

## Special points of interest:

- \* ... elaborating on the game of "FOOGY" may get you in trouble with the established behind the scenes political central planners.
- \* Game Moves of:  
"You-Got-To-Listen-To-Me"  
"Why-Don't-You"  
"Yes, But"  
"All the Way Out"

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## The Game of "Big Store"

Continuing from the previous newsletters, Franklin H. Ernst Jr., MD. describes another example of the game of "Let's Pull a Fast One On Joey." ("FOOJY").

### FOOJY - BIG STORE after Sherman Adams and His Vicuna Coat (Eisenhower)

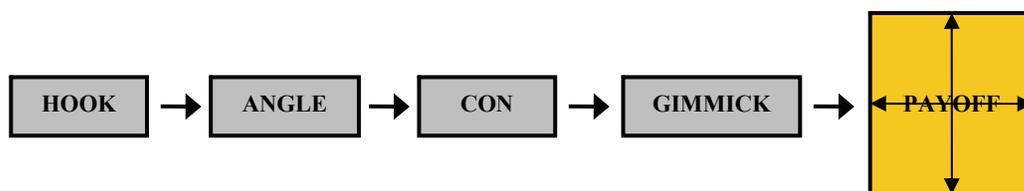
Then there was the high-up official in the early Reagan administration who, for some "plausible" investigative reason, found himself victimized by earlier staff infections and his files incriminatingly "salted" with materials he knew nothing about, BUT which

served to cause him to be aborted from his position as a trusted and loyal-to-freedom representative on that staff. By this "inside job, outside job" set of maneuvers which must have taken years to set up, the "insiders" had carefully seeded his files with "incriminating" documents, then feeding that exact information to "outsiders." The latter then had to wait until a plausible design had been set up for "investigating" his files.

Here the "policeman-reporter" hand of the game was tipped off by one in the "outsider" party, the "fix" was in. He was tipped off at least to

the extent of knowing fairly well what to look for AND where to look, thus able to get his payoff, a "scoop."

In this form of "Big Store" you might want to call it a five handed game, i.e. 1) Insider, 2) Outsider, 3) "Joey," 4) "Policeman," and 5) the initiator (reporter). Writer sees it, however, as a four-handed game because both the "Insider" and the "Outsider" are parts of the same hand, the same party, i.e. the instigator party. This would be just as it was in "The Sting." Here the time interval being considerably extended (years).



## Scenarios and Games

Games played out over these extended time intervals will on occasion be referred to as "scenarios." The extended interval is required in order to place an "insider" - (infiltrator) next to "Joey," then for this insider to con, seduce Joey into confiding in him and/or placing blind faith in him, gain "Joey's" unquestioning trust.

AND where the goal is to totally destroy the credibility of a "Joey," time is needed in order for the insider(s) to see and report to their "study group" controllers exactly how "Joey" reacts under the widest range of circumstances. This is due to the fact that "certain freedom fighting Joeys" are remarkably resilient. To ruin some of them, it [freedom

wreckers] may require pulling several "Fast ones" on them before they [Joeys] feel burned out, become personally convinced that they have an intrinsically flawed approach to life, shouldn't ever trust anyone else again, or come to some other sign-off conclusion about their own living and what it stands for.



The Game of "BLEMISH"  
Games People Play  
by Eric Berne MD

**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 (\* #1), 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.

\* #1: [by FHE Jr, MD] 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.

## "Big Store" in a Local County Political Central Committee (1990)

**Source:** Tentative Minutes prepared by the Secretary FHE Jr. and presented at the Executive Committee of the SCRCC 08/02/90 (and expanded).

A game is not a psychiatric idea. The GAMES PEOPLE PLAY are what anyone can and do see day after day.

### GAME DEFINED:

A Game is a repetitive series of plausible transactions (verbal exchanges) with concealed motivation, ulterior transactions, a gimmick and a well defined outcome called a "payoff." A Game is distinguishable from other time structuring activities by the dramatics involved. Humans are the only sentient beings that play games.

There are other one-sided dramatic human activities, activities by one party only. These are the "emotional blackmail" or "behavioral rackets." They involve a specialized show of unpleasant coercive feeling from the "blackmailer" coming out of the lower 1/2 of The OK Corral, placing a burden on the victim, aimed at enforcing some, usually unspoken, demand on the victim. Again games and rackets are observable human activities.

