



# FREE THETAN

NEWSLETTER OF THE ASSOCIATION OF  
PROFESSIONAL INDEPENDENT SCIENTOLOGISTS

*Preserve, Protect & Promote*

February 2022

Volume 14 Issue 2



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

**L. Ron Hubbard.**

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*Preserve, Protect & Promote*

**FREE THETAN**  
**Volume 14 Issue 2 February 2022**

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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.**

~o0o~

<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,**

The theme of this issue is ART. This epitomises creation. This is something the being can easily do having done it for millennia. Your, yes your potentialities are much much greater than anyone has ever given you credit for.

Your ability to create is vast and you can create anything. Art is the QUALITY of communication. Something to think about when you are creating.

Let us create our tomorrow. Let us increase the theta on this planet. Let us raise the tone level. At the very least we can all do this in our immediate vicinity. And who knows. It JUST may have an effect.

Until next time

Much arc,

Michael Moore  
Editor

*~oo00oo~*

## *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

**This list of auditors and groups here have been ratified and certified as delivering On Source Standard Technology.**

These Auditors and groups have requested and gone through an exacting certification process that validates their abilities and expertise. See [Certification](#) for further details. They have passed stringent testing by senior technically qualified people as per the [certification process](#).

### USA

#### South East

Southern Cal tech Team

#### Standard LRH Bridge

Training, Auditing & C/Sing Specializing in OT and NOTs levels  
[scttservices@gmail.com](mailto:scttservices@gmail.com)

#### Los Angeles, California

Trey Lotz Class VIII

Delivers: Standard LRH Bridge up to Clear, OT  
[Trey Lotztrey@relaypoint.net](mailto:Trey.Lotztrey@relaypoint.net)

Ian Waxler Class VIII C/S with Honors  
Auditing and C/Sing all old LRH Bridge  
[info@adcian@yahoo.com](mailto:info@adcian@yahoo.com)

Ingrid Smith

From Life repair to OT4

[ingridsmith123@yahoo.com](mailto:ingridsmith123@yahoo.com)

#### Scotland

Ken Urquhart. Class IV Advance Courses Specialist. Class IX

Delivers: Internships, apprenticeships and Okay-to-Audits Class V  
[Ken Urquharturq@verizon.net](mailto:Ken.Urquharturq@verizon.net)

Non certified and pending auditors, groups and organizations can be found on the [auditors page](#). APIS offers no guarantee as to the quality of delivery of services with uncertified auditors. They are alphabetically categorized by country and region for your convenience.

~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 arduousness of 2 prevents 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 succeed 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 inabilities 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 commu-



nication 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**.

L. RON HUBBARD

## *Art Series 2*

# ART, MORE ABOUT

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 hard-work doing, to dredge up some of the materials which might constitute the basis of art. Art was the most uncodified and most opinionated 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 blase 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 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 thunderings 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?

L. RON HUBBARD

~oo00oo~

**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"**

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Lafayette Ron Hubbard



## Wins and Successes in the Scientology Independent Field

**We get many success stories in the Freezone of auditing, training and even just from reading Lafayette Ron Hubbard Books!**

### **Auditing Win**

I had my first real session the other day. I audited my wife. I ran an engram to full erasure and watched the somatic lift before my eyes. It was the best feeling I think I have had my entire life. We are working on the ally computation now and I had a cog on it. The ally comp so simple. When a person is helped by someone and as a result they admire that person so much that they begin to be like them. This is the ally comp. I see this all the time in everyday life.

On another note, Chris and I did some role play on my daughter. I understand her so much better now and I know how to go about getting her computations. This is a huge win for me because I never understood why she wouldn't talk to me. I would like to thank Chris for his time and effort and LRH for putting a tech there that really works. I mean, It really works!!! Its so much more of a reality to me now. ha ha!!

### **Method One Audited Completion**

First, M-1 was lot of fun! Call me a geeky weirdo if you want, but looking up definitions, knowing what some word means completely and with certainty is just a blast. Also had a wonderful time delving into grammar--another fun endeavour. Second, as a result of M-1 I'm spotting many words, long part of my daily vocabulary, that I have never actually looked up.

