

CHART OF ATTITUDES: RISING SCALE PROCESSING

A Lecture given by L. Ron Hubbard
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This is the first evening lecture of December the 11th.

I'm going to cover rapidly now the Chart of Attitudes with all of its various facets. You've read this Chart of Attitudes, you've found it in the HANDBOOK OF PRECLEAR. And in the HANDBOOK OF PRECLEAR it talks about it as an ideal state of man.

I don't think there's any real contest with its being an ideal state for man, but if you took the whole top band, you'd find it was an awfully inactive state.

If you didn't go on from the top of the MEST universe band into some sort of activity or something of the sort, you'd have no beingness. That activity is yours.

Now the odd part of all this is that your activity is, in this universe... is enforced or inhibited. You're given the supplies and then to a large degree not permitted to use them. And your own process, your own manufacture of mock-ups and so forth, is actually in contest with the MEST universe. The MEST universe says, „Look how big and strong and real I am, and how weak and puny you are.“

How does it say that? It says, „My actuality is brighter than any you can make.“ This doesn't happen to be true. The reality of the MEST universe is poorer than a reality which a preclear can gain in his own universe. This would only be natural, because what is one's own can be more real than that which one has given to him. One always appreciates that of which he is the author more than he appreciates something of which he is not the author.

This is a rather inevitable sort of thing, and so really here, following out this old process of SCIENTOLOGY 8-8008, we find we are working with, really, a curve that goes two ways here. It starts down from here – 0.0 – and then goes up here – 40.0 – and comes over to here and comes down here again. And this could be the MEST universe, and this could be your own universe.

One of the reasons universities get patronized is because they use the word UNIVERSITY. One of the reasons they get loyalty from their students is because they use the word UNIVERSITY and YOUR UNIVERSITY. There really is no other reason. That's right, flatly; because let's look at the s... facts of the case. The writer, would-be writer, goes to a university to write. If he's 'taught', unquote, to write in a university, he'll never write.

A painter goes there to learn how to paint, and he comes out – he never paints. Fascinating fact. That's because he runs into authoritarianism. It does something to one's will to be positioned for such long a period of time as from the age of five to the age of 22, 23 or 24. A person is young, he can stand it up to about the age of 15, 16, 17. And then he starts to suffer – badly – by being positioned. If he does not take on the responsibilities of his own existence shortly after puberty, he is going to have a hard time of it the rest of his life. And that is the flat end of it.

It is no joke that university women do not have children. That's a fact: They don't. They don't reproduce that particular line to any great degree. There are a lot of them that do, and the funny part of it is, these days they're breaking out of that rut somewhat – somewhat. But the GI bill didn't do anything for this.

Look at Heidelberg. The European university is a very interesting one. Sometimes you even go to class. The GI bill was a whip over the heads of anybody who wished to study, the like of which nobody's ever seen. You had to have a high average to keep up. This is one of the ways the government used to keep everybody from benefiting by it. You had to have a high whip... – average, big average – bang!

You had to get in there and know those facts. And instruction under those conditions was what? As many as 400 students to a class, with one instructor, and that instructor was just a lecturer. No instruction, really.

Very interesting. I looked at universities when this was going on. There's one thing that saved the bacon of the GI. He'd been out on his own somewhat, and he'd also found out how to duck and dodge in the service. It's the only thing he had.

But if I have to rehabilitate, or try to rehabilitate one more writer that a university has ruined, I'm gonna go over and really fix me up some short story professors. I'm gonna zap 'em so they'll know they've been zapped. 'Cause I'm sick of it!

They run the same old yap. The kid turns in a good idea, a piece of his own universe, and he gets it back: „The punctuation is off.“ Who the hell cares about the punctuation. That's what you have editors for.

What do they teach these kids? They teach 'em how to edit.

Some of the most famous writers in America were congregated in one room. These writers were looking for someone who had a Ph.D. in literature, a doctorate in literature, or something in literature, that we didn't even know what the degree was. And everybody kind of squirmed; one fellow says, „Well, fact of the matter is I... I took engineering, I didn't take writing.“

And another one says, „Well, I... I only spent the first year in college and then they kicked me out.“

And another fellow said, „You did? Well I was there two years before they kicked me out!“

And all of a sudden we looked through this whole crowd and we find out – my God! Everybody here has been kicked out of a university and probably didn't spend very long there except maybe if they were taking engineering and then they were hanging around with the fringes. And then the only reason the university graduated them as engineers is they knew damn well they'd never practice engineering. And uh... well, it was about all we had.

Except one little small proud voice piped up over in the corner, and he said, „I have a degree in literature.“

We thought, „For Christ's sakes! Mice?“ And uh... it was what? It was a literary agent! I mean, oh no! Flesh brokers. They can't write. Oh, how they'd love to! He was the only one there.

The aggregate income of that room, by the way, was in excess of 150 thousand dollars a month – except the literary agent. He did criticisms for a dollar a manuscript.

Isn't that fascinating? Something must be off the rails if a country does not turn itself out aesthetics. There were 280 thousand bachelors of art graduates in 1947 from the United States. 280 thousand! My God! Think what would have happened if you'd graduated into this country 280 thousand good – artists! The whole face of the United States would have changed.

Now there are things that can be taught, but not the arts. You can teach 'em engineering, you can teach 'em something that has any process or procedure; you can get 'em together and teach them government. You can teach law. You can do a lot of these things, but you can't teach the arts.

