or the other if he wants to. Or he can use a reverse facsimile that comes up to a sudden rise. That is pleasure — an unexpected pleasure, particularly, that sort of thing. He would use these too, because these are to some slight degree time pauses.

Now, more important to us is the fact that the emotional curve on a service facsimile, being a steep drop, can be approximated during any lifetime. It can be approximated. If you are around people who suddenly drop your curve, this is about the most aberrative thing that can happen. And this is aberration: it is just people who drop your curve, that's all.

God help the individual (and this is a necessary part to the resolution of a case, not necessarily to show you how the mechanism works) who has decided somewhere or other because of an early service facsimile — an overt act — that he has got to hold the tone up of everything and everybody else on the dynamics. He decides to hold their tone up and that is his effort; he is asking to be elected back into the human race, you might say, because he has pulled an overt act. His sympathy level toward them is very high; he is trying to hold up everybody's tone, and of course people more or less recognize this instinctively as the use of one of these death facsimiles and they keep knocking the tone down if they are very low on the tone scale.

So, if you just ask a preclear who it was in his life who he tried to make happy and any time he tried to make them happy, why, they would try to make him feel sad, you will have the key personnel in one lifetime which is the aberrative personnel.

Actually, there really isn't anything to this type of aberration but the curve. People drop a curve on you. And as a person goes along through life, people drop this curve more and more and more and more often on him. Well, what's happening to him?

The only really bad incidents are those which have a steep curve. And why are those bad? Because they are sudden-death curves and the overt act began originally as a sudden death caused by the individual. This keeps the service facsimile keyed in. So in one lifetime, the more an individual gets a curve dropped, the more often this curve-drop approximates his service facsimile, the more solidly the service facsimile will key in. And it just keeps keying in on this curve drop until a guy's whole time track will just bundle up at that point. His time will stop.

And an individual goes down the tone scale in direct relationship to how often his curve has been dropped, because this goes in on the service facsimile. Every time you get the service facsimile, restimulation is by a curve drop.

So you go around to somebody, you are feeling happy, and they drop your curve. And you go around to somebody else, you're feeling happy and they drop your curve.

Well, it isn't important; your curve will not drop unless you have desired to raise theirs. And you don't desire to raise theirs to this extent unless you are carrying a bad service facsimile, an overt act.

Now, how is an overt act used?

The number of overt acts a person makes in one lifetime are probably many. You will not get a life continuum unless you have a minor overt act. Any time a person sees somebody that he is fond of die, he will hang up on this to some degree and try to make them go on living by assuming their habits and so on. Well, this is an operation caused by the original service facsimile.

But in this lifetime it has this manifestation: You get a steep curve — a failure. That keys in the service facsimile. But there are some other

steep curves. There are times when a person made overt acts against this individual — didn't believe them, cross to them, punished them, upset them in some way. If you want to break a life continuum in this lifetime, you will have to hit all the emotional curves that a person has thrown at the person whose life he is continuing. And you will find that if a person is continuing Grandpa's, why, he was probably saucy to Grandpa one time or another and he made Grandpa feel bad another time, and he didn't go to the store another time. So he adds this up in some screwy fashion that he is to blame for Grandpa's death.

Well, what you get is blame. Blame of self is merely placing cause with self — undesired cause with self. The second he does this he is the cause of Grandpa's death, so being the cause of Grandpa's death makes him go on being cause — makes him go on being Grandpa — the way the thing figures out. All right.

It would still take an overt act, however, against Grandpa to make one continue Grandpa's death, because it requires an overt act to later on get sympathy. How do you get sympathy? Very, very simple mechanism here. You get an overt act and a person regrets doing it. He suddenly recognizes that he has injured a part of the universe which was himself also. The second he does that — he didn't want to do it — he goes into sympathy with what he has injured. If he has caused a death by this operation — overt act and death — he will then and thereafter have a sympathy toward all death subjects, so he can't help but do a life continuum. He is just out and beyond it. He just can't help but do the life continuum, that's all. Any time he confronts death he will continue the life, because he has done an overt act against all life. So to this slight degree, this terrific complexity which is a human being is not very complex, because floating under it is the first time the individual caused death by an overt act.

