



# FREE THETAN

Newsletter of the association of  
professional independent scientologists

*Preserve, Protect & Promote*

June 2016

Volume 7 Issue 6



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**THE FUNDAMENTALS OF ART**

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*Preserve, Protect & Promote*

**FREE THETAN**  
**Volume 7 Issue 6 June 2016**

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## Important

**In studying Dianetics and Scientology be very, very certain you never go past a word you do not fully understand.**

**The only reason a person gives up a study or becomes confused or unable to learn is that he or she has gone past a word or phrase that was not understood.**

**Trying to read past a misunderstood word results in mental "fogginess" and difficulty in comprehending the passages which follows. If you find yourself experiencing this, return to the last portion you understood easily, locate the misunderstood word and get it defined correctly—and then go on.**

**~000~**

<p><b>The FREE THETA</b></p>	<p>The Members Quarterly Journal of the Association of professional Independent Scientist <i>Preserve, Protect &amp; Promote</i> <a href="http://independent-scientologists-association.net">http://independent-scientologists-association.net</a></p>	
		<p>reservo, servo, proveho</p>

## ~ *Editorial* ~



reservo, servo, proveho

**Dear Reader,**

Half way through another year and we are still going strong. The Field is expanding while the church sinks into oblivion.

Ron said, **"There is no more deadly way to get even with a suppressive or an antagonistic person or a downgrading society than by flourishing and prospering.**

**All a suppressive person or society is trying to do is prevent one from flourishing and prospering.**

**Of course, one has to handle threats or attacks. But don't get stuck in on them. One handles them but puts his main attention on doing things that will make one and the group flourish and prosper."**

And this is true. The best answer to any form of suppression, regardless of where it is or where it comes from, is to be resoundingly successful and to persist in your success.

In a strange way that also handles the suppression and quite possibly helps to lift them out of it and to perhaps believe that there is hope for life after all.

Until next time.

Much arc,

Michael Moore  
Editor

~oo00oo~

*Front page quote from HCO PL 'Handling the Public Individual'*

## *The Aims of Scientology and APIS*

*Lafayette Ron Hubbard first issued the 'Aims of Scientology' which of course still stands. Yet, despite holding a copyright on these aims the Church of Scientology, RTC and the CST do not appear to be following these aims fully. Therefore it behooves us to take some responsibility and set out our aims, based upon the aims that Ron first envisaged as something which we can honestly strive to attain.*

*We therefore stated below:*

### **The Aims of APIS**

To contribute towards having a sane society by the promotion, expansion and application of the technology to the point where people can live their lives in peace and security and without war or insanity and where they can honestly flourish and prosper and attain higher levels of spiritual being.

APIS is non political in nature and welcomes any individual of any creed, race or nation.

APIS does not seek revolution. APIS seeks only to assist in paving the way for evolution to higher states of being for the individual and for society. After endless millennia of ignorance about himself, his mind and the universe, a breakthrough has been made for man by Lafayette Ron Hubbard with the philosophy and the technology he developed to free man from the shackles of his mind.

According to Lafayette Ron Hubbard, "The combined truths of fifty thousand years of thinking men, distilled and amplified by new discoveries about man, have made for this success."

We welcome you to APIS. We would like your help in achieving our aims and helping others and we hope to be able to help you in return.

The original working technology of Lafayette Ron Hubbard is the most vital movement on Earth today. In a troubled world, the job of promoting and applying this technology is not easy. But then, if it were, we wouldn't have to be doing it.

APIS does not owe its help not having done anything to caused it to propitiate. We are here because we want to be here and we want to assist Ron in his aims.

#### **As Ron says:**

"Man suspects all offers of help. He has often been betrayed, his confidence shattered. Too frequently he has given his trust and been betrayed. We may err, for we build a world with broken straws. But we will never betray your faith in us so long as you are one of us.

The sun never sets on Scientology.

And may a new day dawn for you, for those you love and for man.

Our aims are simple, if great.

And we will succeed, and are succeeding at each new revolution of the Earth.

Your help is acceptable to us.

Our help is yours."

'The Aims of Scientology' -- Lafayette Ron Hubbard

~oo00oo~

## CERTIFIED AUDITORS & GROUPS

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[standardtechauditor@yahoo.ca](mailto:standardtechauditor@yahoo.ca)

### USA

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Karen de la Carriere. Class XII LRH Trained Class XII C/S

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[Karendelac@gmail.com](mailto:Karendelac@gmail.com)

Southern Cal tech Team

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~oo00oo~



## Art Series 1

### ART

For some fifteen years I have been studying, amongst other branches of philosophy, the subject of **Art**.

The reason for this is: Art is the least codified of human endeavors and the most misunderstood.

*What is Art?* is one of the least answered of human questions.

Art abounds with authorities. It was chosen because "that field containing the most authorities contains the least codified knowledge." The obvious invitation is to answer the question and codify the subject. This has now been done.

The subject was originally brought up in a conversation with Donald H. Rogers at 42 Aberdeen Road, Elizabeth, New Jersey, in 1950.

As this zone of human activity seemed to

stand outside the field of Dianetics and Scientology, I thereafter worked with it on a casual basis.

Having published 15,000,000 words between 1929 and 1941, I was not unacquainted with the arts. Since 1950 I have worked with other arts than that of literature in order to make an advance on the general subject of ART. I have made a breakthrough at last in this matter. And I find it is applicable to what we are doing and therefore also has practical value.

To make it a matter of record rather than a filed sheaf of notes, I am publishing these findings as an HCO B. I also feel they will be of some assistance in forwarding Scientology. As in the case of all "pure research" (by which is meant study without thought of possible application) there is a sudden pay-off in these answers including the better dissemination of Scientology and the rehabilitation of the artist.

My incidental studies in the fields of photography and music materially assisted these discoveries.

Approaching the state of Clear has also assisted in comprehending this rather vast subject of **Art**. It is adventurous to state one has *solved* such a sweeping subject but here at least are the fundamentals and basics.

