THE TONE SCALE: MOVING PC UP THE SCALE.

A lecture given on
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We have as our coverage level one of the many times which we will use the tone scale. The reason we have to get the cycle of action covered more or less and given a.. a bit of an overall coverage, fast-like, is so that we can get into the subject of the tone scale, because the tone scale is essentially a cycle of action.

And the second you know that the tone scale is a cycle of action you can start booting preclears around on the tone scale. Now you know from experience that the best way to get somebody well and in good shape is to hoot him on up the tone scale.

And that is the one thing you keep striving to do, and very often you hit it and sometimes you miss it and.. and.. and so on, and it becomes too much randomity. So how do you move somebody up the tone scale?

Well, we have been doing a number of these things simultaneously without having them properly divided. And one of the ways you boot somebody up the tone scale is you get them to stop identifying. And uh.. you get them so they'll associate one thing with another instead of identify with it.

Uh.. you can get them to differentiate. Uh.. you uh.. start them up the tone scale by getting them to get their.. their visios in motion, or something of the sort. Or you get them up the tone scale by running out all the times people were trying to wipe them out. Or get them up the tone scale by reducing their desire to be an effect and.. and making them desire to be a cause.

Or you get them up the tone scale by running out enough secondaries so they can assume a higher level of emotion. Some secondary's pinning them down - they're in a terror engram or something of the sort. You run out the terror engram and after that they're in anger.

And you've got this sort of a series of combinations with which you've been working uh.. straight through uniformly in Dianetics and Scientology and working with this tone scale and you know that moving a person up the tone scale makes a person well. We also found out that moving a person up the tone scale restores a self-determinism.

So we just extrapolate across of that, we find out that moving a person up the tone scale uh.. increases their self-determinism and uh.. it also increases this, that and so on and so on. Well, every tine you say "If you move a person up the tone scale it will improve this and this and this," that is automatically a statement that if you do this and this and this and this and this, you move a person up the tone scale.

We can make this statement both ways and so we have now a very large number of ways to move somebody up the tone scale. With creative processing you can address directly each one of these ways and they keep just coming right on up the tone scale.

So the tone scale becomes something that is very easy to move people around on -- not something which was a terrible arduous hit over the head with a club sort of e thing, of "We've got to move him up the tone scale and Lord knows how we're going to do it. But we'll try somehow."

"And uh.. maybe running this and running that and doing something or other - maybe this is going to move him a little bit. He's.. he's in better tone, his tone's better. He's just a little more self-determined. He got up off the couch the other day and he said to me, uh.. he said, "You've got your nerve doing so and so." He's always been very meek and mild and propitiative before, so he's up the tone scale."

We've got a gauge here. Now this tone scale was a very interesting thing. And the development of this whole science actually could be monitored by or measured by how well-developed the tone scale was.

In Book One we had a tone scale. That's the first plate, the first illustration in Book One. It's the tone scale in its embryonic form. And then in Science of Survival we started to move out onto the line and we really got behavior at these various levels.

Now it's a funny thing about the tone scale is you get a person at a certain position on the tone scale and he operates right straight on across the tone scale, and we also found out that man was such a composite of beings that he had two positions on the tone scale. We found out first that he had a couple of positions on this tone scale. He was at.. be at 1.5 and he'd he at 2.5. That was very strange.

Well, he seemed to be -- very, very upsetting. And we tried to explain it by harmonics and so forth and it was quite easily explained that way and that still has some truth in it but the.. but the fact of the matter is that this fellow.. this fellow was on the tone scale as a social, educational unit which was part of a society and that was his stimulus-response activity.

And then he was on the tone scale at an entirely different level a" the thetan. What was he as a thetan? Now he was conforming to or not conforming to the society to the degree that he was sane or insane as a.. as the thetan. So we have this monitoring unit and we look on the tone scale and we find we can plot the thetan on the tone scale and just independently. And we find out he's just usually clear down below zero and we can plot the body response, social-educational strata, which we can trace all the way through this boy, we say "He went to Eton." We've immediately set a position on the tone scale.

And then we had the composite being plottable on the tone scale. Social, educational, environmental background, so and so and so and so and so and so modified by the thetan. The thetan's willingness to accept this or his.. his anxiousness to reject it.

So we had the thetan on the tone scale; we had the body on the tone scale. And then we had this position on the tone scale which was gotten because of the interaction between those two facts. So there are actually three places a person could have been on the tone scale. And their.. their common denominator, mean position, the.. the place where they were located however would demonstrate a predictability, which in itself was horrible to behold. If you looked across the tone scale and you found out that somebody was continually withholding information from you, withholding information from you, withholding information from you, you all of a sudden -- you would find yourself just being ruined by this person. You couldn't quite figure out why this was. Well, if you looked across the level, it says "Communication" and then in other positions on the Science of Survival tone scale under "Ethics," under "Behavior," sex and other things, you could have predicted exactly what that person would have done.

Now there's a very good reason for this. The tone scale is a very clear-cut pattern and it becomes very clear-cut to us now that we can relate experience all the way up and down it and so it becomes very easy to use and you use this in creative processing and you use it continually in creative processing because the composite, the overall.. the overall picture of the case can be altered now by the use of any of the principles we've covered in the last hour and about five or six more. There are about five or six more interrelated experiences of lesser magnitude, really.