And now, if we look over these facsimiles, we will find out there is a pattern. We have a service facsimile with a winning and a losing valence. This is out of the first book, by the way — winning and losing valence.

The winning valence is a rock, and it falls on the head of a life form, which is a "Q." We don't care what it is — some lower life form. It falls on this head and Q dies. Now, that is a steep curve — emotional curve of that is quite steep.

What happens? He may accumulate a lot of these sudden curves. Way up the line someplace, way up the line, this Q — now becomes, let us say, an anthropoid, something like that — wants to kill something and it has a set of facsimiles about death. That is all the ways it has been killed. Which one of these does it choose? Well, in our example here, it chooses the rock smashing the head. So Mr. Anthropoid picks up a rock and smashes in the head of his adversary.

"Why? Was that the steepest curve?"

Steep curve? He wants to cause sudden death!

"The choice was made on the steepest part of it?"

Yes, it's made on the steepest curve. He gets angry and he starts down this curve.

And by the way, the suddenness with which he is made angry causes him to match curves, so he gets a sudden method of causing death. He gets suddenly angry, suddenly upset, he is offended, and the offense has to be somewhat matching — let us say it looks like he is going to get his head smashed — so he quickly becomes the winning valence, which is the rock. He smashes in his opponent's head. Now, he is already on a steep curve and he carries on down that curve, mechanically. And he will realize or reason that the reason he used the rock — he

doesn't really know. He didn't want to be the cause of this. He feels the same regret he felt at his own death. But for the first time, you have a maybe on the facsimile line: Should he have done it? Shouldn't he have done it? His decisions are wrong about this darn rock, maybe.

So, he turns around and he hits the other life form on the winning valence side and he smashes in the head of this other individual. But this is not a service facsimile — not yet. There is not much complexity to it. So he kills an individual: It doesn't bundle up badly unless there is a big maybe there. And there might be a maybe there; I haven't found service facsimiles this early, but generally I would say there might be a maybe that early.

He is going on smashing heads with rocks very happily and everything is coming out all right until he gets to be a Neanderthal, maybe. And one day he picks up this rock and he smashes in the other organism's head and he is sorry for it. He regrets it because he has actually destroyed something which was really survival for him, he feels. He felt it was survival for him but he destroyed it.

Now he has got regret: Should he have done it? Shouldn't he have done it? All kinds of maybes are sitting around on this. And he has a choice of remaining in the winning valence or going over into the losing valence. Of course, he can't go over into the losing valence: he would die. He has got to keep on living.

Well, he wants to stay in the winning valence, so he takes the lesser of two evils. Out of his package of facsimiles he picks up an approximation of the injury he has caused — how he thinks it made the other person feel — and he will pull these things in and wrap them around himself (because their curves match, by the way). He will wrap these around himself and he will take on this — it's an identification of self with the injured party, without being the injured party, because that is death.

But here is guilt, here is sin. And all of this is only because there is a big maybe. That is really the mechanism: yes, no, maybe. And a person can't hang up in a maybe on an incident of that kind.

All right. He has got what you would call the basic on his service facsimile, the second that this thing happens. That is really grim. He has done something to one other dynamic. Hereinafter, he will be doing a life continuum. He regrets this person's death; he tries to bring them back to life. He will try to give them some part of his body in order to make up for that part he destroyed.

You have got the very thing Christianity was based upon: "Suffer for thy brother"; and it is a phenomenon, and that is the discovery, the phenomenon. The phenomenon is so major, it is so observable, that people invariably, whether they know about this philosophy of it or not, become very puzzled and confused — when they don't know about the anatomy of the service facsimile, why it is when they bang somebody's nose in, their own nose hurts.

In Galatians, chapter six, line seven, you have a recounting of it. As a matter of fact, nearly all of chapter six of Galatians of the New Testament is devoted to this. Interesting philosophy: "Every man carries his own burden." "Be not deceived; God is not mocked: as a man soweth so shall he reap." That sort of thing.

