

EMOTION

A lecture given on
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I want to take up emotion as a separate entity.

Emotion has the purpose of bridging thought and effort. It is a manifestation, a condition of beingness, which is the connector between thought and effort.

The Tone Scale is a direct index of emotion - direct index. At the bottom of the scale we have no emotion, no life - death. On the top of the scale we don't have any emotion; we have all thought. But the second thought becomes impinged upon the physical universe, its bridge, no matter how slight, is emotion.

Now, emotion is very closely related to motion, then, because as you go up the Tone Scale you find out that you're actually running different levels of motion capability on the part of the organism. And therefore, the emotion of the organism is directly indexed by how it handles or how capable it is of handling motion.

Now a person who is way up the Tone Scale can handle stuff that is going practically at the speed of light. And a person down at the bottom of the Tone Scale couldn't handle a tortoise, you see?

The way an angry person, who is chronically in anger at 1.5, handles motion is to stop it. He stops motions coming at himself, and he'll stop anyone around him. He'll try to stop them. He'll see them doing anything and he will try to stop them. And he'll see this person sitting still, but actually the person isn't sitting still - the person is alive! That's what's wrong with the person from a 1.5's viewpoint - this person's alive, his heart is beating, blood flowing. This person might be doing something like reading a book. So the 1.5 comes along and he says, "Why don't you go out and play?" "Oh, I'm not bothering anybody." "Yeah, but why don't you go out and play?"

See, reading the book is too much motion for him. Much less walking around the house or running across the dining room or something of the sort - any one of these things. There's nothing wrong with it - nothing wrong with it except that it's motion. And a 1.5 has to stop motion.

The way you stop things - you use various methods of stopping motion: You try to just intimate that the motion should be stopped; you try to hold the motion so that it will be stopped; you try to make the motion stop; and then if you can't do that, why, the only thing you can do is destroy the thing that is moving. And this is what gives the Tone Scale an additional apparent depth.

You take a 1.5, can be very calm. He's sitting still and you're sitting still. But don't move. Because the 1.5 will go into a little more depth of being 1.5. They will demonstrate they will hold motion more and more violently - that is to say, in direct proportion to how much motion they're trying to hold. So the depth of the Tone Scale is volume of motion which produces a volume of emotion demonstrated.

It's not difficult to understand, then, that a 1.5 can be very calm and apparently very pleasant and still be exactly at 1.5, which is anger. But everything would have to be completely still around him for him to be happy at 1.5.

The first thing you get a flutter in his vicinity, he has to do something about the flutter. And when the flutter starts to become a hurricane, your 1.5 has got to kill to stop it. You get the idea?

That's why wars are fought with so much noise - there's got to be so much volume and action. Actually, the purpose of war according to Clausewitz is not - is not "the induction of a more tractable spirit in a foreign people who are antipathetic toward the goals and gains of your own country." I mean, this is very philosophic, It's not true!

All that war is - all that it is - is simply a 1.5 society dramatization. It is not an effort to do anything to anybody for any reason whatsoever. And that's what people find very baffling about war, is it hasn't any reason in it.

And the most baffling thing about a criminal is there's usually no reason for him to commit the crime. Same way with war: there's no reason to go to war. And you try to fight war with reason. Well, you can't handle 1.5 with reason, because 1.5 is incapable of listening to reason. So you have to handle war with emotion.

Now, if you could take emotion and you could say, "Drum, drum, what we want to destroy is everything evil," and then get this emotional run at things that are evil. The only trouble is, you start in destroying - trying to find what is evil so that you can destroy it - will wind you up in destroying things that are good. So even that doesn't work.

But you take 1.5, beating the drum, war and so on - not reasonable. Well, it isn't reasonable because it's just 1.5 in action. Some country moved! So a country at 1.5 has to keep the other country from moving. And this looks completely irrational, because the movement of the country to be attacked may very well be a movement in a constructive direction. This country may have moved to the end of making people have better things to eat, which produced sports. And they're moving in the direction of sports and they're quite active in sports. This is ample and adequate reason for them to be attacked, destroyed, torn to pieces and murdered to the last child - because they moved! And because there's no force high enough over a national sphere to compel a 1.5 by force and punishment not to 1.5.

That's why you'd have to have a police state over the top of all other national police states in order to stop war, which is no solution. It's one of these stopgap affairs. Then you'd have nobody over the top of the police state to stop the police state, and every time one of those nations moved, the police state would have to 1.5 and declare war on it. So you'd have no motion at all.

The last answer is a police state, such as a set-up, authoritarian United Nations - the last answer - an international police force. In the first place, there wouldn't be any place to go where you could move, and so on.

That was the trouble with the Roman Empire. After they'd had the boundaries of the Roman Empire all set up, there was no boundaries left to cross over. You couldn't go to any civilized part of the world. There wasn't a civilized part of the world left to go to. So if the Roman Empire got mad at you - in other words, if you moved and the Roman Empire found out about it - why, you were done for. And that's what happened constantly.

All right. Now, your 1.5, then, objects to motion. And he objects to the motion to the volume that something is moving. When the volume becomes too great and he recognizes that he cannot destroy it, he moves, then, down the Tone Scale - temporarily or permanently - to a lower position on the Tone Scale.

