

THE SERVICE FACSIMILE PART II

A lecture given on
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The Tone Scale as a Service Facsimile Indicator

I want to call to your attention again, in relation to service facsimiles, what an individual does with motion at various levels of the tone scale. In other words, what causes levels of the tone scale?

The first level is just an adequate handling of motion—utilization and transfer of motion, not being very upset about motion of any kind. Highlevel handling of motion of course is pleasure. Then it deteriorates till you get down to the area we are interested in, because it is the area of the service facsimile: the first antagonism. That, simply, is just receiving efforts and batting them back—entheta efforts, any effort like that.

This is retaliation. One of the best manifestations of this is when an individual somehow or other gets the idea that you are maybe attacking him, that you are motion or something of the sort, and he retaliates. He retaliates without provocation; this is the first symptom on that band. You say, “It’s a nice day,” and he looks at you and says, “Well, you needn’t make cracks about it!” Or he just looks at you rather resentfully for having spoken to him. That is what he is doing with the motion.

Then down to 1.2 he takes in more motion and tries to freeze it. At 1.5 he is taking in motion and not giving it back out again; he is holding it, damping it out right there. That is 1.5. He doesn’t give motion back. He tries to destroy motion. The manifestation is that he becomes angry at motion in his vicinity. He demonstrates anger.

Anger is holding, the holding and damping-out of entered motion, and the motion can have entered rather deeply into the individual. When you are processing people with effort, you will find that when you are processing a 1.5 motion—this doesn’t mean a 1.5 preclear, but simply a 1.5 facsimile area—trying to damp out that motion is very interesting, because it is sort of frozen. You get it out very slowly; it is frozen to some degree. You have to play it from all angles, all vectors, work it and work it and work it. The preclear will continue to be out of valence in the engram. But you work some more motion, get this, get that and so on, and you will find that the way he is handling this is not as a somatic, but that he is handling it all through his body. Let’s say the blow came up from his feet: You will get the effort all through him of holding a motion that came up from his feet, trying to crush it out. It is a very sticky sort of an engram to monkey with.

However, it is not as bad as when you go down to 1.1. Here you have gotten to where he is not just holding the motion but he is trying to adjust to it. He is trying to be the incoming motion. He is trying to vibrate somehow to it or adjust to it in some way. This is propitiation. Covert hostility is there, too, because every once in a while he will find an area where he isn’t succumbing to that motion, and he will try to snipe through it. But he is trying to be the willow tree that is bending in the wind.

This works out in terms of a letter on a desk. You come in on somebody who happens to be in a service facsimile at 1.1 (actually, it isn’t very important where people are on the tone scale now—you can change them so darn fast), you give him a letter and you say, “Now, you answer this. You answer this letter.”

“Letter? Sure.”

You walk out the door, and two days later you ask, “Did you answer the letter?”

“Uh . . . yes.”

“Are you sure you answered the letter?”

“Well, I forgot. But I will answer it.” He is again going along with-your motion.

When we get down lower than that, we find out that he isn't just letting this motion shape him, he is becoming more and more the motion which hit him. You see how that would be as you go down the tone scale? In grief, a person is filled with this motion and evidently has no motion of his own. He is all this motion. You may have noticed that a person in grief is really flabby. If you pick up the hand of a person who is in grief, it just flops.

On a little bit lower level, you touch this person's hand and you don't get any reaction. You can move it here and there and so on and it will stay more or less in its own shape, but you can move it around. You could take this person's hand and put it over in an ashtray, and there would be a lag on taking it out of the ashtray—a very bad lag. In other words, you could do something damaging to this person and he wouldn't jump. You could actually walk in to this person and say “Here's your death warrant; sign on this line. You have to sign it, and then you get executed,” and he would go along with the motion on command. That is the level of hypnosis. When we get down the line a little bit further, it is just more of the flop, until we get to a point where the person is the motion, and that is 0.1; he is the counter-effort. You can put him into the weirdest shapes and he will stay in those shapes.

Now, if you want diagnosis, there it is. What kind of an effort are you looking for? What are you going to do to find the individual's own effort in a service facsimile? Is there any?