And there's where I get the index: How much better could they work? Well, they could work better if they stayed true to their own pretense that they're a university.

If one went to his own university and if it treated him like that, he would have the right to think and he'd have the right to have an opinion. And he'd have the right to make up his own mind. And he would be there so that information could be made available to him, so he could figure it out.

And this problem right here would have been licked hundreds and hundreds of years ago, if it hadn't been for the scholastics and if it hadn't have been for the modern university. You owe 'em a great debt – a debt of continued slavery – because they pretended they were responsible for this problem, and they never took responsibility for it.

So, you'll get all sorts of kick-backs as you go outside of that propaganda. Understand, I'm not trying to destroy the American university as an institution. I think we've got to have football, and the more football we have the better.

Anyway, the whole idea here is to restore freedom of action, freedom of thought, freedom to believe, freedom to survive, freedom to know, freedom to be responsible, freedom to create motion, freedom to BE fate, not have to have it. Freedom to win... very interesting. THOSE are freedoms.

And funny thing: A man has to be free in order to be those things. And as soon as he starts being owned, he ceases to have them. And one of the first steps is to tell him how nice it is to be owned: „We'll take full responsibility for you.“

You know, in the Roman Empire, that the consuls and so forth were often pro-consuls, and kids around town. The kids around town, the kind that you see maybe going to a boy scout troop or something like that in this society. How you defeat an abundance of labor. The kids around town, the richer families, the... so on. The more noteworthy children took on the duties of office at 12, 13 and 14. And most of the famous characters that you read about in Roman history, you're reading about periods of their lives from 15 to 20. That is when the body is growing, it's vital, it's progressive and it doesn't know the word STOP. It doesn't learn that until it's about 30. By that time it's got it, good.

Now when you look over all of this, the second that a man says, „I have to have some other force than mine own,“ he ceases to be free. An interchange of knowledge can occur, but an interchange in borrowing of force cannot. A state and a people have no business operating on a police basis. They should never... but this is a beautiful police universe. Police, police, police. Every direction you look. Regimentation and policing – very wicked.

Because people are persuaded to turn over their individual force to something that they are given to understand is superior to their own ability to protect. And that can never be. That's a snare; that can never be. Nobody'll look after a man's own but himself. And nobody'll look after the property of a group but itself. But if you do that sort of thing, you are proposing anarchy, you're proposing that you do not have a government by force. But you're proposing that anybody be given licence in the field of forte main! Oh, no. That, unfortunately, isn't workable either, unless one has achieved at the same time a level of ethic permissible to have such force in existence.

Fortunately, nobody ever had the adventure or the information to look at it before and find out: Did one's ethic increase to the degree that he was free above a certain point. No; they looked at a rabble that had always been nailed down, chained down, hangdog, mauled, rolled under Have Not's, that would suddenly spring free, crawl out of the gutters and sewers and by negative-positive reaction HIT a country, tear it to pieces, throw it back down the time track in havingness, a thousand, two thousand years: The French Revolution.

And then they say, „Look what happens when you give them freedom. That's a good reason now why we should use force.“

It was force and the suppression of force which caused that action. It wasn't the other.

A man's freedom, then, cannot be a halfway thing. You cannot compromise or quibble with the freedom of a man. If there is a perfect form of government, that form of government would be anarchy. Everybody has agreed to this. An anarchy, however, would have to be built out of individuals who were capable, each one, of complete self-government, an impossible condition in the past. If each person were capable of complete self-government and capable of taking responsibility utterly for his own acts, you would have, for the first time, a basis of ethic.

And the other way around, you would only have a moral, and a moral code is no good. An ethical code can be depended upon, because if you have an ethical code, you only have it as long as it exists. And it exists only as long as a man has enough strength not to himself be afraid.

And any time he is susceptible to terror, you're going to lose your ethic. And the only time a man gets afraid is when he loses his belief in himself and his trust in himself.

And every criminal you find in an institution went on the road to crime in one direction only and at one moment only: when he lost his own self-respect. You can go check that, and you'll find out that that is uniformly the case. And if you want to rehabilitate the criminal, rehabilitate his self-respect. One day he suddenly found out he couldn't trust himself any more and from that moment on he became a criminal because it did not matter now what he did.

And in a gradient scale, you have a modern society.

Now what then is your level that is an attainable level for freedom? It would have to be a level which is so high that every man could reason and be responsible in his own right, for his own acts. And also for the acts of others.

Blame-regret, blame-regret is the course of a police state. And its spiral dwindles down and dwindles very rapidly. So there's no halfway point on this scale. You can't cut it off here and say we've done a good job and reformed the whole world. You can't cut it off here at 'A'; you can't cut it off at 'B'. You've just got to go ahead and put the guy into shape so he can handle himself and his force. You can patch up somebody and make him well. That's what you were straining against in auditing. You see, you broke agreement with the first book, you broke agreement with the MEST universe to – this degree: to about 4.0. You said, „Look, it says I have to have engrams and I have to have things that force me to do various things. And look: I can run them out. As fast as they happen... bad things happen to me, I can run them out.“

And you were disagreeing with the mandates of the physical universe to that extent. But that extent ceases at 4.0, and from there on up it requires another process.