The following are rough notes but are in fact the basis of that branch of activity we call **Art**.

### THE FUNDAMENTALS OF ART

#### BASIC DEFINITION

**Art** is a word which summarizes **the quality of**

**communication.**

It therefore follows the laws of communication.

Too much originality throws the audience into unfamiliarity and therefore disagreement, as communication contains duplication and “originality” is the foe of duplication.

**Technique** should not rise above the level of workability for the purpose of communication.

**Perfection** cannot be attained at the expense of communication.

Seeking *perfection* is a wrong target in art. One should primarily seek communication with it and *then* perfect it as far as reasonable. One attempts *communication* within the framework of applicable skill. If perfection greater than that which can be attained for communication is sought, one will not communicate. Example: A camera that shoots perfectly but is not mobile enough to get pictures. One must settle for the highest level of technical perfection obtainable *below* the ability to obtain the picture. The order of importance in art is:

1. The resultant communication,
2. The technical rendition.

2 is always subordinate to 1. 2 may be as high as possible but never so high as to injure 1.

The communication is the primary target. The technical quality of it is the secondary consideration. A person pushes 2 as high as possible within the reality of 1. A being can take a lot of trouble with 2 to achieve 1 but there is a point where attempting 2 prevents 1. If the ardours of 2 prevent 1, then modify 2, don't modify 1.

Perfection is defined as the quality obtainable which still permits the delivery of the communication. Too much time on 2 of course prevents 1. It is usually necessary to lower a standard from absolute perfection to achieve communication.

The test of the artist is how little it is lowered not how high it is pushed. A professional in the arts is one who obtains communication with the art form at the minimum sacrifice of technical quality. There is always some sacrifice of quality to communicate at all.

The reduction of mass or time or impedimenta or facilities toward the ability to render a result is the exact measurement of how much technical perfection can be attempted. The rule is if one is being too perfectionistic to actually achieve a communication, reduce the mass, time, impedimenta or facilities sufficiently low to accomplish the communication but maintain the technique and perfection as high as is reconcilable with the result to be achieved and within one's power to act.

No communication is no art. To not do the communication for lack of technical perfection is the primary error. It is also an error not to push up the technical aspects of the result as high as possible.

One measures the degree of perfection to be achieved by the degree of communication that will be accomplished. This is seen even in a workman and tools. The workman who cannot accomplish anything but must have tools is an *artistic* failure.

“Art for art's sake” is a complete paradox as a remark. “Art for the sake of communication” and “Attempted perfection without communicating” are the plus and minus of it all.

One can of course communicate to oneself, if one wishes to be both cause and effect.

One studies art only if one wishes to communicate and the search for artistic perfection is the result of past failures to communicate. Self-improvement is based entirely on earlier lack of communicating. Living itself can be an art.

The search for freedom is either the retreat from past failures to communicate or the effort to attain new communication. To that degree then the search for freedom is a sick or well impulse. Searching for and discovering one's past failures to communicate an art form or idea about it will therefore inevitably rehabilitate the artist. However, due to the nature of the Reactive Mind, full rehabilitation is achieved only through releasing and clearing.

How much art is enough art?

The amount necessary to produce an approximation of the desired effect on its receiver or beholder, within the reality of the possibility of doing so.

A concept of the beholder and some understanding of his or her acceptance level is necessary to the formulation of a successful art form or presentation. This includes an approximation of what is familiar to him and is associated with the desired effect.

All Art depends for its success upon the former experience and associations of the beholder. There is no pure general form since it must assume a sweeping generality of former experiences in the beholder. Artists all, to a greater or lesser degree, need comprehension of the minds and viewpoints of others in order to have their work accepted; since the acceptability of a communication depends upon the mental composition of the receiver. Scientology then is a must for any artist if he would suc-



*Freedom*

Fixed on too many barriers, man yearns to be free. But launched into total freedom he is purposeless and miserable.

There is freedom amongst the barriers. If the barriers are known and the freedoms are known, there can be life, living, happiness, a game.

—SCIENTOLOGY: A NEW SLANT ON LIFE

L. Ron Hubbard

## FREE THETA

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"REALITY IS THE AGREED UPON  
APPEARANCE OF EXISTENCE"

SCIENTOLOGY 8 808  
Lafayette Ron Hubbard



ceed without heartbreak.

In any art form or activity one must conceive of the beholder (if only himself). To fail to do so is to invite disappointment and eventual dissatisfaction with one's own creations.

An artist who disagrees thoroughly with the "taste" of his potential audience cannot of course communicate with that audience easily. His disagreement is actually not based on the audience but on former inability to communicate with such audiences or rejections by a vaguely similar audience. The lack of desire to communicate with an art form may stem from an entirely different inability than the one supposed to exist.

Professionals often get into such disputes on *how* to present the art form that the entirety becomes a technology, not an art, and, lacking progress and newness of acceptance, dies. This is probably the genus of all decline or vanishment of art forms. The idea of contemporary communication is lost. All old forms become beset by technical musts and must nots and so cease to communicate. The art is

the form that communicates not the technology of how, the last contributing to the ease of creating the effect and preservation of the steps used in doing it. A form's reach, blunted, becomes involved with the perfection alone, and ceases to be an art form in its proper definition.

A communication can be blunted by suppressing its art form: Example, bad tape reproduction, scratched film, releasing bits not authorized. This then is the primary suppression.

On the other hand, failing continuously to permit a non-destructive communication on the grounds of its lack of art is also suppressive.

Between these two extremes there is communication and the task is to attain the highest art form possible that can be maintained in the act of communicating. To do otherwise is inartistic and objectionable.