In a 1.1 there is a little bit—when no one is looking. So you get a little effort; you can process some effort out of him. But on those lower bands you can't, and that is why you can't treat a psychotic with Effort Processing. You just can't find enough of his own effort in the service facsimile to do much about it until you have actually moved him a bit in the service facsimile.

So what do you do with a high-level case? That is simple. On a highlevel case, you simply knock into it. You say, “What is the effort to do . . .” something or other? and he gives you an effort. Then you say, “What is the effort not to do it?” and he gives you another effort. You go on processing this way, and the next thing you know, you have wound up in a service facsimile and you are processing it out. It may go slowly, because there are also all tone bands in it, usually, so that there are various levels of it that you have to address differently than others. But it is all more or less the same; you are asking for his own effort.

So you can go into it directly as effort right at the beginning, if the person is high enough up the tone scale. And if the person is too low on the tone scale, then you go at it in reverse: You start by asking for the lightest possible computations. The computations you are going after can be so light that you are merely inviting him to recognize that there is such a thing in existence as himself as part of the human race. A-R-C. That is the lightest level you can hit. You can just say, “Well, you do exist.” This is ARC. “You exist because I imitate you and you see that I exist, so therefore you probably exist.” And in this way you get the fellow's reality of his own existence up.

It goes from well up on the tone scale—a point where you just hit effort and knock efforts out and you run into the entheta facsimile—down to the bottom of the tone scale where you are running down through less and less sharp computations. You have to get broader and broader computations until you finally get down to the broadest computation of all, ARC: “You exist.” At that level, “I am not” is the fellow’s computation.

In short, your problem of diagnosis on case entrance is as simple as touching somebody’s hand and seeing what he does with it. It is as simple as that. You can even go to the point of feeling muscular tensions; you know about where they are on the scale. What is the person doing with his muscles? If a muscle is so bad that you can put your finger on it and the dent stays in it and then comes off, he is really in bad shape.

Do that on a fellow up at 1.5—no dice. You can’t make a dent in that fellow’s muscle. It is that rigid. He is holding on to it. What is he doing with the motion?

Of course, the emotion that you will process out of the entheta facsimile, his service facsimile, is its key emotion. As it descends at each point, it is just exactly what the person is doing with motion at that point. That is all there is to it. It is so simple that you are liable to overlook it.

This fellow has an anger reaction; he holds hard to things, and so on. Although he doesn’t ever appear to be angry, you know it the second you trigger emotion on this thing. And you can surprise him on his service facsimile; you say, “What is the effort to turn off anger?” if you are working him on that basis. As he starts to give you that effort, he will start to get mad.

If you find that the individual flinches away from you, you are going to get fear as the key emotion that you have to crack. So you can surprise him again; you can say, “What is your effort to keep from being afraid?” And you can start on Conclusion Processing: “When have you decided to be afraid? When have you decided not to be afraid? When did you decide to associate with somebody who made you feel brave? When did you decide to associate with somebody who made you feel afraid?” Just start hitting that band. You will find his muscle tonus will change as you work Conclusion Processing against emotions. You locate what emotion it is in the service facsimile you are shooting for, and then you start looking for conclusions on the track with regard to that emotion.

Doing this will permit you to uncover an entheta facsimile—the service facsimile—at its own emotional level, because you have already to some degree rehabilitated the emotion elsewhere on the case.

This looks terrifically mysterious to a preclear who doesn’t know what you are doing. He gets better so much faster. And if you know your tone scale and you just look over muscle tonus—just that, all by itself—you have the fellow pegged. You shouldn’t even have to write it down. It should be such an evident fact to you that it should never get away from you; there should be no difficulty in it. What does a person do with motion as he goes down the tone scale? You know by heart what the tone scale is: It starts out from 2.0 at antagonism and goes down through anger, covert hostility, fear, grief and apathy, and that gradient scale is a scale of what he is doing with motion. It is a gradient scale of what he will do with any motion you make in his vicinity. So you should be able to estimate it very easily.

Furthermore, your preclear is sitting there right in front of you with his service facsimile hanging out, very definitely. It will be in terms of being slightly deaf in one ear, or he has glasses on or he has a potbelly or he has some terrific idiosyncrasy like smoking.