Well, it's a phenomenon. It isn't a religious statement: it is a phenomenon. So he chopped somebody's head off, so he gets a neck somatic — bang! — just like that. So he hits this guy over the head, so he gets a headache, just like that.

But there is a key-in to this act; the service facsimile — even that — can float for a while without keying on it. But if he puts some other overt acts on the thing and it gets heavy, boy, he has got it and it will stay right with him, and evidently will stay with him life after life after life after life. He will ride right with it.

Now, he has his choice on this service facsimile of dying as the losing valence or going on doing the act as the winning valence. Where does he hang up?

Well, a person hangs up this way: He will start out in the life by being the winning valence of this facsimile. He will say, "I'm going to get away with it this time. I'm not going to feel any guilt." He will have some mechanism by which he can apologize or rationalize to himself why it is perfectly logical for him to act this way. And then he will hurt somebody just a little bit and he will slide a little bit out of the winning valence of it and he won't feel so good. What he is doing is coming down tone scale, because the "A" side of the facsimile to the "B" side of the facsimile — "A" being the win and "B" being the lose — is plotted by a drop in tone. So you have got a picture there of where the individual is on the tone scale. It is how far he has slid from the winning into the losing.

When he hits the losing completely, he is a dead duck; when he hits the winning, of course, he doesn't want to be there. So you get a person with all kinds of computations. They don't want to win, but they get mad about losing.

Now, because there are efforts and counter-efforts in this thing, it is hung up. So a person's arms will feel suddenly weak and limp at the thought of arguing with somebody. Arguing with somebody, hell! They feel weak and limp because this person has stopped himself in the service facsimile and has put a thousand locks on it whereby he stopped himself from killing somebody else. And he lost and he killed somebody else, and he'd lose and he'd lose and he'd lose and he'd lose, and the first thing you know, he can't force his arms to go through any kind of an action which he considers overt. So you get him down into the apathy band: he won't handle motion. He won't even move toward it; he won't even start to move toward it.

But when you get somebody who is low tone scale moving toward it, they have a heck of a lot of trouble trying to move on through it, because everything in them is resisting this because you are trying to move them over to the winning valence.

What you are really trying to do, you see, is eradicate the service facsimile. But in order to do this you move them over into the winning valence. And the way you do this is relatively simple, because you use Thought, Effort and Emotion Processing on the service facsimile which you figure out they are carrying. And they will never admit to it because they are guilty as hell on it.

So, here you have the mechanism of aberration and the point an individual is on the tone scale.

Now, if in this service facsimile the person blamed mainly himself, this is one thing. If he blames others around him, this is another thing. It is the difference between whether or not the service facsimile will appear as a series of little still pictures, or whether or not it will appear as a complete opacity. And if he really blamed the environment around him, it will appear as a dub-in. He goes on through and passes into the second cycle on the thing.

We have, then, a service facsimile, which is an overt act against any dynamic, usually against one's fellow man. We have this thing right with the preclear. We do not bother, in running now, to return anybody on any time track. We don't send them back through any incident. Hell's bells, they are there!

You as the auditor can watch them carrying this package and you can read this package off of your preclear's face, body and actions; it is as clear as reading a map. Now, the only difficulty in this processing is knowing how to read this map.

You look at anybody, you know exactly what the score is. You can look at them and you can tell from their physiological being what they have done to somebody else, because they are wearing the somatics of the "somebody else." There is your computation on the case!

The phenomenon is that a person takes over a life continuum for the person hurt or injured and killed and then carries on with that. As life progresses, the individual wears at last these losing-valence facsimiles, but he is trying to act in the winning valence.

This person could be more or less ineffective, and a person with a service facsimile is more or less ineffective compared to what he could be, for the good reason that he is afraid to win but he can't lose. So he is hung up in a motionless state, or a confused state of mind. A big maybe will ride with him; he is indecisive. He doesn't want to take responsibility because he is assigning cause nebulously to himself, to the environ, here, there and so on.

So it is a good thing to get rid of.

Completely occluded, now, no visios of any kind: he has assigned cause to the environ.