Going back to the "minutes" in question, Secretary recounted that several events within The Committee meeting looked like a game, the apparent "Give it a try.." efforts, the contention promoting maneuvers he was able to identify. The games included "Try-And-Get-Away-With-It" (TAGAWI), "Let's-Pull-A-Fast-One-On-Joey" (FOOJY) and especially it's multi-peopled, multi-casted variant, the "Big Store." The "Big Store" is

best remembered by those who have seen "The Sting" movie and episodes of "The Rockford Files" where "A game was run" on a "bad guy."

The elected secretary of that County Republican Committee elaborated that FOOBY is often started by the initiating "suggester" to the "follower" and results in "burning" the follower in his thwarted attempt to get "Joey." The follower then becomes embittered toward "Joey." "Joey" may also have unresolved feelings of antagonism toward the "follower." By setting up emotions in this manner, the stage can be set for playing through the latter stages of the design, ie a major dramatic version of the game "Let's-You-And-Him-Fight" each side with a crusading mission, while the 3rd party (again a multi-person group) promotes the contestants onto each other ("Here let me hold your coat," "You should stand up for yourself," "You're not going to take that are you.") Another facet of promoting is to keep up comments about the division, sermonize and lament the conflict, do what it takes to keep the focus of attention directed at the on-going differences between the two sets of warriors (vs externalizing the warriors and audience focus of central attention). If the individual warriors begin to get control of their personal behavior, the promoter can do what it takes to reignite the adrenalin flowing between the contenders.

The key is the 4th party who stays in the background, assigning, supervising and/or rehearsing the promoter party actions. Here the goal of the director and actions of the promoter parties are to get the warring parties so embittered at

each other they refuse to ever work together again even though they may well share the same personal values and ethics plus having common activity goals.

To the Committee motion that Chairman and Secretary "jointly" rewrite the "minutes of 6/20/90," Secretary pointed out that the By-Laws do not provide for either a co-secretary, nor a co-chairman, that he was fairly confident the chairman would not want a co-chairman. That on the other hand this design appeared to be a ready-made design, again for the game "Let's-Secretary-And-Chairman-Fight" to which Secretary was opposed.

Further, that if The COMMITTEE directed that a version of the 6/20/90 minutes prepared by the Chairman be accepted by The COMMITTEE, Secretary would make sure members received them. But Secretary would not co-sign such a set. In addition to By-laws excluding this, his personal ethics and personal values would not allow it. A fourth alternative to the "problem" of the 6/20/90 minutes would be for The COMMITTEE to exercise its own responsibility and correct them line by line, item by item as they determined items to be inaccurate or "Editorializing."

Secretary recognized there may well be those who would like to see references to the game "Let's-You-And-Him-Fight" totally deleted. This was, however, Secretary's own best way of defining the actions AND behaviors of the participants. Secretary again emphasized that this had nothing to do with psychiatry. It had to do with generally available information AND individually observ-

able behavior events plus the use of that data to portray the events and actions of The COMMITTEE on 6/20/90.

To a question Secretary stated there are differing "styles" of writing minutes, all valid. Secretary's own goal has been to write the minutes in

such a way that readers would be able "to SEE and FEEL" what happened at meetings. In fact one member who had not been present at 6/20/90 was fully ready to respond with considerable personal investment of emotion and animation at the next meeting after reading the minutes in

question, ie writer had achieved his purpose.

At the conclusion of this discussion those officers present all agreed that it was best that The COMMITTEE take its own responsibility in accepting and/or modifying those minutes, as is the practice in the community.

"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.

## Some Game Codes

### "YOU-GOT-TO-LISTEN-TO-ME" (YAGOLITOME)

1. A bright hello, so good to see you.
2. I was thinking ... about you ...
3. It occurred to me that ...
4. YAGOLITOME.

Game Move	Game of "You-Got-To-Listen-To-Me" (YAGOLITOME)
Hook	A bright hello, "So good to see you."
Angle	I was thinking ... about you ...
Con	It occurred to me that ...
Gimmick	"YAGOLITOME"
Payoff	Get-Rid-Of, Get-Away-From, Get-nowhere-with, Get-On With

### "WHY-DON'T-YOU"

1. Inquire, as if person needs "help."
2. "I'm sorry you're not doing well."
3. "Tell me your problem."
4. Why-don't-you (take to task) ...
5. Payoff: mostly GAF, GRD

Game Move	Game of "Why-Don't-You"
Hook	Inquire
Angle	"Console" (?)
Con	"Tell me your problem."
Gimmick	"Why Don't You (take to task) ..."
Payoff	Get-Rid-Of, Get-Away-From, Get-nowhere-with, Get-On With