He may move to 1.1. And the 1.1's effort at motion is very simple. That is to destroy it but not let the motion find out about it.

So if you move around a 1.1, the 1.1 may tell you, "That's just fine that you're moving," and reach around behind you and grab you somehow or other by the suspenders or something, and then you say, "Hey! Don't hold me."

And they say, "But I'm not holding you."

And you say, "Well, that's your hand behind me."

"Well, that isn't why I put it behind you. I don't have any hand behind you. As a matter of fact, I don't have a hand at all." Because they're completely irrational; there's no rationality involved with this. It's complete and utter irrationality,

Now, when you get down Lower than this on the Tone Scale, you take grief: grief has a tendency... Theoretically there's one down there at 7.5 [0.75] which is another little harmonic on "hold." Yeah. Which is actually, technically, about where grief would be according to the harmonics scale.

Now there's a "hold" there, you see, because grief sort of holds a little bit. You put grief anyplace and it stops in that shape, form. It doesn't flop. Grief is stiff to some degree. The person sobs and so on - very interesting manifestation, grief is.

All right. By golly, you move around somebody in grief and, of course, they go into grief. And they go into grief to the extent that you move around them, because their action is not an action to the computations of life or how dreadful life is.

You see, death is stillness, and so motion and emotion have a similarity to each other because of this factor.

You get somebody who is in grief and you move around them, and they go into grief to the degree that you move, because their method of handling motion is grief. Now, that's simple, isn't it? I mean, there's nothing to that.

If you walk into a house and began to dance, a person at grief would cry or would tend toward crying to the degree that you danced and produced motion.

Let's get some intention behind this: Supposing they objected by saying, "(sniffle) What are you doing?" and you started to caper even higher and shout loudly and so on, they would sit down in the chair and cry.

And you would say, "Why are - why are you crying?" Well, they'll have a big justification, big picture, a terrific script as to why they were crying. But that isn't why they're crying. It's because you moved around them.

Now you get a person in apathy, and a person is all the way down into apathy. What is apathy's method of handling motion? Let it go through and by; let it go through and by. And they will let it go through and by to the degree that something is there to go by.

You take a person in apathy and you put their hand over on the side of the couch, they'll leave it there. Put their hand back across their stomach, they'll leave it there. They won't move it beyond that point,

And by the way, they will leave it there to the extent that you move on them. If you moved their hand suddenly on their chest, the duration that they would leave it on their chest is much longer. So that if you laid it over very carefully and quietly like that, they would leave it there for a couple of seconds and then they'd drop it back by their side. You see, time has a lot to do with motion. That is to say, if it was more comfortable at their side - but they'd still leave it there for a while. The covert one at 1.1 would put it

back in the position where it was before you moved it after a couple of seconds, you see. That's an effort to hold.

But here it is on the apathy fellow, you put it on the chest... Now if you put it over on his chest very solidly - wham! - and fixed it right there, it'd probably stay there for hours. See? The amount of residual motion which you have put into a limb fixes that limb for a duration of time. That's motion - goes through. You take a person in apathy and you hit them on the right shoulder and they'll spin. They'll turn around; you hit them on the left shoulder, they'll turn around.

Now, here's another test on this motion-emotion: You take a person who's sitting in a chair. If this person is at resentment, you come up to the person, back of them (they're sitting in the chair) and you come up to them and you take ahold of the chair and you say - you don't say anything, you just start to lift the chair a little bit. And they'll get up out of that chair and they say, "What's the matter with you?" Now, if they are in anger, you come up and put your hand - if they're at 1.5 on the Tone Scale, you come up and put your hand on the back of the chair and make as if to move the chair and they'll become heavier. They'll sit down on the chair harder. And try to pick up that chair - you might as well be trying to move a truck with your little finger. I mean, they make themselves very heavy. That, by the way - people get beefy at 1.5 - very beefy.

So anyhow, they sit hard. They'll sit harder in that chair and sit stiffer. And they'll sit stiffer to the extent that you try to force motion. So the harder and faster you tried to move that chair, the stiffer they'll sit. And theoretically, you could turn them into stone by hitting the chair very swiftly. That's theoretically; that would be the absurd extremity of it.

But as a matter of fact, you can turn them into arthritis by trying to make them move, because the harder you try to make them move, the stiffer they'll sit. And that's your arthritic.

The more you move around an arthritic - did you ever see an arthritic with a child around him? He gets worse and worse: hold, hold, hold, hold, hold, hold, hold, hold, and the next thing you know, more and more arthritis, more and more arthritis, more and more arthritis.

Because what is it? It's holding the blood; it's dropping calcium out of the bloodstream. It's holding the endocrine system, which, by the way, also holds the parathyroid, which dissolves calcium in the system - establishes the amount of calcium in the system. It does these facts, and you get precipitation of calcium and other minerals in the system and you get arthritis. And the more you move around this person ... You don't have to touch this person or bruise them or do anything else to them, just move. Just move. Do the stunt of coming in the house and sailing your hat across the room. They'll get an arthritic twinge every time.

If you want to really upset an arthritic person, walk very fast, briskly, about everything you're doing around. Walk swiftly, make darting motions, and they'll really get sick!

