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Remimeo

UPPER INDOC TR'S

Following are the Upper Indoc TR's 6 to 9 inclusive.

Number: TR6

Name: 8-C (Body control)

Commands: Nonverbal for first half of training session. First half of coaching session, the student silently steers the coach's body around the room, not touching the walls, quietly starting, changing and stopping the coach's body. When the student has fully mastered non-verbal 8-C, the student may commence verbal 8-C.

The commands to be used for 8-C are:

"Look at that wall." "Thank you."
"Walk over to that wall." "Thank you."
"Touch that wall." "Thank you."
"Turn around." "Thank you."

Position: Student and coach walking side by side; student always on coach's right, except when turning.

Purpose: First part: To accustom student to moving another body than his own without verbal communication. Second part: To accustom student to moving another body, by and while giving commands, only, and to accustom student to proper commands of 8-C.

Training stress: Complete, crisp precision of movement and commands. Student, as in any other TR, is flunked for current and preceding TRs. Thus, in this case, the coach flunks the student for every hesitation or nervousness in moving body, for every flub of command, for poor confronting, for bad communication of command, for poor acknowledgement, for poor repetition of command, and for failing to handle origination by coach. Stress that student learns to lead slightly in all the motions of walking around the room or across the room. This will be found to have a great deal to do with confronting. In the first part of the session student is not allowed to walk coach into walls, as walls then become automatic stops and the student is then not stopping the coach's body but allowing the wall to do it for him.

History: Developed by L. Ron Hubbard in Camden, New Jersey in October 1953, modified in July 1957 in Washington, D.C., and the commands were modified in HCO Bulletin of 16 November 1965, Issue II.

Number: TR7

Name: High School Indoc.

Commands: Same as 8-C (control) but with student in physical contact with coach. Student enforcing commands by manual guiding. Coach has only three statements to which student must listen: "Start" to begin coaching session, "Flunk" to call attention to student error, and "That's it" to end the coaching session. No other remarks by coach are valid on student. Coach tries in all possible ways, verbal, covert and physical, to stop student from running control

on him. If the student falters, comm lags, fumbles a command, or fails to get execution on part of coach, coach says "Flunk" and they start at the beginning of the command cycle in which the error occurred. Coach falldown is not allowed.

Position: Student and coach ambulant. Student handling coach physically.

Purpose: To train student never to be stopped by a person when he gives a command. To train him to run fine control in any circumstances. To teach him to handle rebellious people. To bring about his willingness to handle other people.

Training Stress: Stress is on accuracy of student performance and persistence by student. Start gradually to toughen up resistance of student on a gradient. Don't kill him off all at once.

History: Developed by L. Ron Hubbard in London, England, in 1956.

Number: TR8

Name: Tone 40 on an Object.

Commands: "Stand up." "Thank you." "Sit down on that chair." "Thank you." These are the only commands used.

Position: Student sitting in chair facing chair which has on it an ashtray. Coach sitting in chair facing chair occupied by student and chair occupied by ashtray.

Purpose: To make student clearly achieve Tone 40 commands. To clarify intentions as different from words. To start student on road to handling objects and people with postulates. To obtain obedience not wholly based on spoken commands.

Training Stress: Under the heading of training stress is included the various ways and means of getting the student to achieve the goals of this training step. During the early part of this drill, say in the first coaching session, the student should be coached in the basic parts of the drill, one at a time. First, locate the space which includes himself and the ashtray but not more than that much. Second, have him locate the object in that space. Third, have him command the object in the loudest possible voice he can muster. This is called shouting. The coach's patter would run something like this: "Locate the space." "Locate the object in that space." "Command as loudly as you can." "Acknowledge it as loudly as you can." "Command it as loudly as you can." "Acknowledge it as loudly as you can." That would complete two cycles of action. When shouting is completed, then have student use a normal tone of voice with a lot of coach attention on the student getting the intention into the object. Next, have the student do the drill while using the wrong commands - i.e., saying "Thank you" while placing in the object the intention to stand up, etc. Next, have the student do the drill silently, putting the intention in the object without even thinking the words of the command or the acknowledgement. The final step in this would be for the coach to say "Start" then anything else he said would not be valid on student with the exception of "Flunk" and "That's it." Here, the coach would attempt to distract the student, using any verbal means he could to knock the student off Tone 40. Physical heckling would not be greater than tapping the student on the knee or shoulder to get his attention. When the student can maintain Tone 40 and get a clean intention on the object for each command and for each acknowledgement,