If we get nothing on that track but dub-in pictures — most of them kind of still and rather isolated — he has assigned cause to the environment with violence. Dub-in pictures — in other words, somebody running twelve train wrecks which you know darn well didn't happen, and he has got full visio on these train wrecks: he is sure blaming the environment. Maybe it has something to do with a train wreck, but if it did, he caused it. He actually caused it, he just didn't think he did. He actually caused it — but maybe he didn't cause it; maybe he wasn't the cause but he is otherwise. And that computation is overlaid by the fact he has explained it that it is the environment's fault. And this he has explained with such violence that he is trying to put blame on everything and everybody. He will never blame himself for a thing. This is his action in life. Your dub-in really blames everybody else.

A dub-in sits down at the table and drinks a cup of coffee and chokes slightly: it is the cook's fault and so on.

So the auditor, in looking over the case, if he finds dub-in on the track, he knows this is real super-angry blame on the environment, or some lower — fear blame on the environment. If he finds just a blank track — black — he knows that cause is being assigned to the environment; and if he finds little vision these are good clues because this is assignment of cause to self.

You run regret on any one of these conditions — just run regret on any one of these conditions — and the case will start to resolve, because everything in the person's life pattern, their action pattern, their goals and everything else is either impeded by or fouled up by this darn service facsimile. They use it to get sympathy; they use it to perform their acts. They have found uses for this darn thing and yet all their life computations are lying around it. They can't get rid of it. They have fought this phantom, maybe, for generations, and it can be a pretty rough phantom.

So, what your first step is, is an examination of the track. The next step could be simply running a little sympathy and regret on this basis: Now let's scan the whole track. This person's track is black; let's scan the whole track for blame on the environment. You just do nothing but that and you are going to get a computation. Or if a person has some pictures, scan the-regret on the pictures — just scan regret across them — and you will get a computation on that. If it is a dub-in, scan the dub-in and you will get a computation on that. The person will hand this out eventually. So if you are completely beleaguered and you can't read the service facsimile straight off the preclear. you just follow this mechanism and you will get there.

The next point is diagnosis of the service facsimile, and this is the way you really slice into a case and cut it to ribbons in a hurry.

This is the way you look them over. Let's look at the person, not for his position on the tone scale — this is not important — but for what does he look like. What does he look like? Does he look like a hanged man? Does he look like a dead bride? Now, the way you tell this is, does he look like somebody that has been killed? And if so, how has this person been killed? You see?

Let's take the case, and we look at this case and we see that they have a very small neck — tiny neck — and carry their head just a little bit awry, slanted just a little bit. A hangman's knot comes up past the chin. The neck is small because it has either been choked or twisted with hemp. But you won't find choking normally strong enough to much reduce the size of the neck. All right. Maybe he hanged somebody.

Now let's look at this preclear again. This preclear has a very chronic cough. This says it has something to do with throat. Something to do with throat — chronic cough. Well, nearly everybody has got chronic coughs of one sort or another, and that is because the dead nearly always cough or have death rattles or do something else unpleasant. But if the cough is loud and very chronic, you will find that it had something to do with shutting off the wind with knife, hand, rope or something or other. So you diagnose that one.

Look at the shape of their head; look at the shape of their body. Is it a boy who looks like a girl? The overt act, then, consisted of a boy probably — or a girl — killing a girl. Somebody killed a girl.

You want to read out a homosexual case? You want to find out why this person is homosexual in some fashion or other? Just look it over and you realize that they killed somebody of the other sex — I mean, it's that easy — and they are doing a life continuum on the sexual life of the other person. Awful simple.

Let's look at a person now who has a bad chronic somatic like dermatitis all over one arm. That is easy. "What would you do to a person to make their arm look like that?" It is obvious.

You have directed his attention to the arm and he says, "Why, I don't know. Put it in acid, I guess," he says very happily.

And you very snappily snap back and you say, "All right. Now, how would you take hold of the person to put them into an acid? What would the acid be in? Would it be in a vat, a tub? What would it be in?"

