

Special points of interest:

* ... This game of "Blemish" is the source of a large percentage of petty dissension in everyday life; it is played from the depressive Child position "I am no good", which is protectively transformed into the Parental position "They are no good." The player's transactional problem is, then, to prove the latter thesis. Hence "Blemish" players do not feel comfortable with a new person until they have found his blemish. In it's hardest form it may become a totalitarian political game played by "authoritarian" personalities ...

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The Name of a Game is the Gimmick of the Game

Franklin H. Ernst Jr., MD. describes that the name of a game is the gimmick of the game. The gimmick of a game people play is always AT LEAST two-edged. For example:

NIGYSDB - Now I Got You, You SDB.

"Now I've got you, what's to do with you."

"Now I've got you, right where you want me."

WAHM - Why's This Always Happening To Me.

"Why's this always happening to me, hope it doesn't show I'm bothered."

"Why's this always happening, I get had."

IOTHY - I'm Only Trying To Help You (Taking the other person to task)

"I'm only trying to help you, I never said it would do YOU any good."

"I'm only trying to help you, you ungrateful wimp."

"I'm only trying to help you, it's for your own good."

YAGOLITOME

Here is an example of the game of YAGOLITOME -You Gotta Let Me by FH Ernst Jr., MD.

Brant C. today as seen again chattering on and on, all the time watching me. I did as before, kept on verbally

LHIT - Look How Hard I'm Trying

"Look how hard I'm trying, even if nothing got done, happened."

"Look how hard I'm trying, I deserve your praise."

AIA - Ain't It Awful

"Ain't it awful how crummy you (life) treat me."

"Ain't it awful how bad I do."

DMSD - Do Me Something

"Do me something, you didn't do me nothing yet."

"Do me something, I can't do nothing for myself."

"Do me something, I deserve it."

"Do me something, prove you like me, love me, respect me."

Also heard from players of this game "They aren't doing anything for me; they haven't done anything for me."

responding to him.

Stimulus #1. He opened with a standard style greeting of spotting me some distance away, eyeing me and hurrying up to see me, jerky gaited, walking up to me, turning back and

SWYMD - See What You Made Me Do

"See what you made me do, it's because of you, your fault."

"See what you made me do, get (myself) hurt, mess up (myself)."

"See what you made me do, mess you up, hurt you, get you in trouble."

"See what you made me do, be a winner."

IWFY - If It Weren't For You

"If it weren't for you, nothing would have happened."

"If it weren't for you, something (else) would've happened."

"If it weren't for you, I'd something."

"If it weren't for you, I'd be a loser."

COOL IT - Cool It

"Cool it man, (boy, girl, peasant, suction head), cool down about what you're all heated up about, what I got you all heated up about."

"Cool it man, what I heated up in you."

"Cool it man and if you do you're a pansy." "Cool it man, if you can."

"Cool it man, and if you do we won't have anything going."

forth fluttering around "Ahm,

uhm!" (his way of saying "It's good to see YOU!")

Response #1. I gave him a named greeting, "Good to see you. Brant how are you?" (Inquiry)



In "Who's Listening," Chapter VIII Dr. Ernst writes about manipulating listeners. He begins by saying:

Semantics' is concerned with the manipulation of the listener by the talking person. Analysis of transactions and games in business or group, as well as observation in teaching and social settings reveals that the listening person is just as often manipulating the talker. In the chapter on treatment techniques some procedures are described which increase the choices a person has at his disposal, whether he is the listener or the talker.

This chapter describes and defines some of the game moves and rackets encountered in group settings. These are referred to as maneuvers in the text because they are more regularly used as the ANGLE maneuver or the CON maneuver in the games studies. Some of these moves, however, are seen functioning as the HOOK of a game (Move 1) or as the GIMMICK (Move 4) or as a racket-style PAYOFF.

TALKER MANEUVERS INTENDED TO ANGLE (INFLUENCE) THE LISTENER

I. DELAYING OF DISMISSAL - The DDD Moves: Starving for crediting, expecting to be discounted.

A. "I know, I know!" (what I'm talking about, what you're getting at), said rapidly, within one second, fending off an interruption, an expected accusation of ineptness, and/or to shut off the other person's vocal demonstration.