That's why, immediately, homo sapiens can go to 4.0 on DIANETICS: THE MODERN SCIENCE OF MENTAL HEALTH and the SCIENCE OF SURVIVAL. But he can't go anyplace above that without having his self-determinism restored to him. He becomes well, he becomes better able to reason, but I have not seen what I had hoped to see because unfortunately it can't exist: an ethical, strong, homo sapiens. And if it can't exist, let's go up here.

Gee, you're clear up to about a potential of 36, 38 before you can get a full level susceptible to good ethic. An ethic is that which is enforced by oneself, his belief in his own honor and good reason and optimum solution along the eight dynamics; that's ethics.

And morals is somebody who sticks a spear into your belly or a sepulchre over your head, hides a boogey man back of a chair, tells you nothing and says, „You've got to do it because the unseen Gods...“ There's no difference between a taboo and a moral. This language is even beginning to go to pieces, because in the dictionaries of today, unlike the dictionaries of just a hundred years ago, a moral is defined as an ethic, and an ethic is defined as

a moral in the modern dictionary. Ahhh, they've even lost the philosophic definition for an ethic.

You don't think he's bad off? He's bad off. Homo sapiens at 4.0 is a lot better than homo sapiens has ever been. But homo sapiens at 4.0 compared to a level which you would... desirable ethical, it has to measure up to the potentialities of the being, and at 4.0 he is much, much, much less than a 100 thousandths of his proper horsepower, and it's too fine and too small a strength to be able to stand up to the winds of the world, and the howling o... yells of all the fears of the universe. It's too much, that strength out there, in here; it's too cold for homo sapiens or it's too hot, or it's too scarce. He can be killed too easily. As a consequence, this big, blustering universe can look at him and say, „You don't dare be ethical. You're afraid.“

And so he is; he's afraid.

Now, when you get into knowingness, then, and when you get into an allowable band, these here, Survive, Right, Full Responsible... do you know that a man really doesn't dare be right? What would happen if you went out determined to be right for 24 hours? What would it mean that you'd have to be right every time that you said anything, did anything, mentioned anything? You couldn't be polite; you'd have to say what you meant. Hah! You'd be shot in your tracks before you got out of here.

Typical behavior of homo sapiens: Two elevators in the hotel are both sticking this morning. Girl gets on, she fusses all the way down, she's fussing, damning, oh, cursing around terribly because one of these elevators is sticking, and both of them are, really, and misses floors and all that sort of thing. She's going to really give the management a piece of her mind. And she walks over to the desk and she picks up her morning mail, and she says to this little tiny meek clerk, she said uh... „I suppose you're fixing the elevators?“

And the clerk said, „Yes,“ and she dropped it at that. Real brave, homo sapiens, real brave. He knows it doesn't do any good.

Well, let's ask the same question: What the hell is this girl doing needing an elevator?

So, this is a rough universe. You'd have to be able to handle the majority of forces in it before you could stand up to it and never be afraid. Or you would have to hold inside yourself a piece of courage that would be strained and tortured beyond all belief in an effort to be courageous enough to take this universe.

I believe the people who are alive today are by far the more courageous ones because this universe really dishes the boys in who aren't.

Now we've got here two tracks. And we might as well split them off into two tone scales. We'll draw this line down here – Y-Z, and we'll show the difference between these two things just by dividing it. And I don't know what the scale over here would be. I haven't got any idea, because that's all up to you. This scale might start here at something like 40 where you made space, but you always had to have an object before you made a space, which might put 40 there. Or both of those might be 40 for you; or you might have 0.0 here. –

And as you went up to... say you got too much space in your universe, you might go into minus 8 as a penalty. And you might have a little square that... „When you move into this you go back eight steps.“ I don't know what's on this side. That... that's... that's your universe. I haven't got any idea of what would be in that or how you'd figure things out.

I do know this, however, that it'd be very interesting. But over here on the MEST universe side, you bet your life, I know what's over here: 0.0-20.0. It's taken me 25 years to find out what's over there. It wasn't that it was a tough problem; it was too incredibly simple. And you always kept overshooting its complexity, always kept overshooting it.

The secret of the MEST universe was, there was no secret.

So, we get here and we come up the line. Well, theoretically a person would go from this point over here... this point uh... 'N' and he'd go up here where this parabola, or whatever it is, hits this 'Y-Z' line. This would be area... area 'T' for Transit. And uh... as a person's tone rose, his freedom would rise and he'd go up to that area, according to graph... fortunately you don't really go according to graphs, you see. You could theoretically go up and through that area and down this side again. That Isn't possible.

But there is a way that... because, you see, it isn't possible to transit at the top there, because it's a... It's a what? See, you wouldn't be able to tell where this space started and ended that was your universe and the MEST universe, and you could get very, very mixed up about space up there at that point, 'T'. And therefore, time would go screwy, and so on.

So what you're doing is an entirely different operation. You're actually postulating a 0.0 in your universe, and you're doing... doing mock-ups in your universe at first, comparable to, or less than, the... the stability of mock-ups in this universe.

So you're doing a jump here from the right-hand side of this curve... to the left-hand side of the curve to the right-hand side of the curve, see? Own... the physical universe curve. You're doing things over here on the Own – universe curve which are comparable. You're doing the same comparability. You're not building a universe. You're just practicing over here on your Own universe curve.