Now, if this person sitting in the chair were in fear, you'd come along and you'd touch the back of the chair and move the chair, and after you moved it a little bit, the person would slide off of it and they'd say, "Oh, did you want the chair? Well, if you want it, you can have it." And then they'll wait until your attention is off the chair and they'll sit back down in it again, even though it makes better sense to do something else. They'll come back and sit down in that chair - covert. They're trying to hold their own, but not too well.

Now, in grief, if you come along and dump - try to dump this person in the chair, you could dump them half out and they'd have a tendency to stay there. That is to say, you

dump them half out, they'll rock forward on the balls of their feet and you can let the chair sit back on the floor and you can watch the moment - even though the position is uncomfortable - that they will sit there balanced to that extent, sort of half-crouched. Then if you turn around and push them in the shoulder, they'll sit back down in the chair again.

And if you take a person in apathy and you come along and you take the back of the chair to tip the chair as though to dump them on the floor, they just dump on the floor. And they will dump on the floor all the way down until it occurs to them to ask what you're doing. And they probably won't ask it then. They'll probably look at you and go over and sit on the couch.

There's another test: If you stop an automobile, watch your passenger; if you stop it awfully fast, watch what the passenger does. If the passenger just sits tighter and tries to push his feet through the bottom of the floorboard - very extremely hard - 1.5. If the person lunges forward and then steadies himself and then wants to find out what's wrong and then sits back, you've got that. And if the person just dumps and goes into the windshield and spills onto the floor and everything else, they're in apathy. But this is a rigorous test and it is not recommended. Above these low bands - and the reason I stress them is because you see so much of them in preclears - above these bands, you get an emotional reaction which is very, very good. A reasonable reaction to what you're doing,

You come along and you hit the back of this person's chair .. This person by the way - a thought, the higher level of thought a person operates on, by the way, the less predictable he is.

You'd think it'd all get down to zero. You'd think a person when cleared would be zero unpredictability, so that you could predict everything he did. That's very nonsurvival. Because he's got greater and greater and greater and greater variability of action. The more he can think, the more variable his action and reaction is. So he's very well off, why, he's about as predictable as the pattern that'll appear in a kaleidoscope. He has great volatility.

By the way, he can get misemotional, too. He can get misemotional and then get unemotional practically in the same split instant. But he's determining whether or not he does that. Sometimes serves his purpose.

Now you take an individual who is reasonable and you start to dump them out of this chair. They look at you and the thoughts go through their mind clickety-click: "Does he want the chair? Is he just being rude? No, it's a test," They look at you and they know it's a gag, so they probably smile or something of the sort. And if you've really dumped them very hard or something like that, why, they won't object too terrifically, unless you introduce enough action there to injure them in some way or threaten their survival in some way. And then they're liable to do most anything on the tone band, such as beat you over the head with the chair. It'll have to do with reason though. Are you bigger than they are?

A 1.5, by the way, never considers that; 1.5 doesn't care what he starts out to destroy. That's why so many 1.5s get destroyed. That's a self-obliterating level.

Now the emotion is not complete, and your understanding of emotion is very far from complete, unless you know, appreciate, and can use the emotional curve.

The emotional curve is simply this pattern of the Tone Scale whereby an individual starts at a high level on the Tone Scale: [marking on blackboard] here's 40.0, middle band 20.0, here's 2.0 and here's 0.0. And he starts down here at, let's say, 2.5, and he's

traveling along very well at 2.5, and then he receives some bad news or some bad action to him - he gets a dip.

Now, the speed with which this is delivered to him and the magnitude with which it is delivered to him - actually, the magnitude of motion contained in it - will drive him down the Tone Scale. But you see immediately, to change a person's position on the Tone Scale, you must introduce too much too fast for the tolerance of his band or his own endowment - too much too fast.

Now, you see, a 1.5 will go up to a point where he will destroy what is moving. So you have to give him more motion than he can destroy, and you have to give it fast enough so that he has time to see that it is more motion than he can destroy, or he doesn't have time - and, you see, the less time he has to see that, why, the more variables can be in that motion. The point is - I'm making is, you've got to give him too much and you've got to give it to him too fast. So that when you give a 1.5 a lot of motion in an awful hurry, he starts down the Tone Scale.

And if you keep up the motion in that short space of time, you can drive him clear out the bottom. You could kill a person with too much motion. Do you realize that? Such as shooting him between the eyes. All that is, is too much motion.

They don't die because neurons are disturbed or because of some electrolytic chemical response of the sacroiliac. They die because they've - suddenly confronted with too much motion.

Actually you could destroy every neuron in the path of the bullet one by one and systematically including all the bone and any gland that would be in the road of that bullet, without killing the person - if you did it slow enough. So that a 4400 feet-per-second muzzle velocity .22 caliber bullet has been known to kill a bear by hitting him in the paw. That's according to the manufacturers of the Hornet rifle, which is one of those rifles. And that's on the authority of Crossman, the great marksman. Killing a bear by hitting him in the paw. Whereas you can take a 2785-feet-per-second bobtail Springfield bullet and hit him between the eyes - in the eyes - and he'll still keep on going. You see, he is so much volume that to give him lots of motion fast is pretty rough.