I have meanings for these words, probably pretty accurate ones, but where did those meanings come from if I've never looked the word up? And how can I have complete certainty of no misunderstanding if I've never looked them up? All these fractional uncertainties add up. Before M-1 I would not have spotted these words. Third, M-1 has had a rehabilitating affect on my curiosity to find out about new things: "Who is that person?" "I don't know about that subject." "Gee, what IS the definition of that word?"

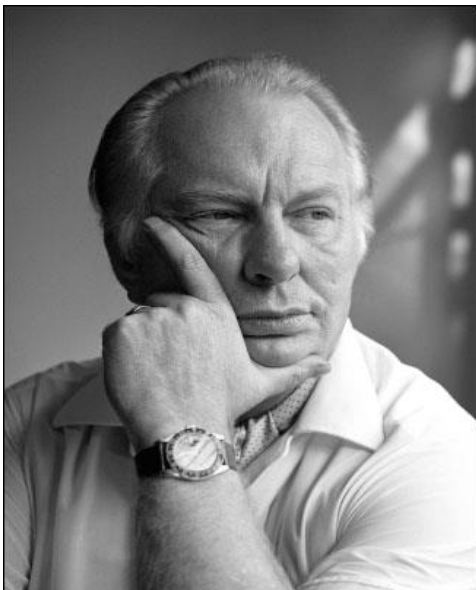
### Problems Release Success Story

I feel able to have good problems and to sort of sidestep bad problems, that is, instead of tearing and digging through the problem to the "solution" (which is now a new problem), I'm looking at other factors and areas of the problem. Also I feel something about letting time or the problem itself unravel itself, that doing so will be apparent or just happen in the future, not forcing but allowing, and controlling by postulate and even exteriorization instead of by energy. It feels more like a beingness that just is and is hard to verbalize.

### Relief Release Success

Reflecting back on this Level, I realized how lucky and thankful I am to have a pretty uneventful life. I realized that I had a few continuing overts against myself and this level helped me to see them. A few separate processes kept showing me how I was withholding true happiness from myself and not living to my full potential. Another cognition I had was realizing that YOU are the only one who is responsible for YOUR life. To be continued.....next level, auditor!

~oo00oo~



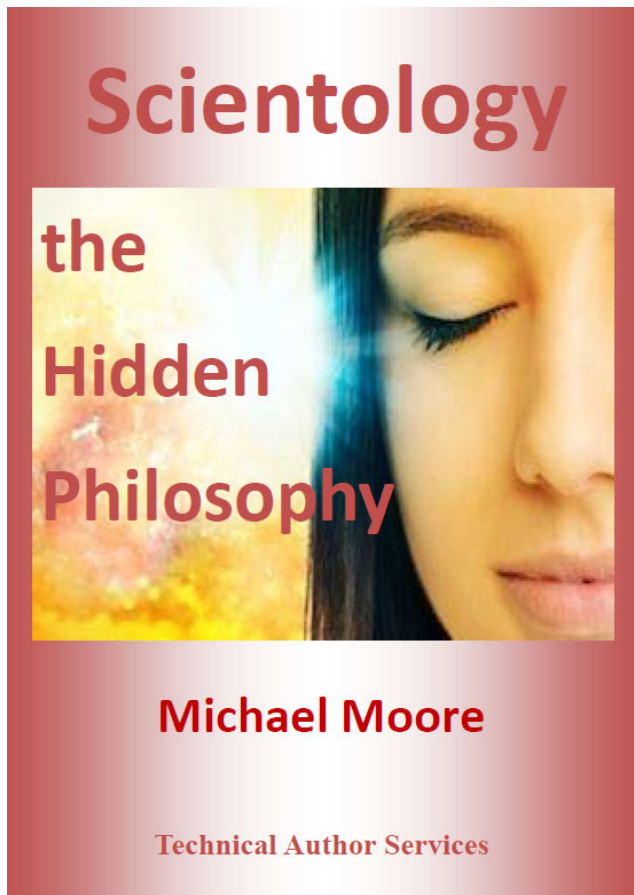
"I have lived no cloistered life and hold in contempt the wise man who has not **lived** and the scholar who will not share.

"There have been many wiser men than I, but few have traveled as much road.

"I have seen life from the top down and the bottom up. I know how it looks both ways. And I know there **is** wisdom and there is hope."