Five or six more that we can cross line and, as the anti-aircraft gunner says, we can take the preclear with him and then let him have it. Because we've got any number of conditions we.. which we can alter or throw at him or vary and demonstrate to him that he can where he says he can't. You do that with mock-up processing.

Therefore the use of the tone scale might be said to be the use of processing itself. Now, if you know the tone scale, and if you know the tone scale's principles, you can do a very good job of

processing. The tone scale could be conceived to be a scale of wave lengths. Now that actually would be another scale. Uh.. it's actually a different scale.

Wave lengths uh.. are not an adequate demonstration of the tone scale. Rut the states and conditions of beingness proceeding from Q-1 are positions on the tone scale. Here we have then a tone scale from forty-zero through twenty.

I keep putting down twenty and the harmonic picture figures it out to be sixteen or twenty-two to be the optimum action points by the way. I just keep splitting this thing in half just to give the zone of action. I say, "Well, it's n the general zone of twenty." But actually twenty itself is a conservatism. You figure out the harmonics that way.

And we have here zero-zero and then we also have minus eight-point- zero down here and then we have another interesting point and this point is four-point-zero. Another interesting point is two-point-zero. Now those are very interesting points on this tone scale. I give you the most interesting points on the scale. Now those are arbitrary numbers.

They are numbers with which you compute harmonic",. Well you say, we.. we just.. there is an arbitrary number. They're just a value assigned arbitrarily with no uh.. relationship to anything else except this scale. They say these things might as well be called A B C D as positions, but if you use them arithmetically you can compute from them harmonic values.

If you have harmonic values with our tone scale here you can compute which ones are harmonics of lower ones and that figures out numerically. Now really the tone scale should start at zero. The tone scale should be at zero just at plutonium. That should be zero on the tone scale. And because that is all this destruction from there on south which starts in again on creation...

It's a.. you know, a beautiful piece of symbolism that they have used plutonium at last for a weapon. That is the roost. wonderful piece of symbolism possible, because plutonium is the level or they think.. they.. these guys go around wild-eyed talking about low-order fission. Did they get hydrogen so it would have a chain reaction, and so on and so on and -- no no, they.. they.. they just happened to hit at the point where they got the lowest point of stop, where stop comes to a point where it's got to start again and that element is plutonium. It is so dense that it can't stay dense. And so that would be zero.

Now there is a condition of plutonium whereby it will stay together and a condition of plutonium where it won't stay together and the difference is the difference between the old cycle's end and the new cycle's beginning.

When plutonium explodes you can do all sorts of things with it. You can run all kinds of things with plutonium. You have an almost unlimited energy source which the boys are throwing around. And naturally with that order of magnitude you would knock apart the section of the MEST universe with great adequacy. You would just knock things apart wonderfully.

And uh.. here we have then what would be the actual theoretical - you see there might be other elemental picture.. elementary pictures which wouldn't make this an absolute in any way here in this universe. Certainly there are different pictures in other universes of material. Rut we have there, that would be real zero, but this tone scale up.. was first. tailored to apply to human behavior.

And oddly enough this tone scale has gone into parlance; the boys know what you're talking about when you say he is a one-one, he is a one-five. I was processing a one-five the other day and.. and when - that statement one-five is a great big picture of behavior.

Auditor knows the tone scale well, that is to say he knows how to speak Scientology well, he just comes right on straight across the line very easily and he said, "Oh, you one-five?" Yeah, it says to him immediately: holds on like mad, uh.. quite destructive, uh.. yet at the same time

uh.. has impulses toward uh.. helping and being upset and uh.. supposed to be doing it for his own.. everybody's good but is quite brutal about the whole thing. He has arthritis. He probably is holding on to flocks of ridges in these various patterns.

Uh.. it just tells you, if you gave him a communication line uh.. he'd just flip it the opposite way so that it'd be destructive if he.. if he let it go on at a11. He'd be just holding pattern after pattern after pattern by saying a number. He'd say one-five.

Now you say two-zero; two-zero, that's the antagonistic fellow who stands down in the middle of a park and lectures from a soap box and says "Down with the government. You've got to do something, workers, uh.. uh.. throw off your chains because we're going to destroy the government and uh.. you're all going to inherit the government providing you.. you go ahead and do so because the government's done this and it's done that."

Well, actually that's more one-five, toward.. more towards one-five than two-zero when he starts talking about destruction. But he's going on or, an antagonism level. That's antagonism.

They're this. They're that. They're something or other. They're so on and so on and so on, uh.. antagonism. Now four-point-zero, that's enthusiasm. He's going in or going out on the line of four-point-zero. He's saying, "Now what we ought to do is so and so and so and so and if we get together in there and if we do this and we do that why we know we can do it. Now let's..." so on.

And at zero-point-zero the fellow says... there you are on the tope scale. Now this band between zero-point-zero and four-point-zero is very well plotted. It's found on the chart in SCIENCE OF SURVIVAL. There's nothing changed on that chart, hasn't varied at all. And we have.. when we look that over, we have a very clear picture of what we're talking about.