You will find out, by the way, that most confirmed tobacco users are displaying what we would call a service-facsimile forerunner, which would be a lesser service facsimile. There are bundles of service facsimiles; there are a lot of engrams and locks that tie on to any service facsimile. So an earlier or later one had to do with tobacco. There is one around there.

So, it isn't very complex doing a diagnosis, and it certainly isn't very complex working it out.

You can take the conquest-of-MEST formula whereby theta is trying to create, maintain, conserve, acquire, destroy, change, occupy, group and disperse MEST, and work that with a preclear on the basis of Conclusion Processing. When did he conclude to . . . ? When did he decide to . . . ? When did he decide not to . . . ? And if you just take all the objects and motions you can think of and add them into that formula, you will have quite a remarkable array of Straightwire and Lock Scanning questions. You have a terrific number of them there. They just add up to the stars.

Or you can go at it by running the decisions to stop, to start, to change, not to stop, not to start and not to change anywhere on the bank, relating to the various dynamics and their various parts. You have, in that, essentially the same thing.

Those are two entrances to the same object in view. One is a little more basic than the other.

Now, you know very well that a person who is holding hard to motion is going to damp out and stop all motion. If you are going to get anger off a case, you want to get all the locks of when he tried to put the brakes on somebody or something else. If you want to get it on merely a mental level, you take it just on anything that is moving: when he decided to stop it, when he decided to start things that were moving and stop them, when he decided to change things. And on a 1.5 service facsimile, you are going to find yourself with a pretty hard time right off the bat trying to get the "to start" motions. You will find it easier to maintain a motion with that case, and so on.

There is another method of diagnosis which you should not overlook, because it is the same entrance. Let's just start asking him gunshot questions until we find out what he did in life with motion. This is going at it in reverse. Let's find out what he did with motion and then peg him on the tone scale.

Maybe this character can't find very many locks that had to do with starting motions. He can find some that had to do with stopping motions, though—he can find a lot of those. It is a pretty good bet that he is at 1.5. That is what he can do.

Let's find a person who has lots of locks and incidents whereby he let motions happen; he let them occur. Of course, with this fellow you are dropping below 1.5, generally down around 1.1.

If you find merely a bare majority of these things, you are at 1.1 with this service facsimile, and if there are more, if they are getting up to almost 100 percent, this fellow is down to the catatonic range—letting motions happen. We can see that manifesting out in the society. Let's say a car is rolling toward the curb, and an individual you would think would have done something doesn't act until it actually hits the curb and bounces. It took the bounce to bring up his necessity level to a point where he would act. Here is a motion which is going—he won't stop it.

These are interesting people to have on shipboard, because things start to happen fast, but they will stand and watch them happen! They will stand back from an operating motion. Furthermore, they get seasick with ease, because they can't stop a motion that they themselves start, and they just go down the tone scale. The ship starts moving and one day they suddenly get the idea that they ought to stop this motion, particularly if it is a random motion. They will start bracing their feet to stop it, and they will brace themselves against passageways as though they are trying to stop the ship. They are at 1.5 as long as they do that, and if everything goes along well they will maintain themselves at 1.5 and they won't get seasick; they will just get kind of sore.

But did you ever see anybody who was really seasick? They just lie on their bunks. But that isn't what's bad. It is when a guy slides down in the scuppers, and if you watch his head as the ship rolls, you will see his head flopping back and forth, back and forth, with the motion of the ship. He is limp—limp as a rag. He can't stop anything, and he can't stop his stomach action. He can't get his balance canals lined up. He can't do anything. As far as maintaining himself or any equipment or anything like that, you could put him on a wheel watch and he would stand there and run right square into another ship. He just would not be able to regulate himself to a point where he would do anything about motion, and the ship is moving and so forth.

You get a fellow who is hung up at 1.5 because the ship is slopping around or something of the sort—he has gotten down to 1.5 and is still trying to brace it and so forth—and you will find that this bird will cut down the speed of the ship. He will have a tendency to stop the ship for no good reason. You hear the engine-room telegraph and then you hear the engineers—“Wonder what's going on up on the bridge? Captain's crazy as usual, I guess.”

You ask this 1.5, “What's the matter?”

“Well, there's a big white patch out in the water out there. Almost ran into something.”

But there is nothing there.