„What do you know?“ several people say, „It's a funny thing it's happening, but the MEST universe isn't... doesn't seem to be getting any more real... unreal; a lot of things I've run in it. But you know these things I mock up! Boy, are they getting real! They really look good“ and so forth. And, „I'd sure hate to get rid of that... I sure hated to get rid of that. That... that was... that was real nice“ – uh... that... that sort of thing. Picking up more and more and more and more and more and more.

And of course, when one is able to do that, all the way over, he can actually flash back on to this side and if he's gotten himself parked here – 20.0... 20.0. Supposing he's 20.0 on this mock curve – this Own Universe curve. See, you're not building your own universe. That's just its curve, that's just a practice curve. So if you're opposite 20.0 on the MEST universe curve, and you're 20.0 over on this side, what are you gonna get?

Very fascinating, because you'd probably be able to rig up a blonde in an evening gown down in the street and men would come by and they'd say, „Gee! Ha!“ – tip their hats – that's theoretically. That's what would happen.

You'd get way up into forms of action, you'd be able to interchange images. But that's just a practice curve. So what's the curve of your own universe? Now that'd be another curve over here, and I don't care how it would go – torsional G space for all I know.

But when you're all up the line, and so on, why you're up there. Well before you get to that point, 'T'... well before you get to 'T', you should be able to throw things up, which at least to you are superior, vastly superior in quality, depth, intricacy, design and interest, far superior to MEST universe. And in view of the fact that you're doing this as a thetan, any... most any time you could part company with a body. I mean, you've got reality on that, a lot of you.

But at the end of three weeks, you certainly better have better than just a little reality on it. You'd better be out and clear. There isn't any reason why you can't be. There isn't... I haven't seen a hard case in this whole class.

All right, the uh... you're doing a comparative level. Well, now these concepts which are here on the Chart of Attitudes don't tell you anything about the quality of a mock-up, except in a highly generalized way. But they tell you... when you say, 'Chart of Attitudes, MEST universe', that gives you an ideal state of being, Or man, or something of the sort.

And over on your own universe, the mock-curve... practice mock-curve, what you're trying to attain in a mock-up is the following:

You want to be able to survive; it should be right; it should take full responsibility for what it's doing and you take full responsibility for it. You should be able to own all. You should be able to make anything that approximates anything. You should be able to make it continue on an 'Always' basis, or have 'Always' there; in other words, all kinds of time. You should have things which are motion sources in there. The level of truth of that universe ought to be good. You would BE faith in that universe; or your mock-ups, as far as faith is concerned, you would probably rely on a mock-up a heck of a lot quicker than you'd ever rely on a piece of MEST. I mean that seriously. You'd just rely on the mock-up.

That's not bad; if you can create a Cadillac which can outrun Cadillacs, I think you'd depend upon your Cadillac. Get the idea? But if you were really up at the top of the mock-up curve, you've made a Cadillac, you would drive your Cadillac much in preference to a Cadillac. You get the idea? It sounds strange, it sounds peculiar, but if you were doing that, and you really set out to make a Cadillac, yours would be a better Cadillac, for you.

Actually, you think a MEST universe is good? Uh-uh. It takes gas; it's scarce; it costs money.

Now the level of knowingness. You would know what the beingness and other things were of this universe – your universe, your mock-up. There is a knowingness about your mock-up. You could make a mock-up that knows or you would know everything that was about the mock-up. And as far as knowledge was concerned, you would have the knowledge

down pat that required. There would be a knowingness, a feeling of knowing, about these things. You would be cause, you wouldn't be effect.

Or you could make a mock-up that was cause for a lot of things. You would have reached 'I am' – full beingness – and you would be able to win. The easiest way to win is to be both sides. You'd be able to start things, terrific differentiation, a very good state of being. You had to be able to make all the space you wanted, so forth. –

That... that's just your goals of identity or identification or individuality of your mock-ups and their character and quality.

I know it sounds terribly upsetting to you when I say something like Cadillac. Actually, you would he... probably never mock up a Cadillac. Anybody who wants to go around and mock up a Cadillac and then drive it, of course, would finally find himself faced with the fact that he didn't have license tags on the thing. He'd have to... he'd... it's not a practical solution.

You... you'd have to put motor numbers on and serial numbers and persuade somebody in the Cadillac company that they built it. You get how the universe works a guy in? Well, heck! You wouldn't want to do that then, unless you built a Cadillac which had the potentialities of a General Sherman tank and which, of course, had bullet-proof windows, had a turret gun in the top of the thing, and which would go down the road at 180 miles an hour. Then it would be perfectly safe to own that Cadillac, and so forth, with no license plates, no serial number. When you're building in contests, you've got to build senior to, and that's always a good process.

Now the funny part of this universe is that when you mock something up – way back on the track, see, you've had terrific experience with this. You... it's just lost, because you kept putting 'em into competition with the MEST universe and then agreeing with the MEST universe. Then you put this thing into competition and you'd mock up this girl. And you didn't have much experience so you didn't know what a girl should look like. And the MEST universe'd come along – you thought it was the MEST universe – some other thetan'd come along! Beautiful mock-up of a girl. Oh, lovely. Oh, gee! And you'd go – „Boy, that's really something! And this... this thing of mine? Naw.“

And then there's a certain sort of feeling about something you haven't made yourself to it, that furnishes interest. You have to have something somebody else has.