These, therefore, are the fundamentals of **Art**

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**The  
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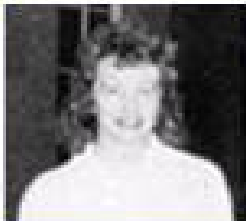
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reservo, servo, proveho



**A TRIBUTE TO MARY SUE HUBBARD**

*Wife of L. Ron Hubbard*

*Remembered with Respect and Honor*





*Quote from  
L. Ron Hubbard*

## **THE CODE OF HONOUR**

1. Never desert a comrade in need, in danger or in trouble.
2. Never withdraw allegiance once granted.
3. Never desert a group to which you owe your support.
4. Never disparage yourself or minimize your strength or power.
5. Never need praise, approval or sympathy.
6. Never compromise with your own reality.
7. Never permit your affinity to be alloyed.
8. Do not give or receive communication unless you yourself desire it.
9. Your self-determinism and your honour are more important than your immediate life.
10. Your integrity to yourself is more important than your body.
11. Never regret yesterday. Life is in you today, and you make your tomorrow.
12. Never fear to hurt another in a just cause.
13. Don't desire to be liked or admired.
14. Be your own adviser, keep your own counsel and select your own decisions.
15. Be true to your own goals.



## ART, MORE ABOUT

Ref: HCO B 30 Aug AD15, ART

How good does a professional work of art have to be? This would include painting, music, photography, poetry, any of the arts whether fine or otherwise. It would also include presenting oneself as an art form as well as one's products.

Yes, how GOOD does such a work of art have to be?

Ah, you say, but that is an imponderable, a thing that can't be answered. Verily, you say, you have just asked a question for which there are no answers except the sneers and applause of critics. Indeed, this is why we have art critics! For who can tell how good good is. Who knows?

I have a surprise for you. There IS an answer. As you know, I searched for many years, as a sort of minor counterpoint to what I was hardwork doing, to dredge up some of the materials which might constitute the basis of art.

Art was the most uncoded and most opin-

ionated subject on the planet after men's ideas about women and women's ideas about men and Man's ideas of Man. Art was anyone's guess. Masterpieces have gone unapplauded, positive freaks have gained raves. So how good does a work of art have to be to be good?

The painter will point out all the tiny technical details known only to painters, the musician will put a score through the Alto horn and explain about valve clicks and lip, the poet will talk about meter types, the actor will explain how the position and wave of one hand per the instructions of one school can transform a clod into an actor. And so it goes, art by art, bit by bit.

But all these people will be discussing the special intricacies and holy mysteries of technique, the tiny things only the initiate of that art would recognize. They are talking about technique. They are not really answering how *good* a work of art has to be. Works of art are viewed by people. They are heard by people. They are felt by people. They are not just the fodder of a close-knit group of initiates. They are the soul food of all people.

One is at liberty of course to challenge that wide purpose of art. Some professors who don't want rivals tell their students "Art is for self-satisfaction" "It is a hobby." In other words, don't display or exhibit, kid, or you'll be competition! The world today is full of that figure-figure. But as none of this self-satisfaction art meets a definition of art wider than self for the sake of self, the professional is not interested in it.

In any artistic production, what does one have as an audience? People. Not, heaven forbid, critics. But people. Not experts in that line of

art. But people.

That old Chinese poet who, after he wrote a poem, went down out of his traditional garret and read it to the flower-selling old lady on the corner had the right idea. If she understood it and thought it was great, he published. If she didn't he put it in the bamboo trash can. Not remarkably, his poems have come down the centuries awesomely praised. Well, one could answer this now by just saying that art should communicate to people high and low. But that really doesn't get the sweating professional anywhere as a guide in actually putting together a piece of work and it doesn't give him a yardstick whereby he can say "That is that!" "I've done it." And go out with confidence that he has.

What is technique? What is its value? Where does it fit? What is perfectionism? Where does one stop scraping off the paint and erasing notes and say "That is that"?

For there is a point. Some artists don't ever find it. The Impressionists practically spun in as a group trying to develop a new way of viewing and communicating it. They made it or some of them did like Monet. But many of them never knew where to stop and they didn't make it. They couldn't answer the question "How good does a piece of art work have to be to be good?"

In this time of century, there are many communication lines for works of art. Because a few works of art can be shown so easily to so many there may even be fewer artists. The competition is very keen and even dagger sharp. To be good one has to be very good. But in what way and how? Well, when I used to buy breakfasts for Greenwich Village artists

(which they ate hungrily, only stopping between bites to deplore my commercialism and bastardizing my talents for the gold that bought their breakfasts) I used to ask this question and needless to say I received an appalling variety of responses. They avalanched me with technique or lack of it, they vaguely dwelt on inherent talent, they rushed me around to galleries to show me Picasso or to a board fence covered with abstracts. But none of them told me how good a song had to be to be a song.

So I wondered about this. And a clue came when the late Hubert Mathieu, a dear friend, stamped with youth on the Left Bank of the Seine and painting dowagers at the Beaux Arts in middle age, said to me "To do any of these modern, abstract, cubist things, you have to first be able to paint!" And he enlarged the theme while I plied him in the midnight hush of Manhattan with iced sherry and he finished up the First Lady of Nantucket's somewhat swollen ball gown. Matty could PAINT. Finally he dashed me off an abstract to show me how somebody who couldn't paint would do it and how it *could* be done. I got his point. To really make one of these too modern things come off, you first had to be able to paint. So I said well, hell, there's Gertrude Stein and Thomas Mann and ink splatterers like those. Let's see if it really is an art form. So I sharpened up my electric typewriter and dashed off the last chapters of a novel in way far out acid prose and put THE END at the bottom and shipped it off to an editor who promptly pushed several large loaves down the telephone wire and had me to lunch and unlike his normal blasé self said, "I really got a big bang (this was decades ago, other years, other slang) out of the way that story wound up! You really put it over the plate." And it

sent his circulation rating up. And this was very odd because you see the first chapters were straight since they'd been written before Matty got thirsty for sherry and called me to come over and the last chapters were an impressionistic stream of consciousness that Mann himself would have called "an advanced rather adventurous over-Finneganized departure from the ultra school." So just to see how far this sort of thing could go, for a short while I shifted around amongst various prose periods just to see what was going on. That they sold didn't prove too much because I never had any trouble with that. But that they were understood at all was surprising to me for their prose types (ranging from Shakespeare to Beowulf) were at wild variance with anything currently being published.