He will suddenly make up his mind and he will say, "Well, it'd probably be in a bathtub," chuckle, chuckle. He thinks all this is very funny.

You say, "Well, now, how would you take hold of them to put it in?" and you will all of a sudden see this person hide his hands, squirm, back up or quit right there. Unwillingness. The degree of rightness which you have in your guess is diagnosed by the amount of unwillingness the preclear has to go through these motions. And if the preclear is really unwilling and you just have to talk and persuade and cajole and hammer and pound and everything else to get this person to go through these motions, you have got fun on your hands.

Now, it may be that you have to take off a later incident to get the early incident, so you may find yourself running a late, even this-life, incident, but you will expect the individual to fall through, because the service facsimile is not in this life. If you try to resolve it as being in this life, it doesn't resolve.

That is the simple test of it — I mean, does the case resolve? So you resolve it sometime — maybe two thousand, six thousand, twelve thousand years ago. It doesn't matter. The person carries it written on their body and in their mannerisms, what has happened.

When you have got a psychosomatic illness there is nothing simpler than diagnosis; that is the easy one. A person has a paralyzed foot: What would he do to paralyze somebody's foot or to cut off somebody's foot?

Very usually, very promptly — "Oh, I would — oh, I don't know — I guess I'd shove their foot into a buzz saw. That's kind of silly, isn't it? This life I haven't been around any buzz saws," he assures you very hurriedly.

You say, “Okay, how would you pick up their foot to shove it in a buzz saw?”

“Well, I don’t know; I guess — you know, I don’t want to do this,” he will say.

“Well, go on. Just show me what the efforts are.” And with some persuasion you get him to run the efforts and the emotional curves and you will get it.

Now, the psychosomatic is very easy. It is the person who is not wearing a psychosomatic who is a little bit rough. Well, this is the way you go about resolving that: You just get them to find out whether or not their track is occluded, whether or not they have got dub-ins or whether or not they have got some pictures that they can scan some regret and blame on, and you just run them in this life until you do get some pictures. And then you run those pictures, and those pictures will eventually resolve right on down to the service facsimile. They are carrying it even as little tabs in their memory. So that is quite remarkable as phenomena.

Now, life continuum has this setup: An overt act creates a sympathetic state toward the dynamic toward which the overt act has been done. You get that law? To find sympathy for any dynamic, a person must have committed an overt act against it. Simple. He must have committed an overt act against it. So I don’t care how much your preclear loves cats and is very fond of cats and takes very good care of cats and feels very violent about people who hurt cats, that preclear has done something bad to a cat and then regretted it. And so you have a lock, maybe, on a service facsimile. If this preclear is super sympathetic toward God or some part of the church, he has conceived an overt act before that.

So you can do a diagnosis this way: You can ask the preclear along all the dynamics where he feels sympathy. What part of the world does he feel sympathy toward? As soon as you find out where he feels sympathy, you can start tracking back that line to find the overt act. He says, “Oh, I just love kittens; I’m just very, very fond of kittens. Kittens are just wonderful, and I take care of kittens.”

“Well, do you remember ever defending a cat against a . . . ? What would you defend a cat against?”

“Oh, men! Yeah, they hate cats; they do terrible things to cats. You know, I belonged to a society once” — yakety-yakety-yak.

“Let’s go back and find the time you killed a cat.”

“Oh, no! I didn’t kill any cats!”

You don’t have to be subtle about it. “Let’s get the time you knocked off this cat. Now, how would you go about knocking off a cat?”

“Oh,” the person would say, “well, wah-nah-nah-nah-nah.”

“Well, what’s the most objectionable way of knocking off a cat you can think of?”

“Well, to stamp on it.”

“Well, okay. Let’s go through the dramatization of stamping on a cat.”

“Oh, no!”

You get protest right away. But you get it. That is it. Now, that is the beginning of your sympathy line and that is your diagnosis line if you can’t get into the case any other way.

But that is a sloppy way of getting into the case, because a person never got a service facsimile by killing a cat. It is magnitude. Here the auditor is dealing in buckets of blood and agonies of suffering and emotional travails beyond anything he has ever kicked into before.

