

THOUGHT, EMOTION AND EFFORT

A lecture given on
4 March 1952

At one fell swoop, I want to cover three things: thought, emotion and effort. For many of you this is a review.

Thought, I've been describing as the "to-beness" and as the recording entity or thing. That's thought. Life. Call it sloppily, if you will, thought, or call it more technically and accurately theta, being the Greek letter and meaning nothing more than just a symbol by which we understand the state of "to-beness" and beingness and the state of experiencing and recordingness. This is impinged on the physical universe and it handles effort.

Now, if anyone wants to know what effort is, just let him reach down along the side of his chair... And just try it: reach down along the side of your chair, if you don't know what effort is, and pull up. Just reach up. Reach up two or three times. Now go back through the action of having pulled on the side of the chair. You can feel your arm stretching out. You can feel a sensation in your arm as you go back through this facsimile two or three times.

Now if you can't pick it up, don't worry - you need a little Postulate Processing or something of the sort. But you should be able to get this effort. You should be able to feel this effort. That's effort. Now, if you want to go into physics, effort is force and direction.

Now, when you apply an effort, you push against something or pull against something, try to change a direction of something - but it's always concerned with two precise things: either your effort to make something remain in a state of rest or your effort to keep something in motion, and as a subunit, change. To remain in - something remain in a state of rest, keep something moving, or to change the speed or direction of a movement. And these are all the categories of effort there are. That's all.

Any body in the physical universe is trying to obey Newton's laws. They usually succeed. And therefore, anything which your body is trying to act upon in the physical universe is trying to remain in a state of rest or it's trying to remain in motion or it's trying to change - either go faster, go slower or change direction.

Now, that's all that bodies will do. That's all energy will do. Energy is a mass of particles, which is a mass of motion.

Now, therefore you see that you, as an entity capable of exerting force, can do these three things: start, stop and change. That is effort. Your mind, in perceiving, is doing nothing but estimating efforts. When it is applied to the physical universe it is doing nothing but estimating efforts - either estimating them to be done immediately or to be held in abeyance to be done in the future. And sometimes your mind will get up on a maybe, whereby it's trying to estimate past efforts which you already estimated and didn't estimate correctly.

And, really, the only way you can be wrong in the physical universe is to fail to estimate an effort. It's as simple as that. If you walk over and pick up your hat, you estimate the amount of effort which you will have to apply to overcome the gravity and air resistance on your hat, the amount of grip that you will have to put on the hat to create enough friction or enough support in order to hold the hat. Simultaneously you are putting forth continuous effort at keeping yourself in balance in the physical universe. That's

all there is to it. Very simple. But you see that you could do many of these actions, and therefore it'd start looking very complex.

How can you be wrong? You reach over and start to pick up the hat, and you pick up the hat as though it weighed a ton and it only weighs two ounces. Naturally, you'd sort of go off balance and so on. That is being wrong. Or if you go over to pick up the hat and you've estimated that it weighs two ounces and this hat has a brick in it, you start to pick it up and it actually weighs several pounds, you'll get the sensation of being wrong.

If you go to open a drawer, you estimate the amount of effort which your fingers have to exert on the knobs of the drawer in order to create sufficient friction and how much grip you have to - and then how much pull you have to exert to open this drawer. And if you do it correctly, you don't really pay much attention to it because the drawer opens. But supposing it sticks. What happens on a sticking drawer? You keep juggling it, and you juggle it harder and you juggle it harder and if it's still sticking and it won't open, you get quite angry about it and suddenly you - well, you get sort of the idea you don't want anything to do with that drawer; you're kind of scared of it. But you may monkey around with it a little bit more, and then you'll say, "I don't want anything in it anyway!" - which you do.