Actually there'd be no reason why I should suddenly start in here and give you the various characteristics of people because the entire Book one of SCIENCE OF SURVIVAL covers this, and Book One of SCIENCE OF SURVIVAL could be called "Human Evaluation" and human evaluation applies very broadly. And it is still as valid as it was the day it was written.

And so it has come into even better use right now than it has been in the past. le.. we have more use for that book now than we had when it was written, so there's no sense in my standing here and giving you a long dissertation on these various levels of the tone scale, from zero-point-zero to four-point-zero.

You don't know very much about minus eight-point-zero, nor too much about four-point-zero and forty. And uh.. this forty by the way I was showing you there on that cycle of action in an earlier lecture, uh.. that forty- point-zero I was putting over there toward infinite rightness. And if you made any confusion about it being over there toward infinite rightness, it's not even vaguely toward infinite rightness.

It's way in, I was just showing you more or less what a gradient scale would be plotted on this tone scale. You can have a gradient scale for any cycle of action. But forty-point-zero is so far from infinity that uh.. you couldn't hardly measure it.

It's.. it's quite finite. It's within the realm of experience of any one of you, forty-point-zero is. It has a certain number of emotions, so forth, if you'll look in the Chart of Attitudes, which I'll have to cover a little bit more, but I'm not going to cover a11 of it.

The Chart of Attitudes in the HANDBOOK FOR PRECLEARS, which is the most valid portion of the HANDBOOK FOR PRECLEARS, it's that little chart. Uh.. when you look across there you'll find a certain number of conditions which go between twenty-seven-point-zero and forty-point-zero.

Some of them are above forty, some of them are below forty. I wasn't arbitrary enough to assign them straight across the boards there for forty. So you look across there, you find out what's at that band. And that band uh.. has the very interesting characteristic of having an awful lot more in it than it appears at first glance, by a long ways. But the most interesting of all this is the fact that the darned thing is a harmonic.

It observably is a harmonic. This was not immediately apparent on drawing it at all. But you know, all through the MEST Universe you find these harmonics. A harmonic is sort of this way. You've got something that.. you've got a tuning fork, you have two tuning forks, and one is uh.. one tuning fork, let us say, is one thousand and twenty-four vibrations per second.

When you strike it, if you counted the vibrations, it was vibrating at that. It will give you a certain musical note. Now let's take and strike that thing and what do you know? Another tuning fork sitting alongside of it which is five hundred and twelve vibrations per second would give a much fainter but a much.. just half a note. I mean half of a note level below it it'd go hummmmm. You haven't struck it.

You'd strike the upper one and the lower one is half its vibration count, half its wave length in sound. Now if you were to take the five hundred and twelve one and the ten.. uh twenty-four one is still - the five hundred twelve one - if you were to hit the five hundred and twelve one and go bong, why, what do you know, this.. everybody knows that another five hundred and twelve one would certainly go bong right alongside of it.

The two - you strike one and the other's going to vibrate - they just.. that's what's known as sympathetic vibration and is one of the mechanisms that is contained in sympathy itself. Five hundred and twelve - this person's at five hundred and twelve vibrations per second, that's more or less just a handy way of saying where he is and he's going to try and make everybody else five hundred and twelve by being sympathetic.

He turns on this and they get to be five hundred and twelve too. Maybe they'd like to he much higher. So, ten twenty-four, however, and that's the oddity, is that not as many people know that at ten twenty-four you would get the tuning fork sounding if you hit half of its wave length. And it goes this way in multiples. If you get.. if you.. down here if you turn on a radio station, a radio station is a thousand cycle or a thousand KCs or something like that. It's a thousand KC, you're going to get something.. it's.. it just is operating at that and receivers around which were set at five hundred KC and receivers around which were set at two thousand KC will also he able to get a small chunk of that reception.

And this is more.. very marked when you get right up against the transmitter. Those people who are unfortunate enough to be up against heavy transmitters, in cities and so on, they can pick the harmonics all up and down the line.

Radio stations are continually in receipt of nice letters from the Federal Communications Commission saying "We understand that your harmonic at so and so, double your wave length, something like that, is far too heavy; you will have to modify this and uh.. or cease broadcasts."

There's sometimes the harmonic will get so strong that uh.. you could actually tune in your radio set uniformly at half the wave length and get it just as easily as the main wave length; that's the idea of harmonics. Repeats in other words, repeats. Well, what's this a repeat of? Actually it's a harmonic of densities.

It's just densities - anything that's half as dense as something will go along and vibrate with something. So let's take density unit one. Anything which is density half of that one or density twice of that one will be company to it, they will do the same things that...

And.. but things that are at different - let's say something that's a third of that or something that's two-thirds of that and so on -- you won't get as marked uh.. action there. You might

even get a different action entirely. This is harmonics in observation in this universe. You could put in quite a study on this, but just let me point this out.

Apathy is not too much different than anger. Apathy sits down there to the lower band; it's quite wild, but apathy is holding, isn't it? And it's motionless isn't it? And anger is holding, isn't it? And it's more or less motionless. The fellow, you can just see him just tightening up his chords and so forth and rigidity is setting in and he gets arthritis and so forth.

Well, there's a relationship then between apathy and anger. Matter of fact, a fellow in anger can be thrown into apathy with great speed because it's such a related condition. So he's in anger, he has a companionship with apathy.