It is the same way with automobiles. You get somebody who stops a car often and examines it—he says something is wrong with it—or somebody who is trying to go on a long trip but he won't maintain any kind of motion, he stops every place and he can't keep up any time. He is actually trying to stop a car. He is at 1.5 with regard to cars, in other words.

Furthermore, the 1.5 will do the darnedest things to watches and clocks and things like that. He will take them apart and he won't put them back together again, either. When they get down around 1.5, children will start doing this.

But you can look at what kind of locks are on the case, and you can generally tell what part of a service facsimile he is in. But remember this about a service facsimile: it is also an engram, and he can select any tone out of it that he wants.

A funny part of it is that it works both ways. If he went into this engram awfully angry and if he persisted in anger throughout this engram—that is possible, because self-determinism can operate right straight through an engram—and if this is really a service facsimile that hasn't just been led down to but is a sudden, abrupt service facsimile that has immediately appeared in the fellow's life, he would be angry or something like that all the way through this thing. Nothing is stopping him—he is just mad. So he holds all this motion in

abeyance, and at the end of the thing somebody hits him over the head and knocks him into apathy by computation of some sort or other.

This is really a fancy one. This is a service facsimile which is being held on to, and the fellow's effort to get at it is apathy. They will both be in the same area. He will go out of valence at this end point because it is not computable. A service facsimile is not computable. In the first place, its motion doesn't agree with itself. Its motion doesn't agree with what it should agree with; the motion and emotion are generally out of whack in it. Furthermore, the mood that comes at the end of it doesn't agree with the engram as it was entered. Everything is in disagreement mechanically, verbally and computationally, so it is a beautiful bewilderment. And the only thing the fellow can do with this thing is just flick out of valence.

Now, there is a definite concordance between a service facsimile and a death facsimile. They have the same manifestations.

You want to know why somebody doesn't get straight recall all the way back down the track? It is because of his out-of-valence flick with a death engram. He goes right out of valence. You send very many preclears back on the track—you run them through some past deaths, just experimentally—and you will find that it is very easy to locate what they were. You just run them up to the moment when they flicked out of valence and they get an impression of their own shape. But they go out of valence at death. They go into a new epicenter for their new life.

So you will find that a service facsimile is where a person gets his first serious out-of-valence jump. You can try to take a person after the facsimile and run him back to periods before the facsimile—he will be pretty confused as to where he is and so forth—and maybe you can get him into valence. Certainly at the beginning of life you can get him into valence somewhat. But you get up toward this service facsimile and he starts going out of valence. So there is another test: Where is the service facsimile on the track?

The early areas before the service facsimile are merely upsetting. He is in valence or he is out of valence; he is just mixed up. He is or isn't out of valence, but he is not broadly way out of valence in that area. But after the service facsimile he definitely is out of valence. The service facsimile says, "I died." He is out of valence and you can establish the fact that he is out of valence after that.

Now, this is a pretty jackleg and very rough rule of the thumb. If you go back skidding down you will find this person is very indefinite about where he is and he doesn't quite know where he sits. It is sort of foggy but he can square it around somehow that he is lying in a crib. You get up a little later and he has some kind of an idea of something or other—in fact, there he is!

"Well, now, how are you seeing yourself?"

"Oh, just seeing myself—simple—I mean, there I am, running around in a sailor suit."

And you say, "All right, now let's go back..." You have already hit the first service facsimile. He is vaguely in or out, and later he is definitely out. Between the period when he is definitely out and the one when he is vaguely in or out (if this carries forward on all cases—I haven't tested it on enough cases to really appreciate it yet) you will find a service facsimile. There may be a later facsimile on the case—another service facsimile—but it is actually part of the first package. You may get the later one before you get the earlier one, but there will probably be an earlier one then, too.

So there are a lot of ways you can skin this cat. You are looking for the engram where he first went out of valence. It has to do with how he handles motion.

If that were all you had to know—if all you had to know were Effort Processing, where he is in valence and where he is out of valence, and how to run the service facsimile—this would be a very simple subject, because that is a very simple operation.

There is nothing much to running Effort Processing. You will find that, as long as you are asking for certain efforts and the person remains out of valence in the incident, you are asking for the counter-efforts. The counterefforts kick him out of valence because they are what impinged on him. If the effort you ask for seems to maintain him more closely in valence, then that is his effort. It is very easy to locate his effort.