Now, the second we recognize this we have the Tone Scale - the Tone Scale extrapolated out of effort. And what is the Tone Scale, but the range of emotion. The Tone Scale goes in harmonics of movement, and that is all. It's a very simple device by which a person's ability to estimate effort is measured. That's his reason. That's a direct measurement of his reason. His ability to handle effort, of course, is an index to his emotion. So quite commonly we assign emotion to this Tone Scale, and it's a gradient scale of emotion. But that is the derivation of the Tone Scale. And you've had this happen to you and you've seen other people do this, and so we get the ranges of the Tone Scale.

Supposing you were very, very happy and excited and exhilarated, and you were going in there and you were going to get out that phone book - my drawer that holds the phone book sticks, by the way. You're quite cheerful about this thing and you're really exhilarated and you're going to get out that phone book and look up that number, and the drawer sticks. Well, you're still enthusiastic, so you pull on it again. And you're still not willing to pay much attention to it, so you yank it some more, and it's not bothering you too much, but it's bothering you enough so that you're about 4.0 by this time. And then the idea starts to sort of fade away and you start to concentrate upon this drawer. And the idea and the drawer - the level where the fading of the exhilaration of the idea, and the attention shifting to the drawer, is boredom. There is a point there of motion which would be the equivalent of boredom on the Tone Scale.

Now you start to get antagonistic toward the drawer, then you'll get angry at the drawer, and then you could be afraid of the drawer, and you could actually be in grief. Have you ever seen anybody cry when they couldn't get something done? And then at the last resort they say, "Well, I didn't want it anyway." That's apathy.

That is extrapolation of the Tone Scale. The Tone Scale extrapolates in other fashions. You take a little boy, and the little boy comes in and he tells you he wants a nickel, And he'll tell you very cheerfully he wants a nickel. And then the next thing he says to you, if you won't give him the nickel - well, he's not quite sure for a moment that he wants the nickel; that's as he passes the boredom stage. And then he gets a little antagonistic: "What's the idea of not giving me the nickel?" And you still don't give him the nickel, and he says, "Roarr!" and you're liable to get quite a tantrum on your hands. And then he'll sort of get scared if you still don't give him the nickel. And then he'll cry if you don't give him the nickel.

By the way, as he passes fear, he will lie to you, Oh, he'll tell almost anything in order to get the nickel, and propitiate you, and he's - usually some reason he wanted the nickel in order to buy you something-propitiation, which is at the level of I.1.

You go down the line and you strike his grief, he'll cry. And then if he passes that point and doesn't succeed, he won't take the nickel from you. He says he doesn't want the nickel, he doesn't want anything to do with the nickel. This is negation. You can watch this. But this is the Tone Scale in action. Now, that is emotion.

Now, up above this, what is it? It's the intention to exert effort. The intention to exert effort bridges into the body by emotion. In other words, the physical-mental bridge is emotion. Motion is actually motion. Emotion is motion. You see, your intention in the handling of MEST objects produces - and also MEST situations - produces an emotion. Your ability to control motion is a direct index of your emotion.

Now, there's another test on this. The intention and the effort bring about this Tone Scale - and do you know that people on the Tone Scale handle things in a repeating cycle? There are harmonics on this Tone Scale.

But let's take from 2.0 on the Tone Scale down to 0.0, and we find out very easily there, that motion is a direct index of emotion. Why? Because of this estimation of effort. So that motion - what does a person do with motion? At 2.0 he sort of bats it back; that's antagonism. Marowh! You say something to him, he'll snap back at you. If you threw something to him, he'd bat it back at you; he'd slap it rather angrily.

Motion - as he goes down to 1.5, he will hold on. Anger - he will hold on, no matter how loudly he's roaring; he's getting tense. If you throw motion at him at that moment, he will hold that motion. He won't let it very far in, but he won't let it out. There's where you get your arthritic diseases - I mean your depository ills, like arthritis.

Now, when you come down the Tone Scale a little bit further, the person will let the motion go slightly by and sort of pretend it didn't. What he's doing with regard to the motion, actually, is sort of hoping that it won't hurt him. And his reaction to it is to sort of let it go by. Therefore you have covert action.