So I showed them to Matty the next time he had a ball gown to do or three chins to paint out and was thirsty. And he looked them over and he said, "Well, you proved my point. There's no mystery to it. Basically you're a trained writer! It shows through." And now we are getting somewhere, not just with me and my adventures and long dead yesterdays. As time rolled on, this is what I began to see: The fellow technician in an art hears and sees the small technical points. The artist himself is engrossed in the exact application of certain exact actions which produce, when done, his canvas, his score, his novel, his performance. The successful artist does these small things so well that he also then has attention and skill left to get out his message, he is not still

fiddling about with the cerulean blue and the semiquaver. He has these zeroed in. He can repeat them and repeat them as technical actions. No ulcers. Strictly routine.

And here we have three surrealist paintings. And they each have their own message. And the public wanders by and they only look with awe on one. And why is this one different than the other two? Is it a different message? No. Is it more popular? That's too vague.

If you look at or listen to any work of art, there is only one thing the casual audience responds to en masse, and if this has it then you too will see it as a work of art. If it doesn't have it, you won't.

So what is it?

TECHNICAL EXPERTISE ITSELF ADEQUATE TO PRODUCE AN EMOTIONAL IMPACT.

And that is how good a work of art has to be to be good.

If you look this over from various sides, you will see that the general spectator is generally unaware of technique. That is the zone of art's creators.

Were you to watch a crowd watching a magician, you would find one common denominator eliciting uniform response. If he is a good magician he is a smooth showman. He isn't showing them how he does his tricks. He is

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showing them a flawless flowing performance. This alone is providing the carrier wave that takes the substance of his actions to his audience. Though a far cry from fine art, perhaps, yet there is art in the way he does things. If he is good, the audience is seeing first of all, before anything else, the TECHNICAL EXPERTISE of his performance. They are also watching him do things they know they can't do. And they are watching the outcome of his presentations. He is a good magician if he gives a technically flawless performance just in terms of scenes and motions which provide the channel for what he is presenting.

Not to compare Bach with a magician (though you could), all great pieces of art have this one factor in common. First of all, before one looks at the faces on the canvas or hears the meaning of the song, there is the TECHNICAL EXPERTISE there adequate to produce an emotional impact. Before one adds message or meaning, there is this TECHNICAL EXPERTISE.

TECHNICAL EXPERTISE is composed of all the little and large bits of technique known to the skilled painter, musician, actor, any artist. He adds these things together in his basic presentation. He knows what he is doing. And how to do it. And then to this he adds his message.

All old masters were in there nailing canvas on frames as apprentices or grinding up the lapis lazuli or cleaning paintbrushes before they arrived at the Metropolitan. But how many paintbrushes do you have to clean? Enough to know that clean paintbrushes make clean color. How many clarinet reeds do you have to replace? Enough to know which types will hit high C. Back of every artist there is technique. You see them groping, finding, discarding, fooling about. What are they hunting for? A

new blue? No, just a constant of blue that is an adequate quality.

And you see somebody who can really paint still stumbling about looking for technique

- a total overrun.
- 

Someplace one says, "That's the TECHNICAL EXPERTISE adequate to produce an emotional impact." And that's it. Now he CAN. So he devotes himself to messages.

If you get this tangled up or backwards, the art does not have a good chance of being good. If one bats out messages without a TECHNICALLY EXPERT carrier wave of art, the first standard of the many spectators seems to be violated.

The nice trick is to be a technician and retain one's fire. Then one can whip out the masterpieces like chain lightning. And all the great artists seem to have managed that. And when they forked off onto a new trail they mastered the technique and *then* erupted with great works.

It is a remarkable thing about expertise. Do you know that some artists get by on "Technical expertise adequate to produce an emotional impact" alone with no messages? They might not suspect that. But it is true.

So the "expertise adequate" is important enough to be itself art. It is never great art. But it produces an emotional impact just from quality alone. And how masterly an expertise? Not very masterly. Merely adequate. How adequate is adequate? Well, people have been known to criticize a story because there were typographical errors in the typing. And stories by the non-adept often go pages before anyone appears or anything happens. And scores have been known to be considered dull simply

because they were inexpertly chorded or clashed. And a handsome actor has been known not to have made it because he never knew what to do with his arms, for all his fiery thundering's of the Bard's words.

Any art demands a certain expertise. When this is basically sound, magic! Almost anyone will look at it and say Ah! For quality alone has an emotional impact. That it is cubist or dissonant or blank verse has very little bearing on it; the type of the art form is no limitation to audience attention generally when it has, underlying it and expressed in it, the expertise adequate to produce an emotional impact. The message is what the audience thinks it sees or hears. The significance of the play, the towering clouds of sound in the symphony, the scatter-batter of the current pop group, are what the audience thinks it is perceiving and what they will describe, usually, or which they think they admire. If it comes to them with a basic expertise itself able to produce an emotional impact they will think it is great. And it will be great. The artist is thought of as enthroned in some special heaven where all is clean and there is no sweat, eyes half closed in the thrall of inspiration. Well maybe he is sometimes. But every one I've seen had ink in his hair or a towel handy to mop his brow or a throat spray in his hand to ease the voice strain of having said his lines twenty-two times to the wall or the cat. I mean the great ones. The others were loafing and hoping and talking about the producer or the unfair art gallery proprietor.

The great ones always worked to achieve the technical quality necessary. When they had it they knew they had it. How did they know? Because it was technically correct. Living itself is an art form. One puts up a mock-up. It doesn't happen by accident. One has to know

how to wash his nylon shirts and girls have to know what mascara runs and that too many candy bars spoil the silhouette, quite in addition to the pancreas.