Furthermore, if you want to exhaust all possible efforts on the thing, you just make him sort out the vectors—up, down, back, forth, and so on. You know that when a person falls on his feet, the impact is going to come from his feet and start traveling up as a pain wave; the impact travels up as a pain wave. What is the action of the rest of the body against that pain wave? It is a reaction down. Or the pain wave can be such a shock wave, so sharp, that there is no action down and you just get the pain wave. The pain wave is counter-effort and his reaction against the pain wave is his own effort.

Now, if something hits a fellow in the nose, his head goes back. Don't confuse this. Sure his head goes back. But what is he trying to do internally against that blow on the nose? That impact will travel around various nerve channels and go back into the brain and toward the back of the head. His effort is to stop the pain wave. So his effort is pushing out against that pain wave. You may have to run the counter-effort slightly in order to get his effort, but you want his effort, not the counter-effort. You don't want the pain wave, you want his effort to resist the pain wave, and if you get that the pain wave goes out.

This is a problem in vectors. You will find your preclear is mostly confused. When he goes into an engram, you ask him for his effort or somebody else's effort or the counter-effort—or the environmental effort, which is a very good phrase for a preclear; he can understand it more clearly—and he has an awful time trying to straighten these out.

The funny part of it is that there is a part of him—the file clerk—that doesn't have much trouble straightening it out, so you can just work with the file clerk. Just ask, "What's your effort?" He will give you an effort. "Now, what is the environmental effort?" That is another effort. And you can actually work with the file clerk to get efforts out of a preclear.

But if you work somebody who is very low on the tone scale with Effort Processing, what kind of efforts are you going to be processing? Nothing but environmental or counter-efforts; nothing but the efforts against him. Those are the only efforts you will be able to find, because his efforts are zero. The shock wave came in and he didn't resist it—it just ate him up. So what is the effort there? It is no effort.

However, when you ask the preclear for his effort and you get no effort, fortunately, except in the case of past deaths, there is always a little, tiny bit of residual effort—always. Just a little, tiny scrap of it, maybe, but it is enough to be there. In a past death it goes down to zero as you run through. In a service facsimile it doesn't. Therefore, you may have trouble getting up past deaths every once in a while; the preclear starts to peel off to 0.0 and you start to pick up his actual chill, and you pick it up for two reasons: first, in the past death he is getting cold, and second, he is going back toward static, and static is cold. So there are two good reasons why your preclear gets upset a little bit toward the end of

past deaths and why you as an auditor could be sloppy enough to leave a past death a little in restimulation.

The number of efforts which you are really going to get out of an engram that you are taking all to pieces is astonishing! And there is a point there: The auditor should never believe the preclear concerning the fact that there is no effort left on the incident. Just don't believe him, because he will skip it; he will get bored with it and you will let your preclear hang up at 2.5.

He obviously comes up. You can tell when you have gotten most of the effort out of the engram because your preclear starts looking like somebody well above 2.5. You don't have to take his word for it, you can look at him and tell where he is. And if he doesn't look or sound like he is above 2.5, you just haven't got all the effort off the engram, regardless of what he says. This may upset his self-determinism no end. That is tough. It is nice that we have found out that self-determinism is so tough that it is practically indestructible. This means we can practically beat preclears over the head or do most anything we want to with them, as long as we finish off what we have to finish off in the engram. Do you understand that? This doesn't mean the Auditor's Code goes by the boards, but it does mean that you can be tougher occasionally. If you are going to process something which is highly authoritarian like an engram and all the efforts in the engram, I am afraid that you as the auditor, at the moment you are processing that, are actually taking the role of the counter-effort. Your being there as the auditor permits the preclear to occupy himself. When you aren't there, the preclear doing the processing on himself does it slightly out of valence because he is being the counter-effort. But if the auditor is sitting there being the counter-effort, the preclear doesn't get out of valence.

So you can get tough with a preclear. The preclear says, "Oh, I've run all the effort out of that! I've run everything out of that; there's nothing left in it. I ought to know; it's my engram!"

You think, "Well, we got him up to 1.5 anyway," and you say, "All right. Well, let's just take another little test on this thing. Let's get the effort of the pancreas to exert . . ."