A lot of idiocy in this because you wasn't educated, fella! You was ignorant. In fact, you was stupid! You talk about the gullibility of an early track thetan. We've never mentioned this before because he's in a state of capability of knowingness; he didn't have any data. Oh, boy! Was he stupid! Somebody'd come around to him and say, „You just won a contest!“ And he says, „I did?!“

Well, now fortunately, you don't have to keep an education in terms of facsimiles. You can just park it as knowingness.

In SCIENCE OF SURVIVAL we had something about theta enturbulates with MEST, and then frees itself from MEST with a knowingness of what MEST is; that's in SCIENCE

OF SURVIVAL. It impinges itself too heavily upon MEST and then withdraws. And then it'll impinge itself and withdraw, and impinge itself and withdraw. And that cycle goes down until it knows all there is to know about MEST.

Well, we don't know all there is to know about MEST, but you don't have to know all there is about MEST.

You pull out an awful lot of information right now. What a cagey character you would be – boy! If you... did you ever hear of this? This old guy, he's standing outside the high school and he's looking at all these beautiful young girls walking out. He's standing there, wise and old, and old and very old. And he says, „Boy, if I was only 16 again and know what I know now.“

Yes, yes. You're in the same position as that old viper. You actually can look at these precious morsels, but you have a knowingness about it. Never discount it. You'd better pick up your full track knowingness. The only way you do this, by the way, is just run mock-ups about not knowing, and so forth – knowing and not knowing and so on.

How do you mock up knowing and not knowing? Well, I'll have to tell you all about that in the second lecture tonight. Transposition of symbols to language... how do... language... what does it become and why.

All right, knowingness, then, doesn't really depend upon data, and there is a basic knowingness that is you that exists without wave length. It's a funny thing to say, but it's true. The capability of knowingness is all at the same level: The amount of data which can absorb, changes. A person can be very naive and way up tone scale, and then he becomes sadder and wiser. And for the first time in this universe, really, homo sapiens has been able to take the knowledge gained and back out. That's very valuable. In other words, you don't have to keep on digging in.

It may even be... it may even be your track is sort of going according to plan. I mean, this might be the exit depot. You don't know; it might be. Maybe I don't tell you everything. Maybe this is all science fiction I tell you, anyway.

By the way, I... I hope it gets lots of publicity as such. Boy, it'll make you guys free for a long time.

One day, one of you'll get very ambitious and pick up five yellow cabs as they come down. You couldn't get a yellow cab, you couldn't get a yellow cab, and you finally say, „Damn these yellow cabs!“ And instead of mocking up a yellow cab, you suddenly pick up the first yellow cab, and you get the second yellow cab and the third yellow cab and you put them up on the top of one of the high buildings around – turn their motors off so they don't skid and run off the top of the building, and leave them there. People say, „Who did this?“

Well, we're going to issue a lot of little cards and have the little cards say, „You have abandoned your godliness.“ It's a good motto: Abandoned your godliness. You don't say what the godliness is, but everybody thinks they know what you're talking about, and you know darn well what you're talking about.

It's true too.

All right. And then, all of a sudden, why it will become something else than that. Actually, incredibility is the finest guise in the world for a secret. It's too incredible; nobody believes it. How do you suppose this MEST universe got itself covered up? At every stage you've been in, any other stage was too incredible. You see, that's that win... backflow. If you've got to believe, if it's enforced belief, there's also going to be inhibited belief. And when the guy really got down scale he couldn't possibly get out because he had inhibited belief. He had to distrust. When he tried to believe he'd distrust. And you wonder why people down along that lower band of the scale can't believe in any god. Why, no god's safe in their hands. They can't believe.

So, get this action, then. Let's get the quality of these things. You'll find all of these things delineated in your textbook. You'll find they do consist of a fairly good state of being. They also describe, to some degree, the quality of a mock-up. If you couldn't make a mock-up... a year from now, if you're not able to make a mock-up senior to you as you sit there, that can do more and act faster in your universe, I'll disown you – (I think I'll disown you anyway).

Now, let's then take a look at this Chart of Attitudes and let's give you right quick, instead of all this persiflage, let's give you right quick Rising Scale Processing. How many minutes have I got on that thing? Student: Umm, about a half an hour. LRH: Good. Just right. Time clock's doing well.

Rising Scale Processing: This is the use to which you put the Chart of Attitudes, and is a method of changing postulates, not a method of running flows. This is, in essence, the essence of Postulate Processing. Postulate Processing is the process or any process which permits an individual to change his postulates – except old engrams. You run out some old engrams and... and of course you change the postulates in it.

But uh... this doesn't talk about that. This is willfully changing postulates. The first thing you've got to do is get the person up to a point where they're flexible with their postulates and fast with them. You do this with mock-ups and so on. And one day – the guy can get almost perfect mock-ups – almost perfect – but... he starts... he says, „I keep running into this or that.“ Or, „I've got to change my mind about this.“ Or, „I've got to do something else about that.“

Well, what you do... what he's doing is changing postulates. He'll find out that he starts to do something and he recognizes all of a sudden he can't do it, and he will just suddenly go, „Rrrrrr!“ and change this postulate and that postulate and so on. And wipe those postulates out and – make a new postulate. And all of a sudden he'll say, „Aw, that's all right. Yeah, I've got the lights back up again now. Now she's doing the rumba.“ He had all these postulates about dancing, and he had this girl and she went around with him, and it was very embarrassing. Every time they went to a nightclub or something of this sort, this mock-up... – rumba would come along and he couldn't dance with her; she couldn't rumba, so he... you'd change that. How do you change that? You had to change his postulates that she couldn't rumba. That dancing was evil; that dancing should be religious; uh... yap-yap-yap-yap. And he'll, he'll, just change postulates – Brrrrr!