Now, in grief, an individual will take this motion, and a person in grief is sort of molded by the motion. That is to say, any motion that hits this person will mold him. If a person is in grief, you notice they're pretty limp. They will stay- the way you put them. The way they receive motion, then, is just in a forming state.

And when you get them into apathy the motion goes through them. They will not get out of the way; they will knock aside on it. It will sort of go through them.

So that you can actually take a preclear and test him in this fashion: If his hand is put on the table in front of him, you come over and you hit his hand. If he's in antagonism, he'll immediately flick your hand away. If he is in anger as a chronic tone, you slap at his hand and you'll see him tighten his hand - because people can be this way all their lives through one of these tone bands, you see? Slap his hand, he'll tighten it up. Fear: You slap his hand, he'll take his hand aside, and then when you're not looking he will put his hand back. Covert action.

Now, as far as grief is concerned, if he's down in the grief level, you can take his fingers and pull them together and his fingers will stay pulled together. And as far as apathy is concerned, you can just move straight through his hand. And his hand will more or less - not, as in grief, stay where you put it - your hand will move through his hand, and then his hand will flop afterwards. That's apathy.

This harmonic goes as well from 2,0 to 4.0. You get the same motion reactions from 2,0 to 4.0; you get them on up the Tone Scale in that repeating cycle.

Now, the higher levels of the Tone Scale of course are handling motion with more and more resilience. There's more return. A person comes back quicker into it. Actually there's not an awful lot of difference between 3.0 in the handling of motion and 1.5 - not a lot of difference. A person has a tendency at 3.0 to be rather - a little bit conservative and to sort of hold on to things. That's conservatism. All right, so much for that. This Tone Scale is easy to understand.

But above this we have intention. And when we get down to who are you, you are you. And your state of beingness is what establishes and guides you, and so we have self-determinism. It goes to the extent that if you make a postulate, you will be held by that postulate. You will hold yourself to this postulate. You cause you. But after you've caused you, at any moment you are then an effect of your own cause. You say, "I am hungry," and even if you're not - if you're really causing this - you can then become hungry.

First you're cause and you say, "I am hungry," and then you become effect a moment or so later and you're hungry.

Or you say, "I am full, and even if you aren't, you can actually produce the sensation to yourself of being full.

A person is as healthy and sane as he is self-determined. Self determinism should be very free. The environment should not affect an individual unless he expressly desires it to affect him. Stimulus-response is very low on the Tone Scale - it's around 1.1 - very low. The idea that because you see something in the environment it's going to affect you, gives you some sort of an idea of the Tone Scale of the people I was working with in the first book. The first book is, to a large degree, a stimulus-response dissertation. And if you want to know how stimulus-response works, you can study it in the first book. That's stimulus-response, and it's very, very sharp the way this works.

Now, working with processes which pick one up out of that level faster, you don't have to work with this low-level process. Stimulus-response is an unhealthy circumstance whereby the individual is affected willy-nilly and without choice by his environment.

Self-determinism goes up to enormous heights. And it doesn't mean that a person becomes completely indifferent and detached. He can become very, very intimate with existence because he dares to be, at a high level of self-determinism, A person is as sane as he is self-determined.

Now that should be fairly simple. It comes to this degree: Do you know that nobody can be sick unless he has desired to be sick at some time or other? That's very fascinating.

You say to somebody, why, you say, "Nobody can do this I never wished I was sick - not in my whole life."

And you can always throw him this little curve and it usually throws him, if you get that reaction. You say, "Did you ever try to keep from going to school?"