Some people are themselves a work of art because they have mastered the small practical techniques of living that give them a quality adequate to produce an emotional impact even before anyone knows their name or what they do.

Even a beard and baggy pants require a certain art if they are to be the expertise adequate to produce an emotional impact. And some products produce a bad misemotional impact without fully being viewed.

And by this reverse logic, of which you can think of many examples such as a dirty room, you can then see that there might be an opposite expertise, all by itself, adequate to produce a strong but *desirable* emotional impact. That is how good a work of art has to be. Once one is capable of executing that technical expertise for that art form he can pour on the message.

Unless the professional form is there first, the message will not transmit.

A lot of artists are overstraining to obtain a quality far above that necessary to produce an emotional impact. And many more are trying to machine gun messages at the world without any expertise at all to form the vital carrier wave.

So how good does a piece of art have to be?

~oo0oo~



## Wins and Successes in the Scientology Independent Field

### Interiorization Rundown

The Interiorization Rundown was, by far, the most intensive rundown that I have yet had in auditing!

As I get auditing, I am seeing how I had been withdrawing from life after numerous failures based on trying to be and impress other people, and so didn't know who I was or what to do with my life. Now it's all basically a combination of erasing the old & false as well as creating the new and true me.

I really appreciated running this process, because now a number of my tasks and goals finally feel like they are moving forward, being completed and being let go if off my purpose, which makes me feel more present, productive and accomplished. I also feel more able to go into physical situations where, even if somewhat out of my comfort zone, I am no longer completely avoiding them. While I realize that I still have to do

the work to make my life goals happen, at least I don't feel quite so "fixed" anymore and now it feels like there are far fewer barriers – most all of which I had put in place myself! Having done much work on my inside world, now I feel more ready to take care of what needs to be done on the outside one. Thank you to my fiancée Olga for supporting me and her undying love, thank you to both Randy and Kay Smith for their help and encouragement with this process, and a big thank you for this technology formed by both L. Ron Hubbard and the uncredited members of his Scientology staff for creating and researching this process and helping me out ... literally!

### False Purpose Rundown

"I am in the middle of FPRD Basic Form with my auditor Chris. There is still charge, but there is also so much to be thankful for. Here



are some of the wins I have had/I have noticed:

- A strong sense of my own identity and my immortality – it's scary you know but also calming in some weird way – lots of games to play in the future!
- A return to simplicity; things are black and white and I can make quick decisions and move on.
- Tremendous and uninhibited reach on the 2D, it is now effortless and fun to reach on that dynamic again despite occasional losses. Perseverance!
- Wanting to do things that are right, without cause for concern about what others think of my decisions.
- High tolerance for entheta. I repel it quickly and diffuse it if it does appear --- handle or disconnect – right? It's simple.
- Acceptance of others and where they are at in life; greater ability to listen without judging.
- High ability to handle confusions and disappointments; high resilience. I do not drag on for 4 months after a 2D breakup for example. Not even weeks. I move on.
- An ability and WILLINGNESS to look at life with "long-term survival" concept "goggles" lol
- When I stop people and talk to them I am with THEM not 500 people, I am thoroughly interested in the being in front of me. Whether that person likes me is irrelevant, I like myself.
- Ability to see other people in their own universe and respect their space and their thoughts and ideas. I seem to be getting pictures from them often and clear thoughts but I do not comment on these, I just look at them and receive them.
- People approach me with ease – as if I am a safe terminal.
- Enjoy making other people's lives better/easier and enjoy helping them achieve their

goals in whatever way I can assist.

Last but not least, I'm a powerful little critter. Bring on the next questions!

## Grade 0

I've had sessions all this week and more great wins. I discovered that the "universe of the body" is a ponderous thing; I discovered that the "universe of the thetan" can communicate from some very fun places; I reaffirmed (again!) my state of Clear; I reaffirmed an old realization from Victim Processing, that I'm not a victim; also from Victim Processing, I have a much increased love for other people; I discovered that hidden communications are alright with me and in fact, they're fun. My auditor and I spend a large part of every session laughing (I also spend a lot of time boiling off). Every day I come away from my session with another one of these great little, or big, wins. I walk away from my auditor's house looking at a world that's RIGHT THERE, very clear, every detail distinct. As I walk to my truck I sometimes, often, stagger a little bit, like a drunken man, like Captain Jack Sparrow stepping off his ship onto solid ground, navigating my body along the driveway. Folks, I'm no C/S but really, don't ever let anybody go up the Bridge without their Grades. They're just too much fun.

I don't know if this is the kind of thing that's necessarily part of Grade 0, but last week in a session, on Grade 0, I had a cognition regarding mental pictures, and I tried throwing one away. It was kinda cool. So I threw away, well, all of them. I've been walking around, doing my day-to-day stuff, working, etc for some days now with seemingly nothing, no mental MEST, between me and the universe. I don't know how to describe it except to say it was kinda like going Clear again, only this time I wasn't blowing off engrams and all that other

bad shite, but instead I was throwing away really cool pictures, stuff I thought had value. Turns out, a picture of an incident actually interferes with any direct viewing of the incident, and if you throw away the picture and just return and view the actual incident, so many more details become apparent. Anyway, just saying', had a nice win on Grade 0 last week!

## OT111

I've had some pretty cool wins in the past couple of days. First, an area on my right back that I was running must've been LOADED with charge, or close to the heart of the matter, something. Right after session, about six or seven of my lumbar and thoracic vertebrae on the right side released themselves and adjusted spontaneously. I could hear the "zzzzpp" as they went. I have no more aching or pain on my right side now, either. My back has been a lot more comfortable lately, too. (Oh, yes, did I mention? I couldn't get back into session for three days because I had a Floating TA or at least a persistent FN for that long!)