That is the process of the theta. The theta simply creates by making postulates. He uncreates by changing postulates and unmaking postulates. There is this drill about starting, increasing, decreasing and stopping thought chains... is beneficial in assisting one's ability to make postulates and uncreate postulates. If you can't handle your thought flow, if you've got a stream of consciousness running, you're going to have a hard time with postulates.

So what's Rising Scale Processing? It is one of the phases of Postulate Processing which enables a preclear well before he is uptone – oh hell! – this will work on a VI, it'll work on a V case – is to shift his postulates. And he does this by rising scale, not by running flows – that's different. A flow is a flow in, a flow out, a flow in, a flow out. All right, let's just change postulates.

Now what do we do about postulates? Let's look at this list for the Chart of Attitudes. Now we have here Survive and Dead. Now what's that mean? Well, it means that, just like this, we have... Survive is somewhere between 22 and 40. Of course, above 40 the idea of survival is just nonsense. How could anything immortal not survive?

That's one of the grimmest tricks in the world. You see, you happen to be immortal, and worried about surviving; it's a typical reverse flow trick of this universe. You're actually worried hour by hour and day by day about surviving and you're immortal! All you object to is when you don't survive, why you forget; something takes away from you hard enough for you not to remember. And as a result you get upset. And what you're really upset is not about surviving at all, but about knowing. You hate to be in a state of unknowingness. You knew you were there, but you knew you were not supposed to know you were there. You know all about it. You take the Battle of Trafalgar, you know. You know how many men were aboard the ship and how many killed and wounded there were and how... how many dispatches were written up to send them up the river and... and all that sort of thing.

And by the way, this is wonderful science fiction, just wonderful science fiction. God help science fiction writers! God help them! Boy, do they key in. I think of poor old Paget. (I'll use his pen name – big gag). Poor old Paget. He's a shaking wreck! He's a ruin.

You guys know this fellow. You know his stories under a lot of other guises than Paget, and he's a ruin. He sits there at the typewriter and he types and he thinks he's disagreeing like mad with the MEST universe. He's running away from the MEST universe; he's d... writing escape literature.

I picked up one of his stories recently and started reading the history of a ship which is very well known – EXTREMELY well known. And he's just varied its history. He hasn't varied a line. He actually is sitting there writing escape literature and, of course, he's digging in deeper and deeper and deeper, and he's getting worse and worse. They have to take him in and doctors will sometimes take and give him a course of B1 shots. And they'll give him 1 or 200 milligrams of B1 every couple of hours to keep him alive. And he's that bad off.

And then he goes back and he works a little bit harder and he works a little bit harder and he works a little bit harder and all of a sudden Wham! B1, B1, rest, rest. Sit down by the seashore, be... take it quiet, take it easy, take it easy. And then he says, „Well, I think I'll

write some more of that escape literature“ and uh... zong! There he goes again. He's coughing. He can't stand the sight of a camera...

I don't know how long that boy was on the track, or how many spirals, but boy, he's sure writing ancient history. It's all dated up in the future, too. He'll date something up in the future and then he'll get very careful he doesn't date it. He actually uses actual dates. He's playing the very... most wonderful game with himself of not to know.

If you were to put him on uh... if you were to put any of these boys, by the way, on a machine gun you would get something fascinating. You'd get... „Now all right. Now let's talk about uh... space.“ Space opera, you see, is a very minor point in this universe. Don't think that it is major at all, because it is not major. And for most people, it is not even part of the track. Space opera is not part of the track at all for most people. It's only the degraded, the burns, the stiffness, the cliffs, the gyps, the McGees – and the floaters, the flotsam and jetsam, the guy who has rammed around and fallen flat on his face and so on. That... that's space opera. God! These guys... I could tell you that story of that track... I... I j... I don't think it would go into English. There are a lot of words in English that are missing. It's just too wild. And it's... it's peculiar... it's a peculiar story. A very highly specialized story.

The other track comes right straight down on the subject of planets, and uh... in some preclears' life it's just fascinating. You find him leading this cozy little home life, and he's been in this cottage and they were on that farm. And then he was in this city as a little minor tradesman. And in some other place, why, he drove a truck and... and so on. There's cities and things – nothing shiny. Just pastoral and pretty – nothing to it.

Some girls... about the only time you get a... a girl... you get a lot of girls who have been on the space opera track, too. They've been boys on the space opera track – or girls, God help them! – Boy are they a mess! They're really degenerate. They're walking around here, trying to do a job of being normal. Of course, they're much smarter, much wiser. And actually, for anybody to have survived that track and still be in a body, it must mean they're awfully tough. That's the truth. Like I suppose they put most of the guys who weren't tough... are still sitting in cans someplace.

But uh... anyway, this quiet, pastoral scene, the girl... and the only time she ever saw a spaceman or anything like that, she'd heard about it. They'll show up on a meter.

Well, now you take one of these space opera writers, if he's really been on that track – he won't write about it if he hasn't been. He just won't have the knack. That doesn't mean you couldn't... you couldn't be ingenious enough to invent the whole thing from one end of the other. That just means they don't. Also they don't write science fiction if they haven't been solidly on that track. They'll write something else – fantasy, something.