Now let's look at three-point-zero. Three-point-zero is conservatism. "Well, yes, Mr. Jones, if you come back tomorrow we will think it over very carefully. Of course this company has a very conservative policy and we don't want to encroach too much upon your time or anything like that but uh.." and so on stop motion stop motion stop motion, let's hold it down, let's not do anything. Let's not be very advancing and let's seem so calm about the whole thing because that's the nicest stupidest trap there is in the universe: that these calm people have anything to contribute to the society or should at any time be consulted because conservatism is a very low harmonic of serenity. Very, very low harmonic on it and it is a rather near harmonic of anger and apathy and it is destruction. And it is so low on its tone scale but is so high compared to a lot of things, that people get quite fooled by it.

They think it has some value to be conservative and uh.. to he rather poised and conform and to restrain. Now apparently - that's all of science --- today writing in any field - runs something like this: "Well, evidently, according to some of our investigators, who of course we cannot possibly guarantee the reliability of, but it just seems to us as we look at their work that a condition might possibly exist, under, of course, certain restricted conditions and not at any time pervasive into any workable or useful brand of information, but this condition was found by certain things and at various times was observed and so we can say at this time that we tentatively advance, without endorsing it of course, this datum. Now according to Professor Snodbump we have..." and here we go: modern scientific writing. It means what? It says "We don't take the responsibility for this. We take no responsibility, we take no responsibility and just for variation we take some slight responsibility if there's anything to have. But if there's nothing immediately to have, well, we don't take any responsibility for that and if we have to have anything we'll have to have procured it rather covertly as though it was somewhat our due, and so on, and if we took responsibility for anything, why that would practically butcher us in our tracks because we're scared to death really."

"We're just sitting right there at the decks and if anybody said C "Boo" real quick, we would run and run and run." Actually, they'll go into anger and apathy. Now, here.. here is your picture of conservative things.

It is another beautiful way of destroying. Uh.. the young inventor who just got the new wumagajugit that makes the Sherman tank actually spufflelacate and he rushes in, and he's.. he's.. he's been working in their design department, he rushes into the front office and he says, "Look, the government is about.. the government is about to.. to.. to throw out our orders on General Sherman tanks and so forth because they won't spufflelacate. And I've suddenly found out that if you turriapate them they'll spufflelacate. And just look, look, and.. and come out and look at the test," and the fellows all in the front office, they.. they.. the clerks and so forth, they get quite excited.

Hut then they get into the.. the boss and the boss sits there and he says, "Well, then, let's see, what's spufflelacation? Well, that's sperffelacate and oh, I.. well, what terms are you using there? Well, that's very interesting, that's very interesting, why don't you uh.. write a -- memorandum about it and uh.. put it in channels and uh.. we'll consider this at the next board meeting, perhaps, if we get around to it" and uh.. so on. The young fellow says, "But I heard the government was about ready to canc..." "Well now, you shouldn't concern yourself with

these high policy level things and uh.. that uh.. is about that," and he goes out and the clerks noticed how he was treated. So they are kind of conservative to him too.

And uh.. so he goes back into the plant and he sits there and he kinda gets sore about this a little bit but he doesn't think too much about it. He doesn't think much more about it. A few days later the government cancels all of the orders on General Sherman tanks and uh.. the General Sherman tanks they do make.. they finish up the orders on the thing - well, they are delivered but they don't work in battle and a lot of men get killed and that sort of thing.

Rut we couldn't take responsibility in the front office, could we? Well, that's.. that's actually the truth of the matter. Young kid down in the oil well fields, he just.. he just, God help him, if he finds out how to save the company 50/ of their production cost. God help him, because conservatism is a gradient scale of die. It's stop. And it's one of the stopping stop cycles of action. And you could say actually that there's a cycle of action interposing between conservatism and anger.

It starts in conservatism and ends in anger. So you could say there's a whole cycle of action in there. And there's a cycle of action that goes from anger and it leads straight into apathy. This whole thing from forty to minus eight could be called a cycle of action. This would be a full cycle as far as behavior is concerned, because we're interested in it.

But there could be a cycle of action as we've seen here between four-point-zero and death. Here's a fellow's been enthusiastic all his life and uh.. he winds up and one day he's dead too. So this is Homo sap and uh.. that's his widest cycle of action.

Now a thetan has that first full cycle of action and the universe itself has this full cycle of action. But things which start in conservatism will end in anger. Things which start in anger, you could see - you could start creating at any one of those hold points really. And you've got numbers of cycles marked in here. That's why we can say we start him up here with differentiation and we wind up with complete identification.

What's matter? The thing that is solidest is matter, it's matter and what do you get? You get an identification of particles inside that, and you get an identity and an identification, and they mean the same thing, identity and identification. Because identity is not individualism, identity is: We are all the same. I have a name, too. But individualism depends on differentiation which is: I am so different I don't need a name. The guy is so observably different he doesn't need an artificial classification.