Then, I think I really reached (maybe it was basic ARC, TRs and intention, but still) a student who is and was having some serious self-confidence problems about his writing. I have been able to perceive that he's been through some betrayal about the evaluation of his writing with at least one other instructor, who liked his writing, but failed him for a previous class. Because I am white and female, and he is an older black man, I have wondered if he trusts my writing advice and evaluation. Yesterday, though, he had a big breakthrough. He was hemming and hawing about how to approach an emotionally charged topic he felt strongly about, and he came up to ask my advice multiple times during the writing period.

He finally said, "I feel [this way] about this topic, but...it's pretty strong, should I say it?" I looked him right in the eye and said, "Go there, M—. That's what you need to be writing about."

I had no doubt I'd really connected with him at that moment. He just nodded. He proceeded to write the best paper I've seen him write, with the time he had left, and I have no doubt that this was a breakthrough moment for him. I even wrote him an email after I'd graded his paper that evening to let him know how well he'd done because I knew he'd worry all weekend about it.

Earlier that morning, I was driving to school and some dork in a big SUV pulled out right in front of me as he was exiting the parking lot. I was taken aback and braked and honked, but here's the kicker: Usually, I feel SO angry and upset about drivers like that, that it stays with me all day, but yesterday, I shook it off! I was a little adrenalized (thanks for the swift reaction time, GE!) but I was barely fazed. Not that I didn't care if I got into a wreck. That was the last thing I wanted. But I kept looking at the incident every so often and thinking, "I just don't have the same reaction anymore." Honestly, before, it was as if I would take out part of my case and chew on it for days after an incident like that.

I also had a thoughtless driver stop behind me as I was backing out of a parking spot yesterday. I was all pissed off as she sat there behind me, adjusting her hair and getting her sunglasses on (no cross traffic to stop her), and I kept thinking she was deliberately being irritating. I was so angry, but as I exited the parking lot, I realized that it wasn't deliberate; she was just out of PT and clueless! The BPC and anger, which had been entirely my mockup,

blew right there! That was amazing, because, like I said, I usually chew on the BPC for some time.

### **Solo NOTs**

When I first started Part C of the Solo NOTs check sheet, I was apprehensive. I'd recently had a major loss, felt adrift, and lacked confidence. Even though I'm an experienced, trained auditor and CS, I doubted myself.

With Randy's expert suping, perception and understanding, I started auditing Solo NOTs.

Wow!!! I'm on a persistent FN – those "darned" FNs and Floating TAs!!

Interactions with people, family, friends and situations smooth out so A to B, I almost can't believe it!!!

I know Solo NOTs can take some time, but if

this is just the start of wins, WOW!!!

It's a beautiful joy to also know how much this auditing benefits oneself, others and this planet.

My heartfelt thanks to LRH for his caring and this marvellous tech! Also, to Randy – I couldn't have gotten here without him. And to my wonderful auditor and friend Trey Lotz, who has helped me so much and never stopped believing in me.

-oo00oo~



THE BRIDGE TO TOTAL FREEDOM
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## **A Special Quote from the Volunteer Ministers Handbook by L. Ron Hubbard**

### **Exercises One, Two and Three**

#### **Exercise One**

Look and Act Younger: Sitting somewhere near the center of a room, close your eyes and "contact" the two upper corners of the room behind you. Then, holding those corners, sit still and don't think. Remain interested only in those two corners.

You can do this for two minutes (minimum) or two hours, always with benefit. No matter what happens, simply hold the corners and don't think.

You can do this daily. It will make you look and act younger.

#### **Exercise Two**

Feel Freer: Pick out two similar objects. Then find as many differences between them as possible.

Now pick out two objects and see where they are in relation to each other and your body.

Use these two steps over and over. You will feel freer and see better.

#### **Exercise Three**

Better your memory: Go over this list many times, each time answering its questions.

"Recall a time which really seems real to you."

"Recall a time when you were in good communication with someone."

"Recall a time when you agreed to something."

"Recall a time when somebody disagreed with you."

"Recall a time when you liked somebody."

"Recall a time when someone agreed with you."

"Recall a time when someone was communicating easily to you." "Recall a time when somebody liked you."

Use this list many times. If "holding corners" (Exercise One) disturbed you, use this list. If you are tired or confused, use it.

This exercises can be done for hours.

~oo0oo~

## Expanded Know to Mystery Scale

But you get a condensation of knowingness. A condensation of knowingness occurs down to lookingness. One has something to look at. And then this condenses and we get emotion. And this condenses and we get effort. And this condenses and we get thinkingness -you know, figure-figure. And this condenses and we get symbols. And the symbols condense and we get eating and the eating condenses and we get sex and the sex condenses and we get mystery.

Now, we could go on down south again and say, below mystery we get peering. And below peering, why, we would of course get misemotion. And below misemotion we would get horror of effort. And below horror of effort, why, we would get something on the order of a circuit instead of thinkingness, you see.

And below this circuit, why, we would get incomprehensible symbols and sciences like psychology. And below, and below this circuitry we would get indigestion. And below indigestion we'd get sterility and impotence. And below this, why, we would get unconsciousness.

**Native State**  
**Not Know**  
**Know About**  
**Look**  
**Emotion**  
**Effort**  
**Think**  
**Symbols**  
**Eat**  
**Sex**  
**Mystery**  
**Wait**  
**Unconscious**

## PERSONAL INTEGRITY

WHAT IS TRUE FOR YOU is what you have observed yourself  
And when you lose that you have lost everything.

What is personal integrity?  
Personal integrity is knowing what you know-  
What you know is what you know-  
And to have the courage to know and say what you have observed.  
And that is integrity  
And there is no other integrity.