the drill is flat. There are other ways to help the student along. The coach occasionally asks "Are you willing to be in that ashtray?" When the student has answered, then "Are you willing for a thought to be there instead of you?" Then continue the drill. The answers are not so important on these two questions as is the fact that the idea is brought to the student's attention. Another question the coach asks the student is, "Did you really expect that ashtray to comply with that command?" There is a drill which will greatly increase the student's reality on what an intention is. The coach can use this drill three or four times during the training on Tone 40 on an Object. As follows: "Think the thought - I am a wild flower." "Good." "Think the thought that you are sitting in a chair." "Good." "Imagine that thought being in that ashtray." "Good." "Imagine that ashtray containing that thought in its substance." "Good." "Now get the ashtray thinking that it is an ashtray." "Good." "Get the ashtray intending to go on being an ashtray." "Good." "Get the ashtray intending to remain where it is." "Good." "Have the ashtray end that cycle." "Good." "Put in the ashtray the intention to remain where it is." "Good." This also helps the student get a reality on placing an intention in something apart from himself. Stress that an intention has nothing to do with words and has nothing to do with the voice, nor is it dependant upon thinking certain words. An intention must be clear and have no counter-intention in it. This training drill, Tone 40 on an Object, usually takes the most time of any drill in Upper Indoc, and time on it is well spent. Objects to be used are ashtrays, preferably heavy, coloured glass ashtrays.

History: Developed by L. Ron Hubbard in Washington, D.C., in 1957 to train students to use intention when auditing.

Number: TR 9

Name: Tone 40 on a Person.

Commands: Same as 8-C (Control). Student runs fine, clear-cut intention and verbal orders on coach. Coach tries to break down Tone 40 of student. Coach commands that are valid are: "Start" to begin. "Flunk" to call attention to student error and that they must return to beginning of cycle, and "That's it" to take a break or to end the training session. No other statement by coach is valid on student and is only an effort to make student come off Tone 40 or in general be stopped.

Position: Student and coach ambulant. Student in manual contact with coach as needed.

Purpose: To make student able to maintain Tone 40 under any stress or duress.

Training Stress: The exact amount of physical effort must be used by student plus a compelling, unspoken intention. No jerky struggles are allowed, since each jerk is a stop. Student must learn to smoothly increase effort quickly to amount needed to make coach execute. Stress is on exact intention, exact strength needed, exact force necessary, exact Tone 40. Even a slight smile by student can be a flunk. Too much force can be a flunk. Too little force definitely is a flunk. Anything not Tone 40 is a flunk. Here the coach should check very carefully on student's ability to place an intention in the coach. This can be checked by the coach since the coach will find himself doing the command almost whether or not he wants to if the student is really getting the intention across. After the coach is satisfied with the student's ability to get the intention across, the coach should then do all he can to break the student off Tone 40, mainly on the basis of surprise and change of pace. Thus the student will be brought to have a greater tolerance of surprise and a quick recovery from surprise.

History: Developed in Washington, D.C., in 1957 by L. Ron Hubbard.

Purpose of these four training drills, TR 6,7,8 and 9, is to bring about in the student the willingness and ability to handle and control other people's bodies, and to cheerfully confront another person while giving that person commands. Also, to maintain a high level of control in any circumstances.

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