So we get individualism as being way up scale and we get identity as being solid matter. Now what uh.. that.. that by the way interrelates most terrifically. We find out down at the bottom of the line a symbol becomes the thing. The term is the thing. I mean there's no differentiation at the bottom of the scale. Psychotics are just that way. They hand you a symbol, they reach into their pockets and hand you a thing. It's fascinating to observe. In scientific books it is much more important, in these very conservative low-level books, it is very very much more important to have the proper classification, but look at this difference. I think it's the field of biology or botany, I have to look this up one day, and uh.. I just caught it going by about twenty-five years ago and I didn't read it straight.

But uh.. Francis Bacon was writing a philosophical treatise, he was dashing one off, you know these.. takes a long time to write these things. Uh.. uh.. the better writers took a long time to write things. You know that it is an actual fact that the longer it takes to write something the better the story. Well, it must be true because every time you look in the magazines or something of the sort it says this story took seven years to write. And a good.. good writer will look at something like that and say "I wonder what's wrong with that story. What couldn't be solved in it."

Evidently you're supposed to have written a paragraph at a time and then laid it aside for a month or something. I can't see the virtue of all this slow motion. But uh.. the funny part of it

is that writers, knowing this, rather hide from the general public the speed of operation. Poor old Dickens, he certainly.. certainly - no popularity in his work of course, and it's not even vaguely accepted or clever, actually. lie's still the most popular writer in England, I think.

Uh.. Dickens dished it out at a speed which would have made a modern court reporter dizzy. If you don't believe that, add the number of years that Dickens was alive and the number of books he wrote and the number of words per book and then find out how much he wrote a year and you'll find out he was topping the fastest pulp writer in America. Interesting, isn't it?

Uh.. that uh.. old Eddie Poe used to dish this stuff out at a speed which would look like greased lightning to a fast newspaper writer. He was writing what he wrote faster than the modern newspaper writer writes that horrible junk that you read, about the murder and so forth. Uh.. it doesn't seem to have any relationship to time, quality does, except you can pretty well count upon it having bad quality if it took too long. And modern scientific work which goes on and quibbles about the word Professor Yockgatta says that uh.. this word should have been A but Professor Yackwalla says that it should have been A uh.. to the variation, nyheauw - and the book goes on for half of its length discussing whether it should have been A and this book is on Ice Ages.

And you're looking there in vain; you're just looking all the way through this book to find what causes a glacial period. And you look and you look and you look and you look and it doesn't say anything. It describes a glacial period by saying that it is thought, it is heard, it was believed but we.. we supposed, and evidence, all those others exist - what do you get?

You get no cause stated in the whole subject of Ice Ages and glaciers in any publication of which I have any knowledge and if you read the -- Encyclopedia Britannica on the subject of Ice Ages, they don't even suppose that they ever were caused by anything.

You can look there in vain to find out the cause of Ice Ages, and you don't find this in scientific works. They don't even talk about the cause of Ice Ages. Why? Because they're writing at a tone level of identity and identity is never otherwise than a full effect. And you don't get guys and things that are at the level of full effect writing about cause. They wouldn't even know cause if they ran into it.

The fellow that made this universe could meet them in the street and shake them by the hand, and.. and have every possible reason to bel.. they'd have every possible reason to believe that they were talking to the guy who made this universe and they would still go out and write: I.. it is thought, and I feel, and uh.. evidences do not seem to indicate at this time...

But you know what the rest of the conduct is at that tone band - it's a fascinating thing - complete no-responsibility. These things which they're actually espousing.. these things which they're espousing they have not tested, and that is the most shudderingly horrible thing of the whole thing. They put out this terrific level of conservative approach and then wind up advocating that everybody take a yackgalla. And what's their series of cases for the prefrontal lobotomy, to test whether or not it worked?

What was the exploratory investigation course of the prefrontal lobotomy which is so widely advised, so widely advised that a court would consider it malpractice if the physician didn't do it if it were indicated? And the number of cases which tested the prefrontal lobotomy is exactly zero. It started into practice in the United States as a thing in practice.

It was not investigated and at no time along the line has anybody ever found out if it did anything to or for a patient. Now isn't that fascinating?

There.. the only existing record and investigation of figures on this happens to sit in re vault. It was compiled at great expense, but it was all the data that could be gotten on the subject - not slanted data - all the data that could be gotten on the subject of prefrontal lobotomy and electric shock.

They shifted their words around. They said improvement means stopped shaking so violently or something like that. Hut they'll say improvement was indicated, and you find out what the improvement was. Improvement was observed; you find out that the fellow used to fall off of his couch and scream and roll all around on the floor but now h" doesn't fall off of his couch. He.. he screams and rolls around on the couch and that's superior.

There is nothing. The first case on that that it's based on was a crowbar blew out of a forge and ran through the prefrontal lobes of somebody in Bavaria. You look over the case history on this and you'll find there's somebody in Bavaria uh.. just, before this happened, uh.. he stuttered or he was stupid and uh.. he was.. he was a moron and ore day he walked up to this forge and the forge exploded and this crowbar blew right straight through his temples and went out the other side and made a hole clear through the prefrontal lobes.

Go on, why don't you ask me what happened? What.. what.. I mean, what happened to his stammering or his disability in general or whether he ceased to be a moron? That's not part of the case history. There isn't any.