And he says, "Oh, that. Well, yes, I pretended I was sick a few times then,"

"Well, let's remember one of those times." And we find out that he's using this same mechanism to keep from going to work, years later. Only by this time it's developed into what they call a chronic whatever-it-is. Such a thing as an allergy can develop in this fashion. The Little boy is forced to eat something and he says, "I don't like it." Still

they insist he eats it, so he says, "It makes me sick." And he says this very emphatically and he argues with it and he loses the argument. Twenty years later you pick him up and you find out very mysteriously that corn makes him sick. Now why should corn make him sick? Well, he said so. He's boss. So he said so, so now it's got to make him sick, because if a person doesn't obey his own postulates he is wrong. The second he doesn't do what his postulate said, then he proves that he is wrong.

And it's an odd thing about rightness and wrongness, but the - as wrong as you can get, of course, is dead. And if you get completely wrong, you're dead. So wrongness is a measure of level on the Tone Scale again. And when a person gets down around 2.5, 2.0, 1.5, 1.0, believe me, he can't afford to be wrong! Being wrong just once will finish him - boom!

And yet he's at a level where he's forcing himself to be wrong. And he's in a terrible chaotic state. Below 2.0 a person is more MEST universe than he is - he's more controlled by the MEST universe than he is by himself.

And so you find that at very low levels on the Tone Scale people worry madly about their own postulates - the second they begin to know about postulates. Then they'll start worrying about postulates and they'll go back and they'll pick up their own postulates. And then they get afraid to make postulates and so on because they can't afford to be wrong.

That is why invalidation of a low-level preclear can be almost fatal - because you tell him he's wrong, invalidate him. You say, "Something is wrong about what you remembered," and he just can't stand that strain.

Now, you can take somebody way up the Tone Scale and you can say, "You're wrong," and you can bring out mathematics, you can bring out Bowditch, you can bring out anything you want to bring out and demonstrate to him conclusively and utterly and forcefully and with harsh words that he is awful wrong. And he will look at it and he'll say, "Yep, I guess I was. What did we have to eat tonight for dinner?" he says, "Let's have some of that." I mean, that's about as much effect as it is. He can afford to be wrong.

It's something like - a person's position on the Tone Scale is something like working with a bank account and not working with a bank account. You have a nice cushion of \$100,000 in the bank. Well, you see, you can afford to make a mistake. That \$100,000 represents a lot of survival in terms of years and lots of MEST and lots of service and so on. So you've got \$100,000 there worth of survival, and you could be wrong; you could make two or three \$10,000 deals that would go very wrong. You'd lose these \$10,000 deals and you'd be all right.

But let's suppose you're living an existence with - like me - without a penny in the bank, and let's make a \$20 error - nerryow! That's awful wrong. So, very materialistically, we could draw the Tone Scale in terms of money.

Of course, I should amend that immediately and tell you that as you go up the Tone Scale, there's another law in operation. It is crudely expressed, but you just can't throw very much theta around without MEST moving in under it. MEST sort of has an affinity for theta, and you throw much good theta around and the MEST actually moves under it. And the person with the \$109,000 at 0.5 wouldn't have anywhere near the benefit of that \$100,000 as a person at 8.0 would get out of fifty cents.

A person at 8.0 could probably walk out on the street without a cent in his jeans and walk down the block and find out that he'd - two hours later and three blocks later that he'd had a wonderful dinner, that he's attended a party and that somebody was going to give him a ride in a nice car.

You get up the Tone Scale very high and you get into a situation where - well, who owns the physical universe? So what? I mean, so - it doesn't matter. As far as cushions are concerned, why, the MEST moves in under, that's all. So you see, I'm not being materialistic about it. I'm just giving that as an illustration.

How much future do you have? Well, oddly enough, the Tone Scale itself is a measure of future. It's also a measure of the amount of effort you can dare expend and the amount of emotion which you can absorb or emanate.

Here we have a problem in future. The higher you are up on the Tone Scale, the longer you're going to live in a life span; that's all there is to it. The Tone Scale drawing in Book One is drawn exactly on that predicate - that survival can be graphed. A potential survival is the height on the scale against time, which is the length. And you have it graphed right there. And the higher you get up this Tone Scale, the better potential you have.