### "YES, BUT"

1. It's good to see you, you're just the one I wanted to see.
2. I have a problem.
3. I already tried ...
4. Yes, but ...
5. Usually a GNW Payoff

Game Move	Game of "Yes But"
Hook	It's good to see you, you're just the one I wanted to see.
Angle	I have a problem.
Con	I already tried ...
Gimmick	"Yes, But ..."
Payoff	Get-Rid-Of, Get-Away-From, *Get-nowhere-with, Get-On With

### ALL THE WAY OUT (CRAZY, SCHIZOPHRENIA)

1. Right on.
2. Half way out.
3. Far out.
4. All the way out.

Game Move	Game of "All the Way Out (Crazy, Schizophrenia)
Hook	Right on.
Angle	Half way out.
Con	Far out.
Gimmick	All the way out.
Payoff	Get-Rid-Of, Get-Away-From, Get-nowhere-with, Get-On With



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Franklin "Harry" Ernst III, Editor

P.O. Box 3009

Vallejo, California 94590

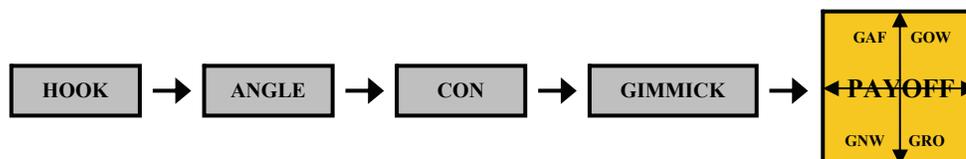
Phone: 707/643-5100

Fax: 707/644-6358

E-mail: [harryernst@a03news.cnc.net](mailto:harryernst@a03news.cnc.net)

We're on the Web.  
[www.ListeningActivity.com](http://www.ListeningActivity.com)  
[www.ErnstOKCorral.com](http://www.ErnstOKCorral.com)

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."*



Game Codes -  
 Newsletter of Games People Play

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## Game Hands

### Four handed games:

**ALCOHOLIC** - Players in the game:

1. It. The alcoholic.
2. Persecutor.
3. Rescuer.
4. Patsy, the one with a spare sandwich, a one night lodging, an occasional small bail bond "loan."

**Note:** The store clerk selling the alcohol is not a game player. He has no ulterior motive. His, is the job of carrying out a procedure, fulfilling his portion of a contractual arrangement, i.e. collecting money for value received by purchaser.

**ADDICT** - Players in the game:

1. It. The addict.
2. The friend. Two varieties:
  - a) Someone being initiated into the wonders of addiction who could later be counted on to buy from the "It."
  - b) Someone already into the use and with whom to "get high," potentially to exploit and/or be exploited by.
3. The connection, supplier.
4. The "fuzz." Narcotic policeman.

The "names" of the players in the "Addict" game are listed as quoted from an addict when asked in 1961. He was then serving time in a penal institution. There was no hesitation on his part as he rattled off the names of the players in this game.

**GAMBLER** - (Player) vs professional gambler who knows when to hold and when to fold. For the gambler-player this is a four-handed game.

1. It, the gambler.
2. Banker, mother.
3. Enforcer, collector.
4. The "professional" gambler

### Two handed games:

Pairs of two handed games are often found playing with each other.

1. NIGYSOB - WAHM
2. WDY - YB
3. AIA - IOTHY
4. DMSO - IOTHY
5. STUPID - IOTHY
6. LHIT - MAKE ME
7. COOL IT - LHIT, IOTHY

8. SWYMD - WFY
9. COOL IT - AIA
9. YAGOLITOME - LHIT
10. BLEMISH - WAHM
11. SWEETHEART - WAHM
12. ALL THE WAY OUT (Crazy) - IOTHY

### Key to abbreviations:

**AIA** = Ain't-it-awful  
**COOL IT**, man (boy, girl, peasant, suction head)  
**DMSO** = Do-me-something  
**FAR** = Father (Doctor, Mother, Teacher, Boss)-Is-Always-Right  
**IOTHY** = I'm-only-trying-to-help  
**LHIT** = Look-how-hard-I'm-trying  
**NIGYSOB** = Now-I-got-you-you-SOB  
**SWYMD** = See-what-you-made-me-do  
**WAHM** = Why's-this-always-happening-to-me  
**WDY** = Why-don't-you  
**WFY** = If-it-weren't-for-you  
**YAGOLITOME** = You-Got-To-Listen-To-Me  
**YB** = Yes,-but