What happened to the preclear himself is really not of much moment. What we have been doing is unburdening cases. What the preclear did to somebody else, he will carry with him to his grave unless you catch up with him and keep him from going into the grave with it.

There is the anatomy of it. Now let's get the resolution of the case. The resolution of it is quite simple. There is an emotional curve on it and the emotional curve will start, probably, with anger and will drop right on down to dread, sorrow, apathy, practically death. You can start running an emotional curve on anything and you will wind up back in the service facsimile, by the way, sooner or later. Anger to apathy, anger to apathy, anger to apathy, and they will start handing you incidents.

Another way that you can go about it is simply get, as I said before, a computation on the thing and make the person go through the actions.

Evidently it is not anywhere near as serviceable to make the person sit there and try to run the facsimile in his mind. The truth of the matter is, he hasn't got enough "stick-to-ivity" and there is too much horror in the incident. And you have got to make him get up and go through it with all muscles on the fire. Sometimes you can coax them by letting them do it for a moment or two in their minds and then let them sit up and do it for a moment or two, but you eventually have to get them out there on their feet doing it.

Immediately people are going to say this is psychodrama. Well, the only thing, really, about psychodrama that I know is the fact that it is psycho. It hasn't got anything to do with this. If psychodrama ever worked, I can guarantee you that it failed several times for every time that it worked, because it would restimulate, every now and then, one of these service facsimiles into a higher state of restimulation than formerly, because the person would hang up in a new stop on it. He will change location in it, and any change of location is a down-curve. You don't change, really, into the higher curves; you change into the lower curves.

Now, the individual's muscles are telling him continually not to do this thing. A person won't do this thing. And yet, in the service facsimile, he just goes right on through and does it. Therefore, you will get in the typical service facsimile a person's fight to stop himself all the way through. So you have got effort and counter-effort mixed up in the incident to an extent where you come to a point where he will stop time. And there are generally ten, fifteen, twenty, thirty time stops in the average single incident of a service facsimile. There are a lot of them.

The way you resolve those time stops is very simple. You just get him to go through that action again and again and again, and try to stop time at these moments. The effort will wear out. Now the effort will wear out and the person will find himself a little more advanced. And you as the auditor can watch him advance, because at the moment he relaxes after he has gone through the action, he will go back to the point he is stopped, in pantomime.

If he is busy running over somebody with a horse or something of the sort and he will gallop on through, and you watch his eyes, he will still be looking ahead at the person he is going to run over, and the second he relaxes, his vision will go back to this point of the person he is going to run over. You know darn well that this guy has stopped time well before he ran over this guy.

You will eventually get him to a point where he will start to hang his head perhaps a little on one side; he is just abreast of the guy. And eventually you get him to a point where he is just going down scale in regret after the act and so forth, and his body will start to slump. You can read these signs off of your preclear. In other words; you can tell where he is hanging up.

Now, you have got to knock out these time stops anyplace you can find them on the sequence. And you have got to go through the sequence until the time stops are knocked out. You will find that emotion is buried in the effort,

that the effort is usually violent. Swinging an ax, by the way, is a very rough way to get a service facsimile, because there is so much effort in it. Slitting a person's throat quietly and gently doesn't make much of a service facsimile because there is no real effort in it. Somewhere along the line the basic service facsimile is going to have big effort in it; strength, power and force will have been used. It will be a crash and there will be a lot of time stops in it, and those time stops are made possible because of the efforts.

What you do, then, is have the individual perform this incident over and over and over, and once in a while you let him run an emotional curve.

If you get a person with low reality, his emotion will come off very late. But you want to remember this: that these time stops are also emotional stops. He is not stopping his emotion; you are just having a tough time working out all the effort involved. The emotion is hung up there. But it is hung up there for keeps during all one's lifetime, and all one's lifetimes. There is where emotion is hung. Later on when he emotes, he just emotes on part of this service-facsimile curve. You don't have to do much unburdening.