Where do you find the accident-prone? He's down below 2.0. He's trying to kill himself and take a few more along with him. And it's a weird fact, but there are people who just sort of walk down the street, and cars run into telephone poles and linemen fall off of lines and ...

I studied this one time in the National Casualty figures, and found they had some fascinating evidence on it. That one fellow had never done a single thing wrong, he had never broken a single traffic rule, he drove very circumspectly and do you know that in a space of three months seven people had died in his immediate vicinity? He was driving along, parked for a stoplight - perfectly legal stop for this stoplight. A person comes up driving like mad in the rear of him, runs into the rear of him, gets killed. Bang! Didn't hurt him any. Death sort of followed this fellow around in this fashion.

And I knew a girl once that every time she would ride in the car there'd be more accidents! And do you know that I had gone along for just years and I'd never even seen an accident. She tried to explain this to me as being very observant; she was much more observant than I was.

Well, this was not really - to be taken into account, because the accidents we saw were usually blood spattered all over the wreck immediately across the road, and I don't think I would have missed them if they'd happened in my vicinity.

So there is something more operating here, where you get into the Tone Scale, than immediately meets the eye. As one goes up the Tone Scale he has potential survival. Therefore, he can afford to lay out more future estimates of effort, he can afford to indulge in more emotion, he can afford to enjoy things. He has a future to spend. In the same way, a person low on the Tone Scale thinks wholly of the past, a person up just a little higher on the Tone Scale will think, at best, occasionally of the present, and a person who is very high on the Tone Scale thinks only in terms of futures.

Very interesting various combinations, but past, present and future are the three criteria of psychotic, neurotic and very sane. You want to get an immediate test for these three things: Does this person dwell most upon the past and worry and maunder round about the past? If he does, pretty bad. If this person deals - is just barely able to cope with the present, not too well off. But if he can deal with future and plan into the future, he's pretty well off. His self-confidence, his self-determinism, are the same measure, in other words; and as he goes up the Tone Scale he has more and more self-determinism, he has more and more self-confidence, he has more and more future that he can lay out and expend, and more and more certainty and surety that his future will come about the way he planned it.

Now, there we have this Tone Scale, we have this estimation of effort. And we notice something else now: that at the bottom of this scale we have mostly concern with effort. Very low on the scale we have concern with effort to such a degree that a person is always tired - always tired; can't even think of estimating an effort. That's what tiredness is.

And as you come up the scale a little bit further, the only effort that a person could estimate would be something which was certain not to be opposed, so that any effort he estimates has to sidestep real or imagined physical universe obstacles. That's covertness, at I.I on the Tone Scale. Get up the Tone Scale at 1.5, the kind of effort he estimates is the estimation of destructive efforts.

[At this point there is a gap in the original recording.]

The higher levels of the Tone Scale, we get into motion - emotion - and so we have emotional responses, and in this band we have considerable attention to the emotional reaction on the aesthetics. For instance, a person hears music: the music doesn't draw pictures for him or give him colors or something of the sort, the music affects him emotionally, It doesn't particularly stimulate thought, it affects him emotionally.

Now, as he goes up the band, his emotion level starts to fade out into thought - intentions and thought. Now, thought gets more and more and more embracive and esoteric as you go up the thing, until a person's imagination is almost completely free. He can do anything with this.

If you notice, people low on the Tone Scale are very frightened of imagination. That's because it can be confused with delusion and hallucination. That is why we tell our little kids they mustn't imagine so many things - of course eve don't, but a lot of people do. Because imagination can be confused with hallucination or delusion.

Actually, hallucination and delusion are very specific things. If you wanted to call them imagination at all, you would say a person imagining and not knowing he was imagining would be a person who was hallucinating, but a person who was imagining who knew he was imagining would be creating up the line.