- L. Ron Hubbard





# Scientology The Hidden Philosophy

Everything you always wanted to know about Scientology.

Many people have misconceptions about Scientology, what it is and does.

It does not make a person good or bad or crazy or powerful. Morally superior or inferior. It simply opens up the ability to be oneself.

As Ron Hubbard has said himself, Your potentialities are a great deal better than anyone ever permitted you to believe.  
—SELF ANALYSIS

Just a few of the subjects covered include:

## What is Scientology ?

Lafayette Ron Hubbard  
Mary Sue Hubbard  
The Philosophy of Dianetics and Scientology  
Dianetics  
Scientology  
Scientology: the Hidden Philosophy  
Basic Principles of Scientology  
Using the Basics  
Dynamics  
ARC Triangle  
Tone Scale  
Know to Mystery Scale  
Awareness Levels

And much more

Get your free copy today from: <https://independent-scientologists-association.net/Scientologythehiddenphilosophy.shtml>

Also available at: <https://authorservices.org>

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## *Art Serves 6*

# ART IN ITS BASICS

Every separate sector of artistic creations has its own basic rules. Such areas include writing, painting, lighting, camera work, costumes, sets, marketing, recording, mixing – every contributory sector to a final art offering. Each one of these areas has basic stable data which govern it. They are contained in the textbooks on these subjects.

These are the rules – the stable data, the senior data of each specialized activity. We follow the rules because the rules give impact, effect and message. We don't follow the rules because we're told to, we follow the rules to get a product that is effective and brings about what we want brought about.

Anybody who thinks it's just an odd idea that you just follow the rules should get Short Form Product Clearing, because rules have everything to do with the value of the product.

Anybody can turn out amateur junk. Who looks at it? Who would look at it even if they were paid?

The distance between amateur junk and an effective product is accomplished by knowing and following the basic rules and using them expertly. When you add to this dexterous handling of materials and equipment and then add some experience you have a professional. When you add a dash of good sense and talent you have a knockout.

Be professional in whatever you do, the tale is told by the effectiveness of the product on its viewers and intended public.

So whatever your *specialty*, you have to sort out what the senior data are – the rules –and know them cold, so you don't even have to think about them and can think with them. Did you ever realize that each one of these specialties has only a dozen or two rules?

A=A=A is the way most people handle data, some of these A's however, really have a thousand times the importance of other data. If you know these and sort them out you have a chance of becoming a professional and if you have sorted them out and can think with them and have manual dexterity with materials and equipment any professional in that field will recognize you as a professional but far more important, your *specialty will* communicate.

If you disregard the above you'll be out of communication with your *specialty* not only *specialty* but every viewer including kids, whether they know the rules or not.

Be a professional in whatever you do.

L. RON HUBBARD



***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.

THE BRIDGE TO TOTAL FREEDOM
SCIENTOLOGY CLASSIFICATION GRADATION AND AWARENESS CHART
OF LEVELS AND CERTIFICATES

TRAINING PROCESSING
Additional training services that may be done at various points on the Bridge
Class XII Auditor, Class XI Auditor, Class X Auditor, Class IX Auditor, Class VIII Auditor, Class VII Auditor, Class VI Auditor, Class V Graduate Auditor, Class IV Auditor, Class III Auditor, Class II Auditor, Class I Auditor, Class 0 Auditor, Hubbard Life Orientation Course, Hubbard Key to Life Course
Awareness Characteristics: Total Freedom, Power Dynamics, 21 Source, 20 Evidence, 19 Realization, 17 Training, 16 Ability, 15 Benefit, 12 Promotion, 11 Activity, 8 Self, 8 Adjusting, 8 Understanding, 4 Orientation, 3 Perception, 2 Communication, 1 Recognition, 1 Help, 2 Hope
PC Grade, Name of Book, Subject, Prerequisite, Class of Auditor, When Offered, Ability Certificate
OT XV, OT XIV, OT XIII, OT XII, OT XI, OT X, OT IX, OT VIII, OT VII, OT VI, OT V, OT IV, OT III, OT II, OT I
Sunshine Rounddown, Clear Course, Clear Certainty Rounddown, Expanded Dianetics, New Era Dianetics (NEC), Grade IV Exposed, Grade III, Grade II, Grade I, Grade 0, ARC Straightenup, Happiness Rounddown, Purification Rounddown
Dianetics (Book One), Anatomy of the Human Mind, Purification Route, The Way to Happiness, Hubbard Key to Life Course
Dianetics and Scientology Beginning Books and Extension Courses, Lectures and Public Films
How to Use This Chart
Definitions