B. "You know" (enunciated "Ya know"): with any frequency of use, this high-speed phrase means, "You know, don't you, that I know

Stimulus #2. His second move in the game was about his thinking about me, ie in past I was good for some coffee powder or cigarettes.

"Doctor, do you have any coffee?"

Response #2. I responded, a few words about not carrying any at this time (which was apparent to him, anyhow). (Correcting his idea I might be carrying some).

Stimulus #3. He came back about he hasn't had any coffee for a long time (Nobody cares about him, nobody pays attention to him, what he wants).

Response #3. I reassured him mildly about "Nobody?" by appearing to change the subject, asking him how his father (who visits almost every week) is.

Stimulus #4. He responded his father not able to come this week, next visit being postponed, father sick. THEN he changed the subject and his tones and body movements onto ...

To a hurried series of words, subject changes, increased rate of pacing in front of me. It was off to the races with a recitation on topics he had already covered with me in the past, topics I was quite familiar with. Most of the time he kept his eyes on me, keeping track of my being moved (or not) by his words. (YAGOLITOME gimmick the first time through.) Some references to his previous obsessions.

Response #5. I gently took him to task via: He looks good now, those things he was talking about were way in the past.

After about three minutes of this he walked off to stand 15 feet away.

GAME: ALL THE WAY OUT to a GNW (stand-off) payoff.

After a few seconds, he returned to reengage talking. This time he was more cogent. He asked for and got a cigarette from me, meanwhile continuing to chatter on, but now apparently more attentive as I kept giving him very short-worded responses.

We ended after four minutes, as my ride came up, with mutual parting words. I GAF him, he GRO me.

GAME this time, **DO ME SOMETHING**, i.e. do him a cigarette.

YAGOLITOME: When one of a pair of parties first goes through the preliminary behavioral steps signifying:

1. "Good to see you,"
2. "I was (just) thinking about you,"
3. "It seems to me, it occurred to me"

THEN

"Gets on their soapbox," "Lectures" the other, delivers "a Sermon," "is Boring" to the other or becomes involved in "seemingly endless talk," without giving evidence of interest in what the other person may have to say in response to one or the other of the subjects brought up by the YAGOLITOMEer. It becomes obvious the intent of the talker is some other than "informing the Listener."

What is a "filibuster?" A filibuster is not a filibuster unless there are some rules in the talking and the filibusterer has a ulterior motive. The gimmick of continuing the talking has less to do with any listening on the part of the attending audience, than it has to do with a (non-explicit, an implicit) concealed motive and the artful stratagem directed at the "listener" involved in the ongoing talking.

The artful stratagem is to prevent the other party from "gaining the floor" and the effect of that on the "morale" of "the listener."

Not infrequently a YAGOLITOME player, especially a biologic parent may interject, "Now you listen to me!", "Now listen!", "You hear me?" (demanding) as the impatient, bored other party looks off to other activities in the vicinity.

"LISTENER" to YAGOLITOME

The "Listener" to YAGOLITOME may try hard to prove he is, has been listening to Ya Ga Lit To Me. But the "harder" he tries to prove he's been listening, the more "worked up" he himself the listener will become.

You ever try proving to your mother you are listening to her "endless" words, only to end up angrily berating her or storming off only to later feel horribly guilty and go back later to apologize to her "I didn't mean it."

IT JUST MAY BE YOU WERE PLAYING A COMPLEMENTARY GAME of "Look-How-Hard-I'm-Trying" to be polite, respectful etc and "there are times you can be almost impossible" before you then storm away from her (a GET-AWAY-FROM payoff for you that time in your "Trying Hard" game. In her game she played through to a GET-RID-OF payoff, albeit she ends up alone and "suffering" in her aloneness.

In the game recounted above with Brant - author played through a mild IDIOTY game with him. That is, author stroked him back, gave him recognition and also verified to Brant his existence.

Blemish - The Game

Eric Berne, MD described the Game of "BLEMISH" in *Games People Play*.