Of course, it's supposed to be a very bad thing to sit around and imagine and do nothing but imagine and daydream. And by the way, people who are doing that aren't doing, really, much imagining. What they're doing is a payoff of an incident they're stuck in, and they're trying to resolve the incident. And you get imaginative therapy, so that you can ask preclears to imagine what sort of an incident is worrying them, and they will give you a whole run of it; and make them run it a few times and you may get the real incident to turn up.

This branches out and has been superficially used in terms of play therapy, or psychodrama, where a person is made to imagine these various factors. Lack of interpretation is the only reason why those therapies did not succeed. They didn't succeed, not a great deal.

But as you go up along the level of thought, you would get up to the fourteen buttons. You'd know, you'd be cause and so forth. The trouble is, you wouldn't be in very much action way up there. Because you get at 20.0 - you consider 20.0 more or less the optimum, a person's mixture of thought and action - they're still active in the physical universe. Now, if you start to move above there, theoretically they're starting to do a separation.

As a person goes down the Tone Scale they are doing a separation from MEST by trying to die. And they're going into it more and more and more and more solidly, and

what's "MESTier" than a dead body? It's awfully MEST; used to be worth ninety-seven cents.

Now, as a person goes up the Tone Scale he starts to stretch out away from MEST more and more and more and more, and he'll actually get a cleavage to a point where he can do strange things with his body and it doesn't bother him. This is not particularly wonderful, by the way. It is awfully hard on a body to let it lie on spikes. Careless of one, too. And it's interesting, but not very productive of anything. But you take some of the very learned wise men, you don't find them in very much action. They're up too high. And they forget to eat and they forget to sleep and they forget to take care of this body at all, and one day the body sort of withers away, and somebody goes whooh! at it and it disappears. They've separated out. That doesn't mean they died, particularly.

Once in a while we hear of somebody taking his body out through the top, as we call the Tone Scale getting up to 40.0. That would be very interesting. The top happens to be a minus 273 degrees centigrade. And that's awfully cold for a body, since a pork chop freezes at minus 100, when pushed into liquid air or something that's minus 100. It freezes to a point where the slightest tap will cause it to fracture into millions of little slivers. So it's very uncomfortable to get the body to a minus 270 degree centigrade, and I doubt anybody could. But what would you want a body for up there anyhow?

That's just a little bit of razzle-dazzle I'm adding in here, but it's speculative on my part, because you start to run people too far up this Tone Scale and their body starts to get cold. You tell them, you tell anybody to sit still: if he sits still enough long enough, he'll get awfully cold. He'll also start to get counter-efforts, by the way, because he has slowed down to a point where counter-efforts can hit him. And he may start slowing down the Tone Scale, particularly if you tell him to sit there quietly and concentrate on a state of not-beingness. If you have somebody you don't like, ask them to do this as an experiment. Don't do it yourselves.

Now, there is an interesting manifestation, because if he'll sit there and concentrate on not being, of course he's taking his [tapping on blackboard] intentional line and he's coming from up here "to be," down to the bottom toward "not be." And if he thinks himself "not be" as an intention and you tell him to sit still with this intention, naturally he will start to get counter-efforts - which I will describe in a moment. And that is to say, old punches and thrusts and bumps against him will suddenly act against him again out of his engrams to such a degree that a medium can sit there and get kicked by them and slapped by them.

And it used to be explained that an idle spirit was doing it. There is such a thing as an idle spirit, by the way, but it's mainly counter-efforts that are doing this. I've seen a medium, by the way, get a black eye just like that, and I was very mystified at the time I saw her get this black eye. But since, I've wondered who was it gave her the black eye! I scent a scandal there somewhere.

When I said there was such a thing as an idle spirit, a demon circuit can do the most remarkable things - very, very remarkable. Thought is very remarkable. Anybody who tries to discount it and say that it's not, just hasn't watched it very much. And that is, by the way, the case with so many things in the world, People who discount things very often don't know much about them. And they haven't the knowledge, so they have to gain importance by discounting instead of knowing.