Now, in other words, it's the shock; it's the speed with which this motion hits the person. It's the speed. It's also the speed which produces the pain.

You think something is unusual on the subject of - well, naturally a bullet hitting a person between the eyes would be different than an automobile turning around on one wheel and spinning around three or four times like a ballet dancer and falling over on its side, all the while, at first moment, doing a hundred miles an hour. If that much motion happened right close to a person whush, whush, eurr, eurr, whush, phsoosh! he'd probably fall down in a dead faint, no matter where he was on the Tone Scale. There's just too much motion there, that's all.

And that's proven by the fact that there's many a soldier picked up on the battlefield that is merely passed by an artillery shell. He doesn't even get the concussion, The artillery shell passes him too fast and he dies. There's lots of this on record. They were earlier on record because artillery shells were traveling slow enough so people could see them in the air. That's right. They were only traveling about sixty miles an hour or eighty miles an hour. But you take that much iron and you throw it over a guy's shoulder, and that's lots of motion.

So, you see, it's mass against time - mass plotted against time gives you the amount of motion.

Pain is merely too much motion too fast. But when I say too much motion too fast, I'm gilding the lily you see? Too much motion is always too fast because it's space and time. Movement, change in space, according to time.

Now theoretically you could take an object the size of a .22 caliber bullet capable of traveling 4400 feet per second and press it slowly through a person's brain. And if you pressed it slowly enough it would not produce any pain at all. That's theoretically. You know that when you're trying to take slivers out of your fingers you always pull slowly. You always, in taking off adhesive tape, try to pull it very slowly.

Now, in the plotting of the emotional curve, what you're trying to do is take into effect how much motion is required, or how much motion was present, to depress the person on the Tone Scale. But it always has to be too much motion for their tolerance. It has to be beyond tolerance. Tolerance is the point where they can take the motion and react to it on their own level. They can stay on their own level and react to it.

In other words, a man at 1.5 seeing another man rush up to him to stab him actually has not reached tolerance. He'll try to destroy the other man. He won't do anything reasonable about it; he'll just try to destroy him.

But if you had, let us say, a lion with full tooth and claw exposed charging this 1.5, that's too much, you see - too much weight, too fast and so he'll withdraw from the scene, completely aside from the aberration that's behind it. But a 1.5 doesn't act according to aberrations particularly, he just acts according to the Tone Scale.

So you can drive this person down the Tone Scale by giving him more motion than he can tolerate. And if you give it to him too fast, there you are.

Now when I'm talking about motion, I mean "change" actually. It's from [tapping on blackboard] start to stop, or stop to start. It's change of motion in his environment which is really what it is - change of motion in his environment. From start, or running, to stopped. From running, over here, to stopped, is a change of motion.

In other words, here was this very gay, happy person and they die suddenly. It drives a person down the Tone Scale because this is quite a drop. Here was somebody gay and happy... That's why people feel so bad about little kids, is they're so happy, they're so much in motion, and all of a sudden they're dead, and bong! And a motion by accident and the news delivered swiftly is capable of producing enough shock to kill a person, you know, or driving him down.

This change - call it change of velocity or change of vibration if you want to - this change can drive this person down here on the Tone Scale to a lower level on the band and then they'll resurge, but they won't get up to the position they were in originally. They'll be just a little Lower than that position. Sometimes you can drive them down hard enough, steep enough, so that they stay at the lower level.

If you atom-bombed twenty-one cities in America simultaneously in the first fifteen minutes - bang! - the country might be driven down the Tone Scale so fast that it'd go into apathy and stay there. Whereas the justification is not present for being in apathy. What have you lost? You haven't lost the majority of the production of the country, you haven't lost any majority of population, the country can continue, the country's capable of retaliating - but everybody's in apathy. You get that? Too much motion.

So, on a preclear that you're working low on the Tone Scale, if you want them to work well, sit still when you're running a 1.5. Sit very, very still. And talk as easily as you know how to talk with as few words as possible and the 1.5 will feel much better. But if you were to move suddenly while the 1.5 was running through a heavy incident, you could actually dive him on the emotional curve - drop a heavy curve on him - and he

would go into a lower band of the Tone Scale and would not then be capable of running the engram very well, you see?

So all of this heavy verve when you see a 1.5 who has arthritis saying, "Oh, come on there, let's see if we can get through that thing. Let's run it," you know, and snap the fingers and all that sort of thing: he is going to go down the Tone Scale. And then he'll get mad at you as the choice between that and going down the Tone Scale. He'll usually start out by getting mad at you, and then he'll go down Tone Scale on this. You see how that would be?

Now you take a person who's in fear: you'd better be covert in your motions - make that a person who's at 1.1 - obviously, be covert. Don't take out a pack of cigarettes, extract a cigarette in a forthright and determined manner, strike the match, light the cigarette, very determined. No, if you really want to match him on the Tone Scale, look for the cigarettes for a little while, take them out of your pocket, remove one from behind you, slide it into your mouth carefully so that he's not supposed to see it, scratch the match very quietly and then sort of pretend you're not smoking. And boy, he'll say, "That's my buddy," and so forth.