All right, put them on a machine. You say, „All right, now let's take this last story you wrote,“ and it'll dive. And you'll say, „What are you diving for? D... Didn't it sell?“

„Yes, it sold“ uh... needle falling away.

And you say, „Well now, take the hero of this thing“ – fall, fall. And uh... you say, „You know, that fellow's being affected by writing. Now let's take that detective story which you wrote“ – no motion of the needle at all. „Well, didn't it sell?“

„No, it didn't sell. Yeah, I got a reject on that.“ Yeah. That's ve... very interesting.

So you say, „Well, this guy must be all keyed in and hallucinating. He just must have been driven mad by writing all these stories. So let's examine all these stories carefully.“ And what do you know? They start blowing as locks.

Locks on what? Well, let's put him back on the machine again. And let's ask him, „All right now, have you ever been in a space ship?“ WHAM!

„Oh, don't ask me questions like that,“ he says. „You make me think I'm imagining things, or something.“

You say, „Well, have you ever been in a space ship?“

„Well, gee! I get nervous.“

„Well, how about hands? Uh... well, how about trying to get... how about blow-ups in space?“ I mean, anything like this, and so on. „Were you ever there? What was the year? What year were you a member of the Galactic Police Force Espionage Corps“ – something or other. WHAM! WHAM! WHAM!

And you say, „What story did you write about this?“

He'll tell you, „Skylark“. I'm... I'm... that's all... I don't know anything about HIS past history, E. E. Smiths. Uh... he'll say, „Well, it's such-and-such a year. Yeah.“ You get a needle reaction.

„Now,“ you say, „how about the stories you've written about that?“ Tiny little needle reaction – keying out.

„Now, let's take the SKYLARK and let's go over it a little bit further and a little bit more on this.“ Oh, boy! We're starting to get the big action on the actuality and no action on the story. And then you just turn it up and... not by slanting the questions or anything, you just turn it up, just try and get some kind of a charge on the stories.

But you'll get charge right straight across the boards on it was biographical or autobiographical. And all of a sudden this guy will start to reel and he'll start to cough and he'll say, „You know, I feel a helmet. I'm sure it must be a helmet. My ears are ringing like mad. I can't understand it. My ears often ring when I'm writing. Come to think of it, they only ring when I'm writing about space stories, and I get that feeling right now. It's like a goldfish bowl or something closing down over my... yeah, you keep your chin down in order to keep the earphones open. Oh, no!“ And you say, „Well, now let go of it.“ „Oh, I can't!“

„What would happen if you let go of it? What would happen if you didn't have it?“

„Oh, no... nothing.“ Needle – WHAM-WHAM!

Of course, he's out in the middle of space. He'd spatter all over the landscape if he let go of it out there in a vacuum.

„Well, all right now. Let's... what would happen if you took it off?“

„I can't take it off, see“ – needle falling. You finally coax him out of this idea, and so forth, you find he's got a cracked helmet on or something. He's... he's practically dying. And you run him on all these incredible situations. He starts to perk up and he gets happier and he gets cheerfuller and he gets to feeling better and he gets to feeling better and better and better. And then he says, „I just thought of some good space opera. But,“ he says, „I think I'll write a detective story.“ He loses interest in it.

A lot of your bad science fiction is written by boys who... they were just bad the whole track, but they weren't very bad. The guys who really write the good stuff, and so forth, boy were they horrible!

What are you laughing about?

Yeah-yeah. I never wrote any science fiction myself. People think I've written it. That's right. It doesn't classify as science fiction.

There's 'One Was Stubborn'. There's a story which you would be vastly amused about in this class. It appeared in Astounding Stories, many years ago – probably 1940. 'One Was Stubborn'. It is a civilization which was... it isn't space opera, see? It's usually about civilizations, things like that. It was a story about a civilization which was buckling under the terrific agreement on the subject of Christian Science. It was just caving in on it. But there was one guy who didn't believe in Christian Science. And it's his fate at the end of the story. It's called 'One Was Stubborn' – a terrific application of what we're doing right this minute. It's fascinating.

And uh... there was a story called 'Final Blackout'. Actually it was a political commentary and a character study of an officer, that's all it was. It's laid right here on Earth, and a very short time into the future. A lot of these other things.

Once in a great while I'd write something that had to do with that.

You take the UMS stories, the Ole Doc Methulesah stories and so forth – straight off the record. No fiction to them really. They're hopped up; that's about all.

Now here we've got... real death would be thetan death, and it would lie down below minus 8 here. And uh... you'd get homo sapiens would be somewhere in the neighbourhood... his death would be here, at 0.0.

So, let's take a look here – dead... death, homo sapiens, and let's find up here is alive. Now let's do a rising scale processing on the scale of Survival-Dead.

„What do you think“ – you say this to this preclear – „What's your idea of your chances of survival?“ Preclear thinks it over for a minute.

Well, answer this question yourself: What's your idea of your own chance of survival? Just face it bluntly and get what your current opinion is of your chance of survival. Take in all possible fields. What's your current – opinion?

All right, now take that opinion, whatever it was, and by the way, what was yours?

Huh? Inevitable?

(No, before Scientology it was an awful long time, and now it's 'Forever.')

Oh, it is? Good.

What was yours?

(Same)

Okay. What's yours?

(About the same.)

Is that what you got? Hell, you people aren't... don't need it... I mean... Well, did anybody... What was yours?