Now, this state of beingness: If you tell a person to sit still and go up in this state of beingness, you're more likely to get them cold, They start up, up, up, up. They're being; they're going to be, they're going to be. Of course, unfortunately something else happens to them - they hit Facsimile One if they keep this up. All you have to do is postulate "Now I'm going to be," "Now I am going to know," "Now I am fully

responsible,” “Now I am cause,” and you just concentrate on this for a while, and if you’re lucky you stay sane for hours!

I covered this last November and nobody took much of a word of warning on it; and some terrifically interesting results have happened though. And some actually very worthwhile data have turned up in the form of the fact that people can evidently stay this way for days, maybe even weeks, on a “I know, I am, I be” - way up. And if they could only go to a quiet place that would be relatively unstimulative, they might even then be able to maintain that state continually.

The only liability that inhibits this is Facsimile One. Just try and say you’re going to be and you’re going to know, and so on, and you ask two preclears out of three on a psychogalvanometer “What would happen if you knew?” and that needle will go bong! Oh no, they don’t want to know. “What would happen if you really were?” Bong! You’ll get a needle drop. Very fascinating. They don’t dare know, they don’t dare be. State of beingness is down.

So that you could concentrate a person out up through the top of the stack. I’ve watched these operations, by the way, in various studies, and I often wondered why they didn’t succeed to the degree that they should have succeeded. And it was actually because they didn’t succeed when they theoretically should have succeeded that made one begin to suspect something and look around for what turned out to be Facsimile One.

Now, all of this Tone Scale, then, is a gradient scale of attitudes, of emotion, so forth, and it’s a method of graphing personalities, but it’s also a method of processing.

You will notice there is a counter-effort band. And this countereffort band is down there a little bit above 2.0 - about 2.2 - down to about 0.6 or somewhere in there. And in that band a person feels counter-efforts.

Now what is a counter-effort? Any time you start moving and something stops you, the thing that stops you has exerted against you a counter-effort - an effort counter to your effort to move. And when you are trying to remain in a state of rest and something tries to put you into motion, that something that tries to put you into motion is a counter-effort. And when you are trying to change direction or velocity, anything which prevents you from making that change or seeks to prevent you from making such a change is a counter-effort.

Now, you could call these efforts of the environment. Being run into by an automobile is a counter-effort; being run into by a pedestrian is a counter-effort; dropping a book on your toe makes the toe receive a counter-effort, and so on. Any effort the environment can exert against you, in other words, can be a counter-effort - can affect you.

So what do you find on the Tone Scale? That a person from 2.2 down is incapable of handling these efforts the way he should. So from 2,2 down he’ll try to bat them back and he won’t quite make it, so the thing will be there, still being batted back.

In anger he’s holding on to it very hard. An effort comes in at him - a counter-effort, see? And he holds on to it very hard; or, lower than that, it’s - he’s letting them go by, and coming back to position because of them. And so you have a band where effort is being very destructive. A person’s efforts aren’t met with success, and the counterefforts are something he can’t get rid of. So any time in his life when he was hit so hard that he had to hold on to the motion formed a 1.5 incident or 1.5 facsimile. When that goes into restimulation, he’s still trying to hold on to this counter-effort. In other words, right in that band he is worried about counter-efforts.

Unfortunately, the body is composed, in structural members, mainly of counter-efforts. The first effort theta ever received was a countereffort - by theory. So that you have counter-effort became effort, a counter-effort became an effort, a counter-effort became an effort, and that is the cycle of existence. So that if you processed out every countereffort which a person had on his whole time track, he would, of course, disappear. And this is not gainful in therapy. (laughter)

That's why I keep talking about a preclear going poof! on the couch. It would be, if you processed out every counter-effort he'd ever received, he would have nothing left to hold on to or with. Now, the only time counter-efforts are worrisome is when they lie in this band, and the only time counter-efforts can badly influence an individual is when he's lying in this band of about 0.6, or something like that, up to about 2.2. And then counter-efforts can influence him very uncomfortably.