He will say, "What? Where are they located?"

"Well, the pancreas is down in here. Just concentrate on this effort somewhere around here"—bong!

This is the kind of reaction you can get if the preclear is at 1.5. Actually, it is a tough job pulling a preclear through a 1.5 effort, because he has clamped down on it all the way, he is holding it like mad, and you now have to start transferring his attention off to other parts of his body so that he will let go of it. He will let go of it just that much, and then the second the somatic turns on, he holds on to the effort again.

Then you transfer his effort someplace else, but he is a little bit wary now; he is watching that slightly. You transfer his effort, and you have to get his effort very thoroughly associated with his effort somewhere else. He lets his attention up just a little bit—bang! Sometimes it takes a long time to get out one of these hard-held efforts.

But if it takes a long time to get out one of those, think how much longer it would take to find this little, tiny one one-millionth of one erg of energy which is the actual effort of the preclear and start it working on this tremendous flood of counter-effort. A person down at the bottom of the tone scale has been subjected to such a flood of counter-effort that if you as an auditor start to get authoritarian on him, you just swamp him. Therefore, when he is low on the tone scale the only thing you can work him with is ARC.

Now do you understand clearly why working a psychotic takes ARC? It is just the fact that he has such a magnitude of counter-effort that the auditor doesn't dare kick him around. When you get him up to 1.5, maybe you have to kick him around. Sometimes when you get him up around antagonism or something like that, you practically have to beat him over the head with a club!

So an auditor has to be very facile in the way he handles a preclear. He has to be able to shift.

You can tell from the mood the preclear is demonstrating toward you about where the preclear is. Maybe he is still saying apathetically, "Oh yes, I feel wonderful, I feel very good. I felt much better yesterday than I ever felt before." In a pig's eye! This preclear has still got an awful lot of countereffort.

So you say, "That's fine. That's good. It's too bad that you're going to get well"—invalidating the counter-effort and so forth, if you have it in you to do that.

What can you do for him? You can take off a lot of self-determinism locks and so on; make some more theta available. You keep working that way. Maybe once in a while you grab on to an effort and work the effort, and then you work some more locks and you work some more efforts and some more locks and some more efforts. All of a sudden you get him up the line to a point where he is in a part of his service facsimile where he was holding. You have gotten him up, then, to 1.5, and you can shoot him on through that.

But oddly enough—this is fortunate for us in processing—at the point where he gets antagonistic, he can take a beating. At the point where he gets antagonistic, he can take a beating. When he gets up to the point of boredom, you can practically murder him without hurting him any. He is bored with the engram.

You say, "All right, I'm bored with it, too. But we're out to get to the effort!"

"Well, if you put it that way, all right!" You have brought him down to 1.5 again—now he will work!

He will again get up to 2.5—"I'm bored with it!"—and actually, you have to keep shoving down his tone artificially a little bit when he gets up to that point so that he will finally fire through. Then he will come up above that level, and you will have gotten the effort out of the engram.

There will be a great temptation to you as an auditor to walk off from a service facsimile without putting all the effort that you can into auditing it out. It is a temptation to, because the preclear apparently is getting so much better that you underestimate how much better he can get! In addition to that, you are liable to get him up to propitiation and mistake it for tone 4.0.

Now, it is interesting that if you want to test people on these reactions you can do it very easily: Let a plate slide off the table. A person high on the tone scale may think "Well, it's just a plate," and not do anything about it, let it go. Lower on the scale, a fellow will take a slap at it. A 1.5 will grab at it in such a way as to stop its motion and break it. Down below that level there will be an ineffectual poke in its direction, and if it can be done covertly enough he will hit it a little further. But down below the 1.1 level if the plate falls, it will just fall.

“It fell.”

“But you were standing right there!”

“Well, it just fell too quick.” The person was standing right there and all he had to do was grab it.

I had a couple of men putting up a tent one time. I remember so vividly their horrible efforts at putting up this tent—terrible! Every time the tent would move and start down, of course, it would just fall. And these men would be all wound up in the canvas. They were real prizes.