(Well, I answered the question 'Very good.' You asked the question...)

All right. Very good. Your chances of survival are very good. How long?

(I can't answer that question.)

Ah! We've got a 'don't know' survival. „Very good, but I don't know.“ All right. Let's take that: „Very good but I don't know“ and let's see if we can't get a higher opinion on it. Just sort of shift it up to a higher, better opinion on it... Well, get that other opinion, kind of hold it for a moment. „Very good, but I really don't know“ – to a little bit better opinion.

(Excellent here.)

All right, now let's get it from 'excellent' up to a higher opinion.

(There's two things I can't get the concept uh... first the chance of survival uh... in relation to time...)

Hm-hm.

(...chance of survival in relation to uh... well, anything other than time.)

Beingness.

(Beingness.)

Umm-hmm. There's a maybe on that somehow. Then there'd be two things: Your chance of survival as homo sapiens?

(Yeah.)

Well, what's your opinion of your survival as homo sapiens?

(That's the 'very good', I guess.)

Hmm? Not very good?

(I say, „That is the 'very good'„.)

Oh, that's the 'very good'. How... what about the other one – you don't know?

(That's the 'don't know'.)

Oh, that's the 'don't know'. We've got the 'don't know'. All right. Can you take that 'don't know' and shift it any higher as a postulate?

(I don't quite get the question. How do you...?)

Well, could you shift it up to 'might be' from just flatly 'don't know'. Could you say „Well, it might... might be able to survive. There might be something there to survive“?

(Well, I think 'might be' would be below 'don't know'. 'Don't know', to me, is in the middle.)

Oh, that's in the middle?

(Yeah.)

What's above 'don't know'?

(Above 'don't know' is uh... 'good'.)

Good. (Below... below 'don't know' is uh... possibly 'barely probable'. In other words, 'don't know' is in the middle and sort of uh...)

All right.

(...halfway in between.)

All right; well, can you get a better opinion on it?

(I can get the concept of a better opinion.) But can you GET a better opinion on it? Or does the opinion have to have data?

(That's right.)

Uhh-huhh.

(I think that's what's lacking.) All right. So that's hanging up, and uh... an opinion can hang up or c... condition can originate or generate for the lack of a datum.

In other words, you can get randomness caused by a missing datum. Or you can get a 'maybe' caused by a missing datum. So here's a missing datum showing up preventing a postulate. You could go ahead and ask what he has to know, and so forth.

That's very good. But when we ask for an upper shift of a postulate, let's get an upper shift on this one: Right, and down here, Wrong. And uh... where are you on... on Rightness? How right do you think you are?

(Oh, I'm generally right.)

Generally right. Well, you can do better than that. Let's get this postulate, this concept 'generally right' and let's shift it up higher.

(Well, uh... it doesn't make any difference uh...)

...If you are right?

(I mean, I'm right as far as I'm concerned and that's the important thing.)

Uh-huh. Can you shift it higher than that?

(I get the concept that I'm just about always right naturally.)

Good, good, good. Let's... can we get it any higher than that?

(It's difficult. Yeah, why not?)

Yeah, okay.

Now actually, we could go through this Chart of Attitudes and just shift like that. You say, „All right. what's your concept, how right you are?“ See, you're looking for the right-wrong scale. The guy... whatever he gets, „Okay, let's get a higher concept of it. Let's get a better idea of it.“

When he says, „What's a better idea?“ you kind of explain to him what's a better idea in your level.

And uh... how responsible are you? Let's get that. How... how responsible?

(Fully responsible.)

Hm?

(Fully responsible.)

Horribly?

(Fully!)

You're fully responsible. Okay. How responsible are you?

(Fully.)

Fully responsible. Do you really feel responsible? How responsible are you for police?

(Quivering.)

Okay, let's raise that concept about responsibility for police.

(We shouldn't have to have them.)

Umm-hmm. Let's raise that concept higher than that. (We won't need to have them.)

Okay, let's see if we can get any higher on it. Your responsibility for police.

(There isn't any necessity for them.)

There isn't any necessity for 'em! Good. Let's get it higher than that.

(Well, I won't have any police in my universe.)

Okay. And so we go on up toward full responsibility on one subject, you see?

And uh... now we could take how... how much of an effect do you think you are? You... how much of an effect do you think of yourself as being?

(An occasional effect.)

An occasional effect. Let's see if we can boost that up.

(Rarely an effect.)

Okay. Let's get a higher idea of it.

(One over infinity effect.)

Does that me... really make you feel... does it change any idea in you?

(No.)

Well, come on. Let's change your basic concept on the subject of being an effect.

(I may not be an effect – I'm not an effect.)

Aha! Now we're getting a shift: 'I'm not an effect'.

(I guess the next thing is 'I am cause'.)

But you're not reaching that, though, are you? How close are you coming to it?

(Infinity over one.)

Okay. Now that's one way of doing Rising Scale Processing. You just explain to your preclear that you've got this scale and this scale goes „Survive, Dead; Right, Wrong... How right do you think you are? How responsible do you think you are – do you want to be? And how much do you own? And... and uh... how many people could you be if you had to be,“ and... and so on. You just go across the scale like that.

Now there's an entirely different way of doing this, and uh... this is also Rising Scale, but you'd call that first Rising Scale as a very gradient scale. That's very gradient Rising Scale, small step Rising Scale.

(TAPE ENDS)