DIANETICS AND SCIENTOLOGY INTRODUCTORY SERVICES
Success Through Communication Route, Life Improvement Course, Personal Efficiency Route, Scientology Introductory Auditing Route, Dianetics (Book One) Route, Anatomy of the Human Mind Route, Purification Route, The Way to Happiness Route, Hubbard Key to Life Course Route

DIANETICS AND SCIENTOLOGY BEGINNING BOOKS AND EXTENSION COURSES, LECTURES AND PUBLIC FILMS
-4 Need of Change
Lambdoid "Need of Change"
turn from non-materiality

How to Use This Chart
1. The chart is not a book but a directory of training and auditing services...
2. The chart is not a book but a directory of training and auditing services...

Definitions
ARC Straightenup: A special rounddown and special introductory service...
Happiness Rounddown: A special rounddown and special introductory service...

and make one that has faith in itself
This technology is neither a religion nor a philosophy...
THE BRIDGE TO TOTAL FREEDOM

## **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.

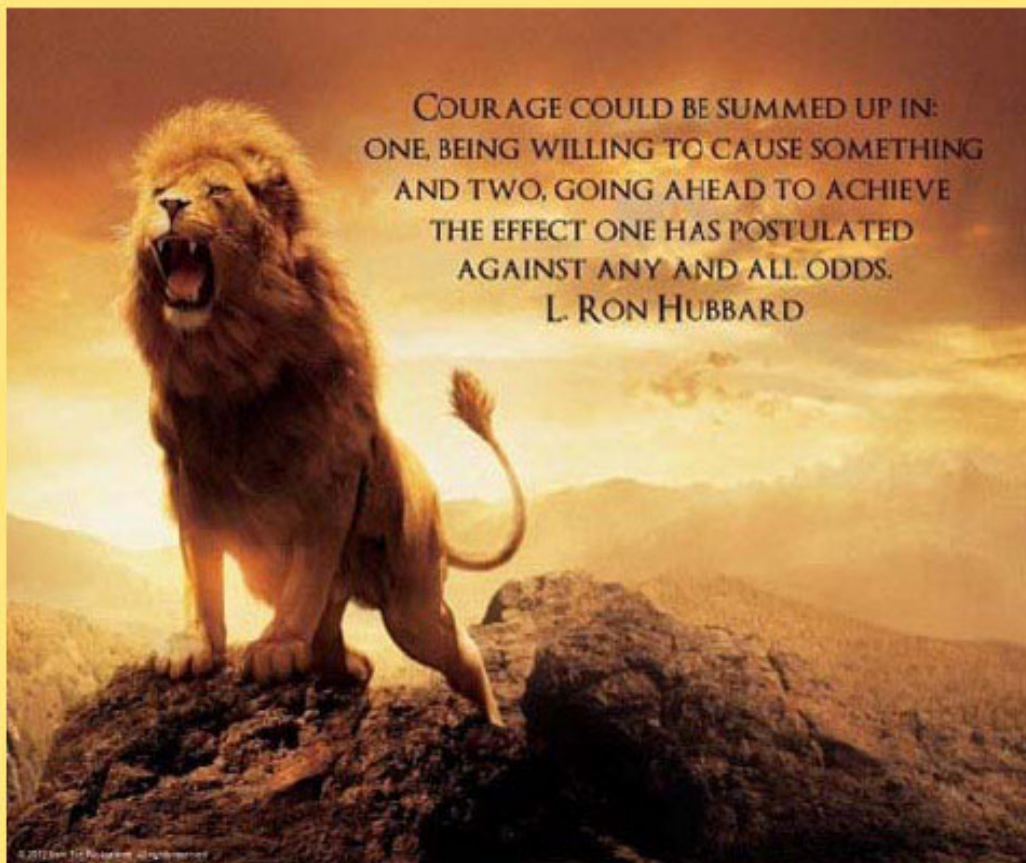
Of course we can talk about honor, truth, all these things,  
The esoteric terms.  
But I think they'd all be covered very well  
If what we really observed was what we observed,  
That we took care to observe what we were observing,  
That we always observed to observe.