Now, emotional curves operate this way in daily life. All you have to do is to go around and drop a few curves on people to find out what is the solution to really ruining the human race. The newspapers have it down perfectly. They drop curves on you - continual dropping of curves - down, down, down. Therefore they'll wreck an individual's mental health.

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

The emotional curve can be thrown down on a person so swiftly in an auditing session - by a sudden noise, by the auditor dropping something, by the auditor moving suddenly, by the auditor speaking sharply, suddenly, and unexpectedly after a long silence - that a preclear can actually be driven into apathy.

And if you've ever tried to run a preclear who is in apathy, I strongly advise you against working preclears in places where noises are going to be sharp and sudden after silences, where you will be forced to make sudden motions, and I strongly advise you against speaking suddenly or loudly after a period of silence. Because, you see, what we're dealing with is actually change of motion, change of pace.

Now, you could run a preclear on a railroad train, even in a Pullman with its consequent and modern soundproofing, with the whistles blowing and the bells ringing and the wheels clattering and the windows rattling and the everything else happening, and the drummers in the other side of the car screaming over a poker game - if the noise was constant. But if you got a sudden silence - if the train by some necromancy suddenly stopped and became silent - your preclear would go into apathy. Or if a bomb went off in the middle of the car, this would accomplish the same thing.

Now, the lower zones are the danger zones. You may think that a 1.5 is in good shape, but a 1.5 can be hit suddenly with a change of pace, change of perception, change of something, and that change can drive him into a suicidal frame of mind very easily. A dictator - your strong-arm boy - is the most subject to death, self-inflicted and by violence. Your Hitlers will almost always wind up by blowing their brains out. Too much change will happen, suddenly.

Now it isn't a defeat or the bad news or the computation that fixes up a preclear or fixes up a dictator; it's the velocity shift. The dictator has had these armies going forward one way or the other victoriously, and receives the inexplicable news that the whole front has stopped advancing and has been met by a superior force and has actually changed direction and everybody is retreating. And he'll go into a complete fit! He'll even go

into a fit if his army was stopped and all of a sudden made a tremendous attack which he wasn't expecting and was terribly victorious in the attack! He will throw the same fit. People then consider them unreasonable. Of course they're unreasonable; they're in a band of utter unreason.

Now, this should tell you something about observing people. In your observation of people, if you find somebody... Well, supposing you come home and you say, "I just won this essay contest and I'm going to go on a trip, and they've awarded me with this trip, and I get this big prize..."

By the way, money is motion. You know, money is transaction - motion. So the loss of money, sudden loss of money, is much worse than slow loss of money, and the sudden acquisition of wealth can be as much of a shock, you see.

So, now here goes somebody at 1.5 - you come in, you give them this piece of news. And you know they wished you well; you're very well aware of this. They wished you well - they've always said so. And you've all of a sudden won this contest and you're going on a trip. And they go into some sort of a state, and you can't quite figure out what state they're in. They weren't glad about this, and you start to feel bad. They'll eventually give you the idea you shouldn't win. That's true: from their viewpoint you ought to be completely motionless - no heartbeat, nothing! And if possible and at optimum, not even molecular or electronic motion in the cells, That's no motion. That's how bad it can be. So the critical band is the band below 2.2, really, because any speed of motion is not attended by the modifier of reason. And not attended by this modifier, of course, any change of pace produces a down curve. So your effort to pick up a preclear from a tone band to a higher tone band by feeding him good news, by being happy, by being cheerful, by being this, only succeeds in driving him down the Tone Scale.

So a person at 2.2: If you become active, cheerful, bright - your computations get very bright, you assure them they are going to get well ... You see, you told this 1.5 he's going to change - arrrrrhhrr! He really doesn't have any objection to getting well. This is not the computation. He has an objection to motion or change of any character. You'd be much more likely to have him do it if you could establish the fact with him clearly that what you're doing makes it more and more impossible for things to change.

It works the same way with a 3.0. If what you're doing confirms the status quo, bad or good, it will have more appeal to him. And you go in on a nice high-level, high-theta line, and you start selling the head of a corporation, who is at 3.0 and a very competent fellow - he's managing the corporation beautifully, it's going along, it's doing well... Or you go in and you see a surgeon who has been going through these routine motions and he is doing well - because, you see, a routine motion is also no motion. And a fellow who repeats an action over and over and over and it's the same action - that's no action because it's repetitive, because it can't be placed on the time track. Don't you see how that is? You can read your Axioms and find out about randomness.

Now, here's this individual. He's been going through these routine motions. His state in life is not very good; he isn't getting anything done particularly. And you go in and you say, "Hey, what do you know? I've got this new stuff, and it's going to do all this and it's going to do that and it's going to do something or other." He isn't listening to you at all. He's seeing, all of a sudden, here is a change of pace. And if he's at 3.0, he doesn't want any change of pace - no change of pace at all, thank you.

But if you can show him that this fits with his program and this doesn't change anything, at 1.5 or 3.0 he's very happy you're there. "Doesn't change a thing, As a matter of fact, it makes these motions which you're going through even better and even more routine." Now he'd listen to you.