"THESIS [of Blemish]. This game is the source of a large percentage of petty dissension in everyday life; it is played from the depressive Child position "I am no good", which is protectively transformed into the Parental position "They are no good." The player's transactional problem is, then, to prove the latter thesis. Hence "Blemish" players do not feel comfortable with a new person until they have found his blemish. In it's hardest form it may become a totalitarian political game played by "authoritarian" personalities *, and then it may have serious historical repercussions. Here its close relationship with "Nowadays" is evident. In suburban society positive reassurance is obtained from playing "How'm I Doing?" while "Blemish" provides negative reassurance. A partial analysis will make some of the elements of this game clearer."

FHE Jr, MD describes in his notes: *here the "blemish" is the item by which the "authority" can control his subordinate, the blackmailable event in subornate's background. The "Invisible Bureaucracy" has made systematic use of this as a procedure, involving its members in anti-social or scandalous events, one by one; events by which members can, at any later time, each be reached, controlled--effecting the non-contested directing of their activities, ie absolute unquestioning obedience to orders. "Blemish" players have "all the dirt" on friends.*

"Blemish" contains the "litmus test" procedure; so much touted in

the SCRCC by JDeR & WE as a basis for defining "sides" for later "Let's You And Him Fight." In the TLHS reunion gatherings, one can sense the continuing looking for the "Blemish", the "hidden motive", "the real reason" for a person's activity and energy in promoting the reunion. This spread of this game in the T basin must be the major contributor to the "burnout" expressed by Sherm Waldrip to me on my second call to him.

Dealing with the Game of Blemish at work. Harry reported the game of BLEMISH played by a contractor this AM.

The Contractor came storming into architect's office raising sand about how "This cost me \$15,000 and it shows one foot less than there is (to remodel a building)", etc about how awfully messed up the Architect's drawings were.

Instead of counter-berating the customer (Contractor), the Architectural firm sent its representative right out with the Contractor to the site, found the missing one foot of linear space and rectified the "error" on the spot.

That does not mean the berating was any easier to have been on the receiving end of. This is to identify that knowing the job was to get the remodeling done, the first behavioral alternative of this Architect was to do what it took to get the Contractor restarted on doing the physical remodeling.

Here, in recognizing that the Contractor wanted to play a game, perhaps to reduce his bill for the

drawings, this Architect pigeon-holed, compartmentalized his own emotional response ("I told myself this was a game") in order to not get side tracked into arguing with the Contractor.

BLEMISH Pastime, Game:

Players: Fault finders, "Cut the other guy down to size."

Taxi driver this afternoon: Any comment to him with information related to his work interpreted as a Blemish, to be defended against. "He does too know what he's talking about, absolutely!" The worst insult in the world would be to be told "You don't know what you're talking about"; the second worst "You don't know what you're doing", which would equal for his Child not being worth talking to, stroking.

The "Blemish" pastime is similar the AIA (Ain't It Awful) pastime, resembles "gossiping." The players systematically review those illustrious individuals known among each other, emphasizing the varieties of defects and scandals in the lives of each. The numbers and sales of tabloid newspapers attest to the appeal to this pastime within the population. "George Washington wore false teeth." "First in the eyes of his countrymen, second in Martha."....

U S schools are now built around the defective, the lowest common denominator. Anyone who stands out and above the rest is in trouble, has a problem. The one with a learning "blemish" is the one around whom the curriculum is built.

what I'M talking about, DON'T I?" and conveys the paradox of a desperate player seeking nurturing Parental recognition while fending off any verbal inter-ruption. Intended to secure an affirmative head--nodding, at the same time it is intended to keep the affirmative nodder from adding any responsive comments or otherwise interrupting the talker: "I have a point I have to get across (to the nodder) and I haven't finished getting it across yet, you know?..." If the "Ya know" player is interrupted, he may get confused, lose track of what he is saying, not be able to understand what the interrupter is talking about. The amount of desper--ateness for crediting is proportional to the frequency of its use.