The way you tell whether or not you have really got a service facsimile, or even a late lock on it, is whether or not present-life incidents start to fly out of it. If you work it for a little while and the person tells you "Oh yes, well, you know, my uncle Benny used to wear a derby," and "This reminds me of the time when I was eating bean soup," you have got a service facsimile. But if no incidents are flying out of it you are working a blind alley, because all the pattern of a lifetime is in this service facsimile; everything is in it that is aberrative, bad and disgraceful. It is all there. The whole pattern is in the one incident. And you will find out that a person's present life will resolve on it. But if you start working the effort of a service facsimile and you find there are no later incidents appearing out of it at all — the person isn't computing later from this early effort — you haven't got the service facsimile. You are in a blind alley someplace, so you better figure out something on it.

Now, the speed with which you work the case depends exclusively upon your ability to guess right. If you guess wrong, it will take you twenty-five hours to work one out. If you guess right, it will maybe take you two and a half hours to work one out. And that is the best time.

"How do you tell when it's resolved? When the emotion is all discharged?"

Oh, sure. Emotion is gone and the effort is gone and the person is really flying high. You will find out, however, that a service facsimile will recharge if there is violent action in it, so that you have to work it a second time. You will find out that some grief will leak into it, and there will be some other things in it. So, it is not an easy thing to work out, but it is just awfully rote and awfully routine, and all you are looking for is the stops. You are looking

for the stops, because those stops are stopped times and those are the holders. That is the basic holder. The regret is the basic grouper.

Any time after a person has gotten a service facsimile that somebody drops his tone, he has gotten a key-in — another little, minor key-in. Sudden tone drops — they keep keying the service facsimile, keying it and keying it and keying it. It depends upon how many times it has been keyed, how hard it is to unburden or how hard it is to locate. But your job is just persistence.

Now, every one of these has in common these things: start of motion, effort to stop motion, effort to stop motion, effort to keep motion going, effort to stop motion, effort to stop motion, effort to stop motion, with the motion going right on; the motion continues. The person is powerless to stop it, and it is this very powerlessness to halt the implement or instrument which

is the discouraging thing to him, because he is losing in terms of the material universe. He is unable to stop what he has started, so therefore he obviously doesn't have command of himself. This in itself gives him indecision.

The next thing there is in it is an emotional shut-off: "I will pretend like I don't feel anything about it. I will pretend it's a block of wood." There is an emotional shut-off on it. These are postulates.

There is an effort to be flippant or an effort to do something else beyond what the individual does — some kind of an effort.

And then there is invariably an effort to invalidate it in this fashion: "I am not here. I don't believe it. I will not look."

You will find out, when you have got the thing well knocked down the line, that when you really start to spill the tears on the person is when you get the recognition that they have started the action and they are not, thereafter, able to help the target — their effort to help the target and their feeling of helplessness that they didn't. It is the effort to help which is aberrative when it is balked. The effort to help, if ever engaged upon, becomes aberrative when balked.

So, what you are particularly keen to get out of this is, at first, invalidation of it, so on, until you get this incident up with clear reality and all the stops out of it. Then you want to find out all the efforts to help, and then afterwards you want to find all the blames. And you will spill tears out of this stuff; it is just grim.

You look at somebody who is very, very plump — very, very fat. They look like a baby. You have seen some of these people that are just almost dead ringers for some little baby in a crib. That is infanticide — they have invariably murdered a baby under horrible circumstances (not just AAs; that is nothing); they have probably taken the baby out and smashed its head in and stamped on its back and broken its spine and then all of a sudden realized that — this is the kind of a service facsimile.

Now, the funny part of it is that a person cannot help, really, but go into his service facsimile, in most cases. You can take some fellow who says "Oh, you couldn't turn on any somatics in me": you distract his attention just a little bit in present time and he is liable to slide. That is why a person sometimes has the feeling that he must be very fixed with his attention in present time. He is trying to avoid this darn service facsimile, because he was trying to avoid it then — duplicate action.

Modifications of structure and so on take place quite rapidly because you knock this out; it is part of the blueprint and the person will go back to what he should be.