But let's take from 1.5 to 2.5, the single-band jump. A person in boredom doesn't have enough randomness - he does not have enough action, enough change of pace. A person at 2.5, then, very easily gets into one of these statics. He starts going through a routine motion - oh, he does not like that! He wants a motion that goes bap, bap-bap, bap, bap and then bop, bop, bop and then bap-bap-bap, bop-bop, bap. Randomity, you see? He's got to have change because evidently 2.5 is a perilous point which demands change. 3.0 is practically stable; so is 1.5, so is 6.0. These things are stable.

But 2,5 is an instability which a person can't tolerate. And he can't tolerate that instability He wants to go to 3.0, but he will go either direction or anyplace to get out of the 2.5. Therefore, people who read the New Yorker, something like that - they don't care what they criticize, they don't care what they chew up, they don't care what they kick around or destroy or help or what they do, as long as it's something-anything.

So you can get a person at 2,5, which is just half a tone lower than 3,0, and you come in to this person and you tell them, "This new subject, Scientology, is going to make everybody sick, and it'll probably lay out three quarters of the populations of the world, and it's going to just ruin everything and everybody indiscriminately, and actually, practically nobody is ever trained in this, really. It's just a fake that they're trained. And half the time they do something, but the other half of the time they hurt people and so forth."

The fellow says, "Let me at it! How much money do you want?" - any change.

Now let's get the 3.5 and 4.0 bands: 4.0 is a stability; 4.0 picks up any motion that comes in to him and throws it back. So he will listen to you. He'll say, "Well, that's - that's fine. But what can we do with it?" right away.

A fellow at 2.0 will say, "(antagonistically) Hm. What can we do with it?" The fellow at 4.0 will say, "(enthusiastically) Well, what can we do with this? Where will we go with this? Fine, fine."

But you've got to have something fairly constructive for that fellow to do with it at 4.0 and even at 2.0. It's got to be systematic in its action. It's got to be able to produce something that has something - vague semblance to reason at 2.0 - semblance to. At 4.0 it's definitely got to be constructive and reasonable.

But at 3.5, uh-uh. No. At that point on the band: "Well, what does it do?" "It does something. It changes things," "Let me at it." You get the idea? "Let me at it," he'll say.

Now, this should give you some sort of an idea of reaction - human reaction. The critical band is below 2,5 - below 2.2, actually. Because it's always down. It is never anything else but down. If you let the person go through the static he demands - that is to say, the motion tolerance he demands - and you keep him in that level, he just stays in that level. He doesn't rise; he stays in that level. You confirm the level. But if you give him a change of pace, you reduce the level. You never improve it, you reduce it, by any motion in his vicinity or any attitude which you assume.

Above 2.5 you can start shooting people up curves. By giving them something that demonstrates constructiveness to them and a change, or a static which confirms constructiveness at 3.0 and 6.0, you will be able, then, to shoot them up curves. And theoretically, you can shoot people up curves fast enough to make a marked change in them - just by giving them a tremendously good piece of news, let us say. Shoot them up the curve.

A good piece of news is different to different people on different bands, however. A good piece of news to a 3.0 is "The stock market has at last stabilized, business is in a

status quo, nothing will now change for the next eight thousand years. Nobody's going to die and nobody's going to get well."

You could practically ruin a 3.0, or a group which is running at 3.0, though, by shifting their routine - rrrrh. That's horrible to shift their routine. Shift them five minutes and you get a - practically a revolution on your hands. They don't want this. But the revolution is not toward anything but back to what it was before; so that's the result of your revolution.

Now, this should tell you and should to some degree conflict in your minds with what I was telling you about getting a lot of people well in your vicinity. You notice I ended that other talk by telling you that probably some of you would be burned as witches and we would probably have to pick you up in the next life and run it out. Nothing truer.

Because you show a 1.5 a person who is lame and blind, who is suddenly radiantly healthy, and oh, he does not like that because it's change - it's sudden change. But you know what you do? You know what you do when you show it to him suddenly? You take him out of your hair as being any threat to your operation because you'll drive him instantly into apathy and after that he won't interfere with you. You get the idea?

Now, this change, this sudden terrific upsurge, will hit a 2.5 or a 1.1 as being very desirable because it's "change something, change anything, do something!" See? And you give them something up, so they're not going to object to you.

And people who are in grief and apathy will just stay in grief and apathy anyhow. A person's crying and they - because their little girl is sickly. Then you make the little girl well, and then they're crying because the little girl's too active. That is a horrible part of the lower part of the Tone Scale band, is anything makes it more of what it is or drops it down.

So that's why I'm advising you on this emotional curve. You must give it a terrifically upward surge - zing! - to really make it stick; because what you do with people on the lower band, the counter-effort band on down, they just go into apathy. And you go around and you say, "Well, I'm going to work on you now." And they say, "(apathetically) All right," "Run such and such an incident." "All right."

And they'll run it too, by the way. They'll go through it. They won't see any hope for it and all of that sort of thing.

Now, there is a way to change people on the Tone Scale. The best way I know is run Facsimile One, beginning to end, run it out. That changes people on the Tone Scale. That changes them wildly. That changes them way up. You run it half out, though, you'll run it up - you'll run their tone up.