And nobody writing or studying on the subject evidently has enough brains to realize that it's an integral portion of the case history. Don't ever look around at a piece of matter and respect it. Don't ever respect matter. That's the first thing.. mistake you can make, because what you're doing is lending your support to something which is full effect and if you let yourself be full effect of that piece of matter it puts you lower than the matter.

So any time you lend your support to anything as thoroughly matter as such a.. a yakgullayupyup or treat it otherwise than - gee, what do you know, they uh.. what do you know, those pebbles down there knock each other together. Psychiatry.. they.. pebbles - you can't go out on an all-out basis against psychiatry because you're in communication with something that's full effect and it's pretty hare to get in communication with it because it hasn't any communication lines to amount to anything.

It's.. you can zap it but why, you can always.. you can always demolish matter, and you can do other things with matter, but it isn't even there. All right, now get.. get your study then of where these various bands are. And that's three-point-zero on the tone scale -- conservative scientific writing. Three-point-zero on the tone scale. Gee, Homo Sapiens is really operating there in a narrow band, isn't he?

He sure is, too. He's in a narrow tolerance band in every other direction. Goes up there eighteen thousand feet and he'll probably die of anoxemia. If he went down a couple of miles, he'd.. probably something else would happen to him, roast or something. And uh.. he.. he certainly can't go down two feet below the level of the sea, so he's pinned between sea level and about eighteen thousand feet.

And uh.. he 's not only that but uh.. he's pinned on a certain.. certain uh.. zones of this pole; he's here between uh.. oh he's not very much above seventy. You have to have a technology, an Eskimo technology, to exist above that, which just is fascinating to behold, how technical it is. And uh.. there's nobody living down in Antarctica. And directly on the Equator at sea level brrrr and uh.. so he's.. he's on this little tiny globe in the MEST universe.

And he can't go up more than eighteen thousand feet and he can't go down any distance and his temperature gradient without clothes or other protection and so on is very slight; it's about fifteen or twenty degrees, really, if it were constant. Very slight, if they had no protection.

But with all of his protective mechanisms ant so forth, he can live from forty below zero, if he has all of his protective mechanisms, up to about 135, if he has all of his protective mechanisms. But. if he doesn't have these protective mechanisms, he slims right on down from about. - oh I don't know - 70 to 85 or something like that. He's.. pretty narrow if you didn't have roofs and other things to hide yourself under when that sun started beating hotter than 85, that would be the end of you probably. And uh.. certainly cold is.. would get you

rather quick, so he's.. he's scared. He hasn't got any space to operate in. He's got a tolerance band of temperature; he's got a tolerance band of motion. Do you know that if you hit a Homo Sapiens at seventy-five miles an hour against a brick wall, he splatters. He hasn't any.. any motion tolerance to amount to anything.

If you put him in a ship which had an acceleration of eight G's he'd probably squash pretty flat. It'd hurt him bad; he'd have to have special mechanisms. If you suddenly threw an acceleration of twelve times or twelve gravities, thirty-two point two feet per second acceleration uh.. if you had that much acceleration - twelve gravities - he probably wouldn't even be alive to tell you about it; he would just burst to pieces.

Did you know that boys operating on PT boats when they'd go across rough seas, it would knock their kidneys down, their kidneys would displace. Uh.. just a PT boat hitting a heavy chop, or a uh.. guy riding a motorbike, if he doesn't wear a belt, and so forth, he'll eventually knock his guts and kidneys out of place. Guy on a PT boat by the way jolted his whole brain low in his skull. So this is.. this is interesting.

I mean he has very little tolerance for motion and so on. So he's on a narrow band and he feels like he's walking on the thinnest of thin ice. And you wonder why Homo Sapiens is afraid, he has no space, and he cannot generate a high motion. He has to have a low motion. And the fact that he does anything at all is just fantastic. It is.. it's a very great tribute that he would work in this narrow, narrow tiny little tolerance band and actually create something and protect himself and survive.

And about the only reason that he was doing it is Homo Sapiens for -- his own environment was a very tough boy. For his own environment - he was tougher than dinosaurs, he was tougher than snakes and alligators and tougher than armadillos and he was tougher than birds, and he was tougher than anything else - so he owns this planet.

All right, so he takes up that much of the tone hand when you're operating on a preclear and you're having a tough time getting this preclear up from one-one to two-point-zero. And you're having a tough time doing that with old techniques; your frame of reference on what should happen to him is itself quite narrow. To make.. to take a fellow from one-one to two-point-zero. So, when we have a narrow band of this character we are apt to forget that there is this band of action to work on.

We're doing a rather incredible thing of viewing from this little tiny band here the ability to ascend a very large band. You can clean up Homo Sapiens in a very short space of time with these techniques. You can shift him around on the tone band, but you have to take into consideration, if you do that, these various cycles.

-- Now we.. let's take what we have here and find out what is at forty and we have at forty, we have space, beingness, creation, start, in terms of motion, uh.. cause, very important there, now we have differentiation. Now let's take the center band and let's find out what we have there on the center band.

We have energy, we have doingness; you want to get somebody into high level action, you have change. The essential of doingness is change, and you have, in addition to that, uh.. conservation comes in there. And you have, of course, logic and association. Now down here on this lower band you have matter; of course, the guy's in a body, the thetan is in a body at that stage; it's the matter band that you're into.