Now it's an odd thing, but a facsimile tends to vibrate against the intentional speed of the person - speed of the person. Oh, this is, this is very rough - it's just an approximation, an analogy - that everybody is running so fast or at so much a vibration level or something of the sort.

[marking on blackboard] Well, you get up here, up to 20.0, he's running at such a vibration speed. When he's running at 1.5 his vibration speed would be so-and-so. This would just be some way you could match up the engram with him.

Now, a person would have to be running at 1.5 to have a 1.5 facsimile hit him. He'd have to be angry in order to have an anger facsimile stick with him. But a person intentionally is in this band somewhere, to be affected by counter-efforts.

And how do you get rid, then, of counter-efforts? Sometimes you have to process out a great many counter-efforts, because knowledge gets tied up in counter-efforts. And this knowledge gets wrapped around, you might say, by - the counter-effort, and a person doesn't know what the incident is and he becomes very puzzled about what this sequence is. "Why do I have a pain in my esophagus?" he will say. "I can feel - it's just like..." And you say, "What's it feel like?"

"Well, I don't know It feels - I don't know, it feels like something's choking me."

Well, you can run it as an overt act; make him choke somebody else - that'll take the charge off of it, something of the sort. Or have somebody choke him. It's really a counter-effort contained in a facsimile, you see? Just as if you picked up the table and slammed it down on your toe, your toe would have received a bang. Now you go back through that bang a few times and you'll feel that table banging the toe, hanging the toe; and that's effort. And a lot of effort going out in all directions, trying to meet and check counter-effort, creates what we call pain. So you get pain in the toe - very simple.

Well, here's this band, this counter-effort band, and if you kept a person just plowing along and fooling along in that 0.6 to 2.2 band, he would go on getting counter-efforts ad infinitum and forever. What you have to do is straighten out his reason as his ability and his concept - that is, ability to reason and his concept of existence, as well as his facsimiles. The trick is to make him understand so much, so fast, by either recovering it from some particular incident that's buried or something of the sort, that he'll jump up above that band. And the second he jumps up above the band he doesn't have a non-self-determined battery of counter-efforts hitting him. Psychosomatic illnesses, by the way, are in this band from 2.2 down to 0.6.

Female voice: Ron, a preclear who can get only a concept of a countereffort would be above the band?

No, anybody can get a counter-effort...

Female voice: Only a concept?

.. he'd probably be below the band.

Female voice: Uh-huh.

A preclear, in other words, would probably be below the band if he could only get a vague concept of one, because anybody can move down the band. But, of course, there is a trick to getting a counter-effort if you're way up the band. You say, "Now I will be angry" - zing, bang! You'll get a counter-effort. Nothing to it. You just match your own speed to a facsimile's speeds.

Now, that band, in other words, is the band where you will find counter-effort very definitely, and very effective on the individual. These are aches and pains. The whole gamut of aches and pains is in that band. Your trick is not to process out all the aches and pains but to shoot this person up above this band, above the counter-effort level, and the second you do, he's not troubled by these things anymore. They go away.

Above this level you have free emotion. This level of counter-effort has, going below it, misemotion. That's just to say there'll be fear - there'll be a lot of fear, there'll be apathy and grief on the lower end of that. These misemotions - or a little bit above that, anger - you process these misemotions and a person begins to be able to contact his real emotion, which is above 2.2.

All right? You want a person up to a point where he can regulate himself, choose his own facsimiles and more or less dictate his own existence. And the way you do it: you can get off misemotion, you can get off counter-efforts - but just to the level, and of the importance, that he will spring well up the Tone Scale and he'll be above the counter-effort band. And maybe that's a lot to assimilate all at once, but I am going to go over these things again on it.

(end of lecture)