Now, you can actually work a person and unburden the confirmed level where he is. By blowing locks, by knocking out some engrams and so on, you can gradually raise him up. You can do this. So therefore, for people that are too low to run your first incident on, Facsimile One, what you do is try to knock out some locks or secondaries - and I want to tell you about a secondary. But people who are very low like that, you want to work them on locks and work them on some secondaries. Don't even try to make them feel effort; just work them on something to raise their level.

And the fastest way to raise them up the Tone Scale, the swiftest way to do so if they're too low to be worked in Facsimile One successfully, is by establishing some affinity, communication and reality with them, giving them some environment, then making them contact some of the reality of their past, and then knocking out some secondaries if you can get to them or taking some emotional charge off of the case. And this you will find is successful; it'll bring them up to a point where you can run Facsimile One. And

that'd be the only reason you were monkeying around with what we call locks, secondaries or lock chains.

Now, emotion is very strange in that it confirms at various levels; it is at various levels. A person who is in grief most easily runs grief and actually will run grief almost endlessly. You can take a person in grief and they can spill off, I would imagine, about a thousand hours of tears without getting the least bit better. Why? Because they're in grief.

You take a person who is in anger - this is a little bit different than grief. Grief is a hallucinatory state. The person who is in anger might actually run some incidents where he was very, very angry and feel better. He's no more - or no more above 1.5 than he was before, but he'll feel better as a 1.5. Get the idea?

Now, as you go down the Tone Scale, this 1.5 - if this 1.5 could be run through some grief, you see, you'd blow out some of the foundation that was holding his tone down, and as a consequence he would go up the Tone Scale a little bit. And you get some - what would have been considered in the past some marked changes in his personality. He wouldn't be quite as bad off as he was before. Terrific change, in other words, according to past results. Even in old time Dianetics, what we considered to be big result - no, that was microscopic. But that was an enormous result compared to what they had before. All right.

A secondary could be called a deposit of emotion - a deposit of emotion around a certain subject and incident. Let's take a secondary of grief - something of that sort - and here you'll find the individual received the news of somebody's death. If this person was a 1.5, what's he going to do with that news? He's just going to hold on to it tight. He's not going to cry about it either way. This is what you call an emotional shut-off. It's not an emotional shut-off, it's just a 1.5 holding on.

But if you can, get the person into this incident - let's say it's his father's death - and you run him from beginning of the incident to the end of the incident, you will find this individual, in releasing the tears of loss, will actually feel considerably better. The 1.5 can be run through it from beginning to end without any tears at all, but the effort to hold on to this change and stop it from changing can be run out of the news received. So a 1.5 would receive a different secondary from the same news than a person at 0.5. You see how this would be?

All right. The way you run a secondary is very simple. Facsimiles can be arranged according to time. A facsimile contains all the perceptions, all the emotions felt and present, and all the efforts and counterefforts present at a single incident or a single moment or a single chain of moments. The way you run a secondary is to take the person to the beginning of the secondary (you don't have to send him down anyplace because the facsimile's right there if you call it up). You take him at the beginning, the first time he heard something or saw something related to what you're trying to run in that incident.

For instance, let's take the news of the father's death: "Who told you?" "All right, well, my mother called me up, I guess." "All right, go to the moment you answered the telephone." Now you run him through that on a blow-by-blow description just as though it was happening all over again from beginning to end. And when you get to the end of it, which is maybe the next day or even a week later, you go back to the beginning of it again and you run it from the moment he picks up the telephone straight on through. And you coax him to feel the telephone in his hand and you coax him to do this and you coax him to do that in order to bring up and develop this facsimile so that it will erase against present time or reduce against present time.

Actually, a facsimile can be made to disappear in its entirety. You're not interested in making facsimiles - any facsimile do that except Facsimile One. So a good reduction is all you're looking for. It just doesn't have jolt in it anymore.

Now, you watch a person running a secondary. If you have a person who is fairly - let's say a person at 3.0 on the Tone Scale and he starts to run a secondary of grief, you take him to the beginning of the moment he heard his father was dead, and he runs through from that. And "What did your mother say?" and "What did you say?" and "Where did this..." and "What did you think at that time?" That's very important: "What did you think at that time?" and so on. And "Where were you?" and "How did the hospital smell?" and "How did this..." and so on. "Let's go on through. Let's pick up these things, one by one." Run him right straight through to the end of the thing.

You'll find out the first time he went through it, he'll just be in glue on it. No, he'll probably be way outside of himself looking at himself. And you run it through the next time - that's apathy, by the way, that you ran off of it, only you don't recognize it as any action because that's apathy: no action - reaction.

Now, you run it straight through from beginning to end in apathy and you come up to the next band: grief. If he finally gets inside himself and so forth, you run it through, you'll probably get the tears off. And you'll run it through on that, and he'll eventually stop crying about it. And you say, "Well, that's fine, that's run out." Oh no, it's not.

He has to go through fear now, and there's something in there that has anger in it, and the next level up is resentment, and the next level up he'll be bored about it, and the next level up he'll get very conservative about it, and the next level up he'll get happy about it. "So my father died, so what?"

And that is, by the way, the way the Tone Scale was first observed. A person as he runs the incident goes right on up. Very often he'll skip one of these steps, having hit it as a mixed emotion with the last time through - not exhibiting it. So he'll just run up the Tone Scale. But it would be a mistake to leave it in anger; it would be a mistake to leave it in boredom; it would be a mistake to leave it anywhere but where it should be left, namely at least tone 4.