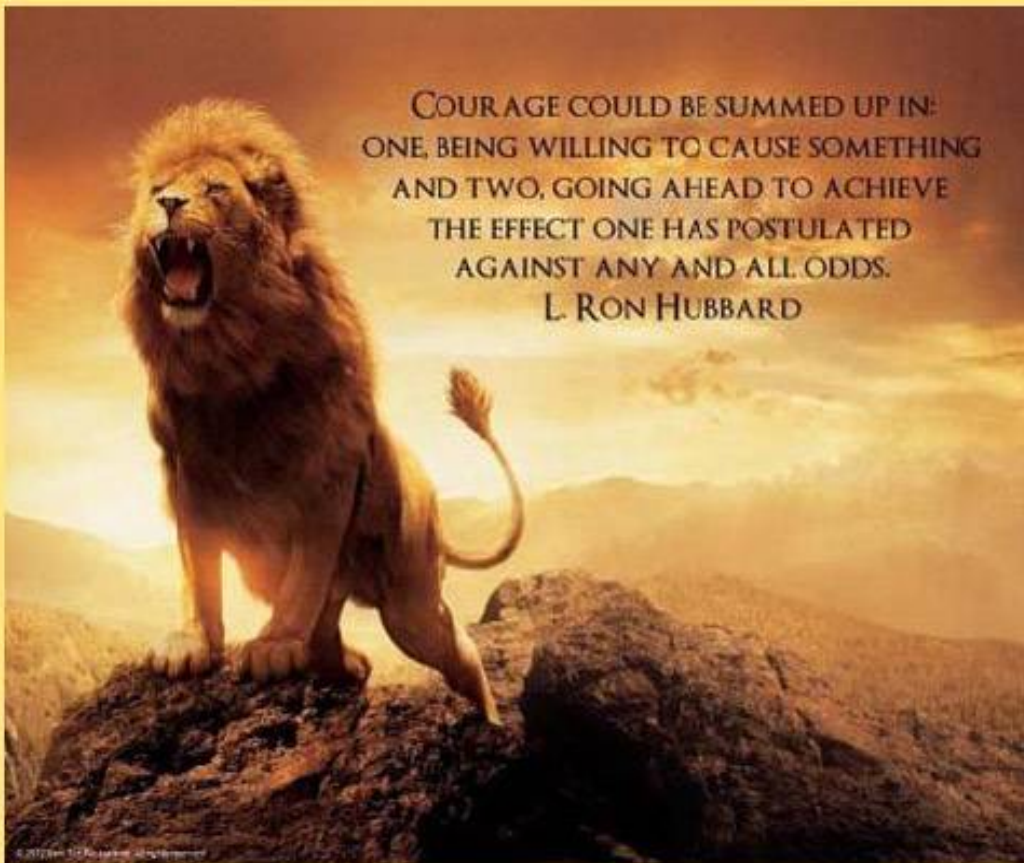
Of course we can talk about honor, truth, all these things,  
The esoteric terms.  
But I think they'd all be covered very well  
If what we really observed was what we observed,  
That we took care to observe what we were observing,  
That we always observed to observe.

And not necessarily maintaining a sceptical attitude,  
A critical attitude or an open mind.  
But certainly maintaining sufficient personal integrity  
And sufficient personal belief and confidence in self  
And courage that we can observe what we observe  
And say what we have observed.

Nothing in Dianetics and Scientology is true for you  
Unless you have observed it  
And it is true according to your observation.  
That is all.

L. Ron Hubbard

# Group Starter Kit for Scientologists



**A Handbook for Field Scientologists Starting up a Group**

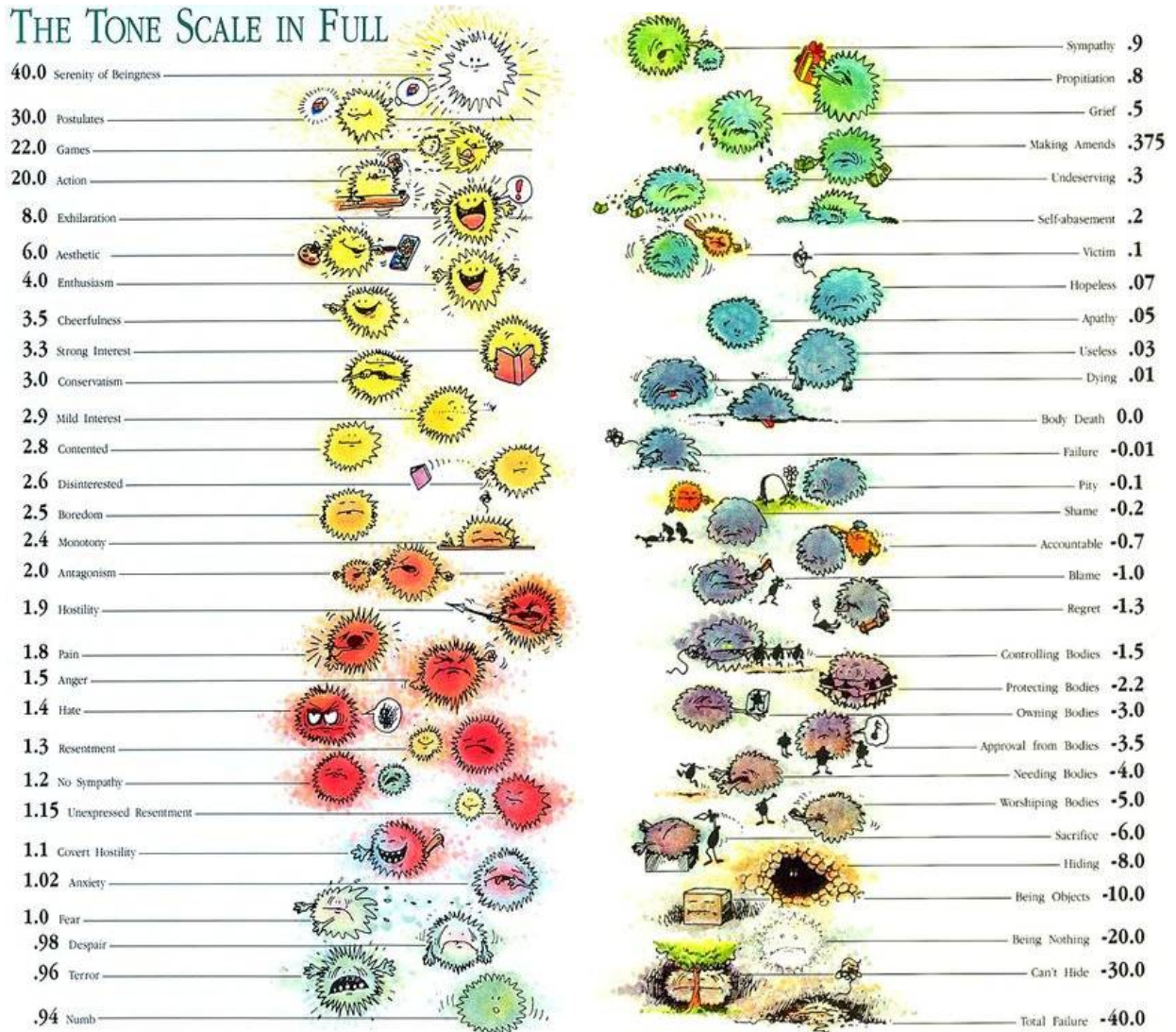
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# The Tone Scale in Full