All right. As I say, the speed of knocking this thing out is determined by the auditor's ability to get down to the basic one and ride it through and get all the stops out of it. Now, that's the big stuff.

A service facsimile has to be worked just like you would work the toughest engram you ever ran into, with Effort, Emotion and Thought Processing. The trick is diagnosis. The incident has to do with a maybe. But the preclear will resolve it all for you; you don't have to furnish him very much. They will resolve it all, always under protest. But it takes good, solid, persistent auditing, persistent dramatization of it. And I have discovered that you have got to have him going through the motions with his own body, otherwise you don't get reduction the way you should.

Then, to run a service facsimile requires everything an auditor has got in the way of Effort Processing, emotional curves, emotion and postulates. You have got to know this, and you must know this phenomenon: that the somatics he is wearing and the somatics he is getting are somebody else's, not his, and he is wearing them out of guilt.

This looks like a transfer of somatics; it evidently isn't. What it really is, is the person dubs in old facsimiles to match up these things. It isn't a "swingeroo."

It will look funny to you; it will look like the life of the expiring person or the personality of the expiring person has suddenly gone in to the individual. This is a little bit esoteric, because if you want to trace back any of these somatics that the guy has got turned on; you can find their original source.

But here is something very strange: The second you pick one of them up, he will dub in another one to match it. And this is the old phenomenon of you had gotten a person well of one symptom, he always got another one. If you knock out the overt act, this is not going to happen. He doesn't do this double-barrel business. You knock out the overt act, you have really gotten it out.

Now, an auditor should audit after he has had his service facsimile out — he should audit these things afterwards — because it is quite strong meat.

So, we are back on this basis: It isn't what the preclear had done to him, it is what he did. And that will apply to every kind of processing on the line; it is what he did to others or the environment that is aberrative. Only there, where he himself, on his self-determinism, has chosen to elect himself as guilty, will he keep on punishing himself with those somatics. He will hold them and you won't be able to get rid of them.

So, unfortunately, every preclear who is in Dianetics has been unburdened — unburdened, not with the basic out. But the funny part of it was that you could unburden a person till he got up above counter-effort — the counter-effort band — so he wasn't getting counter-effort, so he was speeded up enough so that he started to look good, his life started to look good to him. But if you bring a preclear out of a session without a marked facial change, on the service facsimile — without a very marked change in the person — you haven't got all the facsimile. That is the way you test it.

All the chronic somatics he has been packing are in that facsimile.

An example of this is a girl, a polio case, with a bad leg. The question immediately posed: "How would you go about knocking somebody's leg off, or doing something to somebody's leg?"

"I'd run over it with a car."

"Let's go back to a time you drove a car over it." The case resolved. She didn't in this life; that was very puzzling to her. She knew nothing about past lives or any other kind of processing. She just processed like a dream.

Another case: baby, quarrel, fight between husband and wife. The preclear was the wife. The baby toddles into the room; the husband is very, very angry, picks up the baby, strangles it and throws it on the floor. The mother immediately surges up and strangles the husband — repeat action. She got rid of that action that she observed, fast. But it still didn't change the fact the baby was dead.

What was the blame on it? She didn't warn the baby back; she didn't tell the baby to get back; she had forgotten all about the baby. She should have prevented the baby from coming into the room. What somatics has she been wearing ever since? For maybe twenty lives she has been wearing the same somatics: broken neck, slight obesity, a little bit buggy-eyed (baby's eyes popping out) and a strange limpness and a semi-paralysis on one side — the side the baby landed on when thrown down. She got the baby's somatics.

You get your overt act. It can take many forms and patterns, but your preclear will tell you all about them.

As I say, a service facsimile should be worked, evidently, in at least two sessions. It should be gotten up till you have fairly well got it in sight and so on, and then you work it later on and it will bleed out with the remainder of regret.

But you also should get an enormous quantity of grief and explosion on a service facsimile, because it is too much. If you are hitting the service facsimile itself, a person cannot really restrain it — only by being stopped in the facsimile itself. And a service facsimile could be said to be as tough as there was physical effort involved in its establishment.

That is what we should know about it at this time.