Now, if you can get tears and run an incident up like this, your preclear will regain quite a lot of bounce. He'll be in much better shape if you get off some tears or you get off some fear, you get off some anger; he'll be in much better shape afterwards. And these incidents do not readily present themselves; they are not particularly easy to run. But when you can run one, look for it and run it. Actually I haven't run a secondary off of anybody since I ran one off of myself a year ago, but it's a good thing to know.

Male voice: Say Ron?

Yeah.

Male voice: Your suggestion at a previous lecture to run ARC enforced - inhibited, preclear to environment, environment to preclear, I find very useful in discharging secondaries rapidly.

Yes

Male voice: Very fast. Cuts the time in half.

Well, your running of secondaries is something that you must know how to do. And the reason you must know how to do it is, in addition to being everything else, Facsimile One contains all of the aspects of a secondary and comes up the Tone Scale like a

secondary will. So you have to know what a secondary is and how it reacts and how to run emotion.

Now, it'd be very well if every emotional incident which you ran was a monotone emotion: it was all grief, it was all fear, it was all this and it was all that. But they are not that way. A person who's giving you all of an emotion at one run is not moving in the incident.

Emotion varies and this is where we get back and tie in the emotional curve. You see, just before he received the news of his father's death he probably felt fairly good, and immediately after he received it, this was too much change for him. Bang! Down he goes. You see, father's loss meant that there was no motion there where motion was before. So that's a big change. That's what loss is: motion is no longer with you - "I haven't got this object anymore or I haven't got this person anymore." It just has ceased to move or ceased to exist. All right.

So you run it and it runs like a roily coaster. Any incident more or less runs like a roily coaster. He starts in and all of a sudden he receives this shock. He can feel his emotion go down; he can also feel his reality turn down; he can also feel his ability to communicate turn down; he can also feel the affinity of the world for him and his feeling of affinity for the world - all these things - cut down sharply.

Now, if you really want to get him into this secondary, just run him over that first emotional curve of it several times - zing, zing, zing, zing, zing - and make him feel this drop. Make him feel this drop of emotion, make him feel this reduction of affinity, reality and communication with the world around him and so on; make him feel this change - over, over, over, over, over. First he's happy, now he's sad; then he's happy, now he's in apathy; now he's happy, now he's in apathy. Oh, he remembers now that he was very happy and then he got very apathetic. And so you run him through this curve over and over and over and over - over and over the curve.

And by the way, you won't find him in the secondary very long if you do this too long, because he'll go back and get into the beginning of a death or something like that, way back on the track somewhere. He'll get into some lock on the service facsimile, and of course, the service facsimile basic is Facsimile One. That is the basic on the service facsimile. The service facsimile chain is a whole chain of incidents which have been bothering the preclear all of his life, which he's been using, which other people have been using, and so on. This is his useful series of aberrations, which has no use to anybody but to other people. Now, running then, this secondary, you will find his emotions will vary. He'll recover a little bit a half an hour later and then somebody else will mention the subject again and down he'll go. And then he'll recover a little bit and down he'll go some more. And each time you find out that he isn't up quite as high as he was the last time, until he'd be chronically in a lower tone.

One's whole life actually is a sequence of dropping tones. Old age is nothing more than a confirmed low tone, actually, on the physiological side. And that is the deterioration of the body. Now, if you got the emotion off of a case and so forth, there's no reason why anybody has to stay old.

Running, then, a secondary, one is running the variability of emotion. And you can make a person move in incidents where he's stuck by making him run the emotional differences, one to the other, one to the other, one to the other, one to the other.

The emotional curve is something that sounds very simple, but you should know about it because it will locate incidents for you, and it is something that people do about emotions and so on. And as you're running preclears in general, you have to know about this if you're trying to raise them up a bit on the Tone Scale. And in particular, in running Facsimile One, you'd better know about emotional curves because, oh boy,

some of the curves that thing takes! Up! Down! Agony, hate, sorrow, anger, fear, terror, apathy, wild happiness, anger - just over the humps, over the humps.

Now, you can tell a person to run the emotional curves of this incident and he will feel nothing more nor less than the band, roily-coaster changes of emotion throughout the incident. And by the way, that's right, he'll just feel these curves right straight along the line, and it will keep him from feeling the effort if you tell him to concentrate on those emotional curves.

Now, you can also tell him to concentrate on the emotional curves of the people around him, his environment - not so much in Facsimile One, but in other incidents - and you'll get quite a difference to him. He can feel the emotional curve of somebody else, the drop of emotion of somebody else.

You can test this on yourself merely by going back and remembering times when people dropped curves on you.

And that's the only way anybody's ever going to slow you down in Scientology, by the way, is: you feel good, they drop a curve on you. Dropping curves.

And if you ever want to really take somebody out of the running completely, all you have to do is drop enough curves on them and I guarantee they'll never bother you again - or raise enough curves up to the top. And if you raise enough curves up to the top - shoot curves up on people who are low in tone - they won't bother you anymore either. I advocate pushing curves up, not dropping them down.

Thank you very much.

(end of lecture)