To be continued

One of the principal negite systems of control of its "IBM" (International Blemish Machine) members is through their individual blemishes, i.e. their blackmailable past events. [the skeletons in the closet]

A Teacher promotes the game of Blemish to her students. "A Hero Is Nothing But A Sandwich," a paperback book title carried by Lydia's youngest daughter 20 years ago, recommended to her by a school teacher or classmate.

Blemish

Any standout is fair game for the "Blemish" player; "I knew him when", "He shits just like anybody else", "licking the back of an English stamp with Queen Elizabeth's picture is..." , etc.

The "put down" artist is often a hard "Blemish" player.



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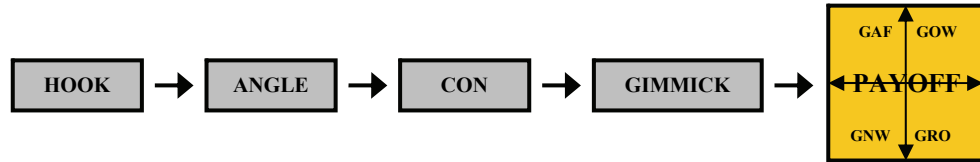
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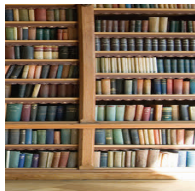
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A game is defined as a recurring set of transactions with ulterior transactions, concealed motivation, a gimmick, and a payoff. Eric Berne, M.D. used a particular variation of the duplex transactional diagram to represent the ulterior aspects of a game. Berne added the concept of switch in 1966 and introduced "The Game Formula." Con + Gimmick = Response > Switch > Payoff. The "Ernst Game Diagram" as described by Franklin H. Ernst Jr., M.D. in his paper "The Game Diagram" shows the phenomena of the variableness of a game and number of variations without contradicting "Berne's Game Formula." The Game Diagram" has five moves: Move #1-Hook, Move #2-Angle, Move #3-Con, Move #4-Gimmick, Move #5-Payoff. Diagrammatically it looks like this:



"Mastery of the universe is proportional to the symbols man has by which to represent his universe."



"Games People Play Revisited"

The following is by FH Ernst Jr., MD.

There is so very little to change in what Eric Berne wrote. With the passage of time, some new findings have come to light, built on the foundations he so carefully laid down in his monumental contributions to the understanding of the behaviors of people in every day language.

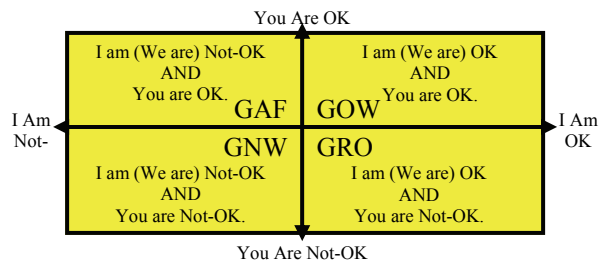
One new element identified is the payoff of any game has the option of four different classes of outcome. An individual player may become fixated on a single style of payoff to one of his games. However, each GAME studied to date has lent itself

as an observed social phenomena, when being played out by different players. Payoffs are readily classifiable into "one of the four corners of the OK Corral."

"Gimmick" playing can become intoxicating. Certain internal social

gain come from the effect that another person can have on the individual in bringing about the change from one active "social" ego state to another via these game transactions going through TO PAYOFF. The advantage is INTERNAL and is brought about through the SOCIAL activity of the game event itself.

OK Corral: Grid for What's Happening



The Game of "Ain't It Awful"

FHE Jr, MD

GAME AIA: "Ain't It Awful" is technically a pastime. Here the subject matter is external to the discussing parties.

"Ain't It Awful" as the game goes through its own series of four classes of game moves:

1. It's not serious.
2. This is serious.
3. Overwhelmed(?) person (the con).
4. "You're Awful" (projective type), or "I am, (We, You are) Awful."

Synonyms for the spoken "You're awful" gimmick line include: "You dumb sh_!", "You a_h_!",

"(You're) Stupid!" and other (obscene, profane) epithets.

Synonyms for the spoken, introjective "I'm Awful" gimmick line include the self-cursing "Shit!", "Damn (me)!" linked to the accompanying payoff.

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