Can you see why it is that low-toned people are accident prone? They will start driving a car, for instance, and the motor starts running badly but they won't touch it. They won't disturb that motion of the motor; they won't change it—although it could be running without oil, it could be knocking, it could be murdering itself as a motor. “No, we just don't disturb motion, that's all. Motion is all over us like a tent. So, therefore, we must not disturb motion.”

A 1.5 will resist changing the course of an automobile a little bit. He will resist changing motion, he will resist changing plans, he will resist changing almost anything. Anything that is motion, he won't start or stop or change. There is, really, status quo; there is authoritarianism, there is fascism and so on, right on that band.

But down in the lower part of the tone scale it is for a different reason that people go over the embankment. The car starts to go up over a curb and all it takes is the simplest twitch of the wheel. The car has changed direction—it has hit a bump, had a blow-out or something—and it starts up over the curb. It would only take a minor flick to bring the car back into the highway again but they won't make it. They will just sit there with their hands on the wheel and let it go on over and fall.

This is more noticeable on an individual who is riding a bicycle. The fellow will be riding along the curb and the bicycle will start to lean too close to the curb; all this individual has to do is just shift his body the other way and the bicycle will come right back out. But if it ever starts off in the direction too close to the curb, he will lean his body to make it go the rest of the way. He will go with the motion of the bicycle. Therefore, it isn't that he chooses a destructive motion so much as the fact that any motion that happens he will go along with.

This is what people have found to criticize in the “rabble.” Somebody stands on a balcony over in Italy and he says, “Ruh-ruh-rah-ruh-ruh-ruhruh-ruh-ruh. “

Everybody says, “Three cheers for il Duce! I Three cheers, three cheers!”

And he finally says, “War! You're all going to go to war now. Go get your helmets. Go get your guns. Now, you're going to attack so-and-so!” “Three cheers for il Duce!” And they go get helmets, guns and so on and go out to march. There is nothing to it. If the enemy fires, they just drop dead. They make bad soldiers, but they make a wonderfully appreciative mob out in the street! They will do anything you tell them. Right or wrong, it is a motion, so they accept it. But remember that anybody can come along right afterwards and tell them something different and they will accept that too.

Il Duce, back in his heyday, used to lecture from one balcony and let the opposition lecture from another balcony. This is a fact. We had ideas that there was no freedom of speech or

something, but there was actually a revolutionary outfit which existed against il Duce. He would give them “Ruh-rah-rah-ruhr” from his side, and the crowd would say, “Cheers! cheers! cheers!” And then they would turn around and somebody else would speak from another balcony and say how il Duce was all wrong— “Cheers! cheers! cheers!” Then they would turn around to il Duce— “Cheers! cheers! cheers!” It was just who happened to be there—who commanded the bayonet units.

Now, in a fascist state, it is the purpose and principle of the state to reduce people down to a point where they will go along with the motion of the state, and a fascist government will unwittingly always reduce them down to a level where they will go along with any state, any movement. So they set up their own revolutionary groups the second they do this. Therefore, only a government which restores the self-determinism of human beings is a government which is safe. Do you get the idea? In this country, our populace is not at that point. But they are sure getting there in a hurry.

I hope you have a pretty good grip on this, a pretty good understanding of this point of diagnosis for motion, what the service facsimile is and what the person will do with motion, and how to resolve it.

It buttons up to this degree: If a person can't find his own effort, then you have no business doing anything but giving him some ARC and getting some light locks. And if he has a lot of difficulty finding his own effort, then you had better start finding the start, stop and change locks on the case. And if he can find his own effort, you work it until he gets pretty blurred on the subject and then you find the locks which belong to that effort—start and stop decisions and BO on. You could almost do it by rote. And all the time there are lots of ways to go about this, there are lots of ways to crack the problem.

What I am giving you, as well as I can, are these fundamentals. But you can still go into a case with Standard Procedure and lay it wide open. You can do nothing but run that, or specialize in shooting circuits off a case, and do it a lot of good. You can get grief charges off cases and do them a lot of good. And sometimes you will find your lower-level cases just won't move at all unless you blow some grief.

Sometimes all you can do is exercise the fellow's memory. He says, “I never knew anybody. I can't remember a time when I walked through a door.”

“Well, you just walked through the door a moment ago. Do you remember that?”

“Ha-ha, yeah!”

You just blew a lock.

So, you have a very full tool kit.