You have havingness; of course your thetan is clinging madly on to this body; he has to have something. You have in addition to that stop, and in addition to that destruction, and of course anything that came along could use Homo Sapiens. Why? Because Homo Sapiens is pretty close to a full effect, in that you're death. And you have identification.

You just take all those cycles of action and let's compose them all together and let's take a look at what you get here. And you get this.. this picture of all these cycles, and that's cycle after cycle after cycle after cycle and if you change his position on any one cycle you change his position on all cycles.

Now let's do one more thing on this. Let's take this and take a gradient scale of energy and energy is here, perhaps a particle and there, particles which are designed chiefly to move or be moved. And here we have collections of particles down here. This would be positions on the scale of uh.. A B C. Down here at C we have particles which are either constructed to be or because of condensation; there we have the non-motion particles.

They're supposed to stop motion or to be stopped. There's the various design of the particles. The space in that area is contracted so that particles will stop and be stopped. That's designed to stop space. It.. it's what you call stop space. That's.. it's a condensed space.

So space itself condenses from forty and comes on down here. Now actually if we looked from here flat on the band, if we just looked straight on we would really have here.. we.. I.. I wish I could draw this on here, I'll put it in.. in red as a pole which is coming out toward you. Uh.. it looks like a tack maybe, but if you could imagine yourself.. yourself looking from this pole on down here - you see the pole came out this way - you would be looking at gradient scales of wave lengths into the chart, so if.. as you were to work on gradient scales of wave lengths into the chart, you would find that almost any wave could exist at almost any position on this chart. That's quite hard to draw. In 8-80 I knew the existence of that but I couldn't figure out any way to explain it without fouling anybody up like mad. But I can tell you about it. That's different from writing about it, and so on.

So let's have a.. let's have this thing here at any point and let's just take the other plane out toward us and let's look at wave lengths. And now we could have then.. there's a gradient scale of particle distances which could fit against any of these spaces.

Now there's more to be said about that, but this is sufficient for our knowledge here. And here's.. here's a silly thing called.. called the aesthetics band.

Now the aesthetic band is very close to theta and theta could be tractored into the lower end of the chart by aesthetics. How do we demonstrate this? Me take bodies, bodies are aesthetic, he's attracted to bodies and so he gets himself down into this lower band of the scale, down in the C area, by an aesthetic wave.

So there's an aesthetic wave accompanying even the heaviest effort wave you have on the effort, what we call the effort band. That is an effort level which could exist at a certain, depth here across the full face of the chart. And we would have reason existing also as a.. a wave length. These two things can't be envisioned on a flat.. flat surface, a two-dimensional surface. They're a three-dimensional thing.

As a matter of matter of fact" you're trying to put in terms of dimension things which have to do with experience, and your particle flow is essentially experience operating here under these various stressed conditions. So, let's look out here and let's find that we have reason which has a very fine wave. We have aesthetics here and we have this here and that here at almost any level of this chart.

You can envision it that way, you can see how twenty-point-zero could entain.. contain a terrific effort. See? How twenty-point-zero could have this fantastic effort, which a person could accomplish because he was at twenty-point-zero. But that same effort at four-point-zero would be something you couldn't touch. But it could be the same effort at twenty-point-zero. Same effort at four-point-zero. In other words, twenty-point-zero is able to handle the whole band out here and four-point-zero is not able to handle the whole band out here but the whole band is present at four-point-zero and present at twenty-point-zero. You get the idea?

So we're taking the capabilities of handling the whole band. So we.. look.. look at how this thing does -- it scales down this way. You needn't bog your wits down too badly with this but it's quite interesting that it scales down this way.

At forty-point-zero these things are so unessential that a person pays mainly attention to the aesthetic band. Well, ... aesthetic, he's not going to worry about effort.

At twenty-point-zero he wants to go into motion, so he's going to pay attention to visible particle bands like light, uh.. like electricity, uh.. that sort of thing. He'll see these things snapping and booming around and he'll use this stuff and so on and it's also present and can be present at forty-point-zero, you see. But it's just used more at twenty-point-zero.

And now let's get down to.. to.. to C as a position there and we find out that although there's.. there's all of these beautiful aesthetic bands and there's all these light snap uh.. high wave abilities to think and everything else there at C, the same as they were at twenty-point-zero, when we get there at C we find out that the person's ability to handle the wave spectrums and so on has decreased to a point where he has mostly to do with the very heavy solid particle waves of matter.

And he's handling matter with matter and heavy juice and that's about all he's willing to handle. And he doesn't add much of the aesthetic band in there. So one could say that as here at the top there's a capability; we'd have a triangle out here, you see, a triangle which would be facing you and it'd come out here from forty and you'd have this terrific capability out here about three feet. In triangles you'd have the whole band which would go from the tiniest wave length there was to the heaviest wave length there was. Anything could be handled at forty-point-zero with great selectivity, if you wanted to handle it. No need to handle it though.

So what's selected out here, it'd be what is closest to you, furthest up the scale. See it's only apparent that these scales are parallel. They're not - they're at right angles to each other. All right, so forty-point-zero would be most likely to handle a various state of light wave, there's no necessity to do anything else about it.