## The Tone Scale

Understanding is composed of Affinity, Reality and Communication. This triangle tells us that the co-existent relationship between affinity, reality and communication is such that none can be increased without a resulting increase in the other two and none can be decreased without decreasing the other two. Of the three, communication is by far the most important. Affinity and reality exist to further communication. Under the heading of affinity we have, for instance, all the varied emotions which go from apathy at 0.1 through grief, fear, anger, antagonism, boredom, enthusiasm, exhilaration and serenity in that order. It is affinity and this rising scale of the characteristics of emotion which give us the Tone Scale.

Scientology 0-8. The Book of Basics

## Daily do list from Ron

Here's a brief quote from Professional Auditor's Bulletin (PAB) No. 6, which I offer as a fair use quote for educational purposes:

"Now you happen to be using a body. Before we worry about your mind let's clean up the primary communication relay point, the body. And for two weeks, let's do these things:

1. Clean up your MEST, get done the various odd jobs you've "been meaning to do."
2. Bring yourself up to date socially and give a letter or a ring or a personal call on people you've neglected.
3. Take a one-hour walk every day, simply starting away from home very early (dawn is best) for half an hour and then walk back, a different direction every day. (If you can't walk, get out in the yard and throw things for half an hour. If you can't throw, spit at something for half an hour -- and I mean throw and spit literally.)
4. Get a physical examination and if anything is chronic get it cured.
5. Take twice a day 100 mg. of B1 (200 mg. total) and supplement it with 250 mg. of vitamin C.

If you will do these things, you will be ready in a couple of weeks for some auditing. And if you feel you're in such top condition you need no auditing, I dare you to do the above and feel the change."



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of Professional Independent  
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association.net](http://independent-scientologists-association.net)**

# Regain your **ABILITY and POWER** as a Thetan

by L. Ron Hubbard

INTENTION. The ability to intend. And intention contains in it every power the Thetan has. The ability to throw a lightning bolt. The ability to hold something in position. The ability to make some thing continue. The ability to do away with something. Strength. Accomplishment. Power. Wit. Ability. These things are all wrapped up in the one common denominator of INTENTION.

You've been able to do this in recent times. It baffles you sometimes when a piece of MEST does not instantly and immediately obey, but it's simply a matter of intention.

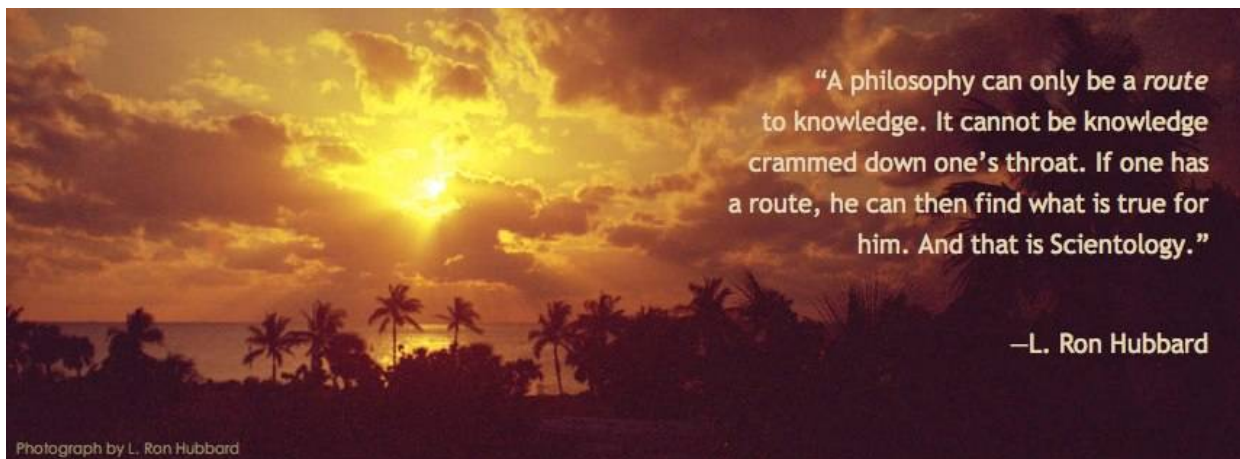
You intend something to happen and it happens. This is the ability to intend. And that is all there is to a thetan's power - there is no more to his power than that.

Intention is everything in case recovery. A person is as weak as his intentions are blunted. He will become as strong as his intentions are free. The greatest holder-backer of intention is the person himself. If he is regaining his power or ability or something like that, he's merely moving out of his road what blunts his intention and what has blunted his intentions, and that's all he is really doing.

Well, now he can go all the way, that is well within his grasp, and if he walks along a certain path and doesn't keep jumping off the cliff and so-forth, why he will arrive.



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