But it could handle a full wave if it wanted to and if it started to handle what we would call the effort wave, the heavy effort waves of - well, heavy electricity and so forth - if it wanted to handle those it could simply start out from scratch and handle those and it wouldn't be able.. it wouldn't be able to conceive.. it wouldn't be able to conceive there was a great difficulty in handling heavy effort any more than it would have great difficulty in handling aesthetic, but it would differentiate widely amongst these waves. It would be able to pick up this wave and then it'd say, "What do you know, that is a heavy.. that's a heavy photon wave, ah well," and then So on. Uh.. now if this line would cave back in toward B and at B would be about halfway back and we would find that this capabilities to use waves at B was simply this: It was unwillingness to use upper band waves because capability requires a lot of heavier stuff, but this level at B would sort of select the center out of the band.

You.. you wouldn't use terrifically high aesthetics, but it'd use toward aesthetics. And it.. it wouldn't use terrifically heavy matter if it didn't have to, but it would use matter, you see. And so you'd have its capability. Now its preference for waves would be middle-band waves. That would be the preference for it. You want.. you want energy which goes zzzzap and which will travel across a very large amount of space and accomplish a heck of a lot with the least effort. That would be the optimum kind of energy.

We want a lightning bolt that is fast and portable and that you can put in your pocket and use at wall, but what do you know: already this person at twenty-point-zero or at B on the tone scale is sort of sliding in to: It has to be made for me or I have to have it in a package. He's already to that degree in that state of being. Uh.. it is valuable for me to take from the commissary uh.. certain packages of. It is a good thing to have with you a transformer pack for a replacement in these jets.

See he's already come down to the point where he isn't thinking too much in.. let's make a transformer pack for these jets, oh to hell with the jets, let's just go on over there - and by the way at that point on the tone scale you find people doing that. They'll fool around with a piece of machinery or a piece of power pack or a piece of equipment or something like that and they fool around with it.

And they fool around with it, that guy gets bored with it 'cause it's.. there's.. the parts and replacements aren't there, and they're a little bit out of technology, they don't know quite what to mock up in the thing.. well, to hell with it. And they just go abandon it. and then they go over someplace else and pick up some new equipment over there. Or make some new equipment over there. They.. as far as transportation is concerned it is a limitation which they will accept but uh.. which they will very easily.. can reject; they can very easily reject it. All right, now let's get down here to this poor son of a gun at C.

He's.. what he selects out is of course what's being used on him. Now he.. the whole band spectrum is available to C. An engineer operating in this society at this time can pick up, manufacture, use, do almost anything he wants to with any part of a whole spectrum of energy. It's just that he doesn't seem to want to play around with the upper part of the spectrum.

It's just as easy to make. He's.. he's gone into this astonishing death datum. C, oh it's important, C, he can't fit it into anything, he doesn't do anything with it, uh.. but he'll.. he has to throw in quantum's. Uh.. whenever he starts using quantum mechanics he uses a.. he uses a C. Well, here's a C here and a C there, and a C someplace else. It has something to do, I suppose, with his desire to see it. It.. that.. it.. I don't think it has much other.. other relationship because of this: every time you see C appearing in a formula I'll be a son of a gun if you don't have C, a bugger factor, appearing in the same formula. And you say, "What's that bugger factor doing there? What's that point eight six six zero eight nine ten doing? What's.. what's that in that formula?" And he'll say, "Well," he says, "that's.. that's.. that's the balancing, that's you have to balance it up."

"Hey, now wait a minute, why don't you just divide that bugger factor into C and find out what the speed is for the..." "What are you talking about now? There's.. there's C." C is sacred. There's a god by the name of C and uh.. he lives at one hundred and eighty-six thousand miles a second and an engineer in this life at this time considers that is fast living for anybody so he's.. so he's willing to respect this god. But it's not substantiated in any way that the fastest energy travels is a hundred and eighty-six thousand miles a second. That isn't vaguely substantiated.

You can conduct a few little experiments and give an accelerator ring booster onto a fast condenser action, and you'll find enough data to sort of upset things; you can shoot energy out. Energy seems to want to travel; this isn't any terrifically factual thing because we haven't even played around with it. Just enough evidence to demonstrate what the score is on it.

If you.. if you... Energy travels at the speed ratio of its emission and if you emit.. let a condenser or an ac.. an accelerator ring emit energy at a terrifically brief period of time it apparently goes much faster. And then we gotta.. we.. there's a.. there's a.. a bugger factor in that and it's demonstrated that that is the case and that a hundred and eighty-six thousand is very interesting if we insist on working with light.

Hut of course the guy is impressed with light who's working on this. When he's born they shine it in his face. And uh.. so there we have light. So at each one of these at C equally you will find some heavy MESTy old boy sitting around with a paint brush and so forth and he'll be working really with aesthetics.

Trying to work away with aesthetics, and you'll find somebody else trying to work away with reason at that band, and using it, but you find that society has agreed mostly between what we would call the emotional band and the effort band. They're agreed that those are the bands you should use. The thing to do is work.

And it says emotion, emotion - boy, that’s what we need. Actually emotion is lower than sensation and in order to get emotion you have to recover sensation. So they’re using at that bottom scale just that little section of it. I hope now you understand this tone scale a lot better than it has been understood, because I know I do.

All right, let’s take a break.