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

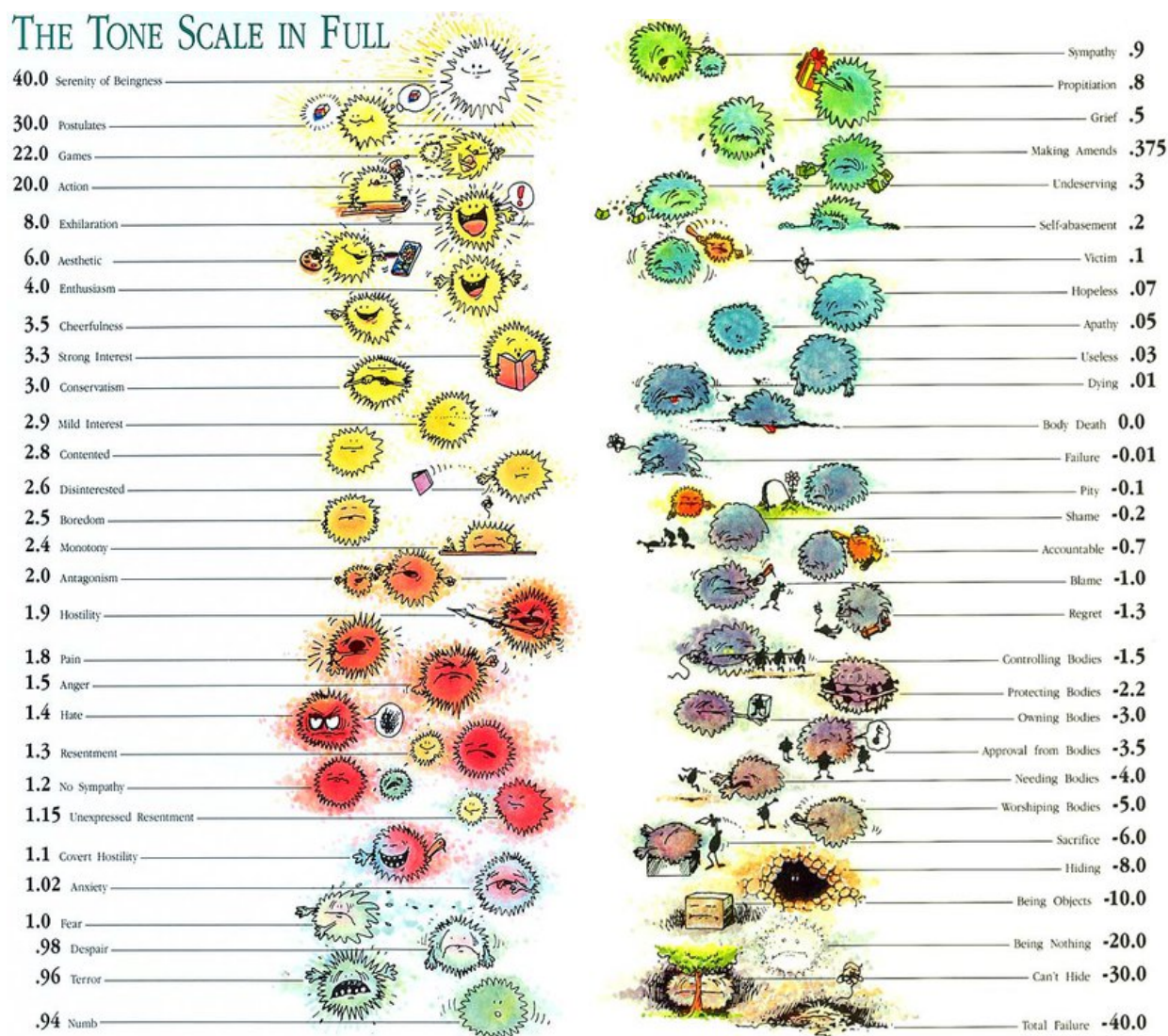
Published by The Association of Professional Independent Scientologists.

**Get your Free Group Starter Kit today!**

**<http://independent-scientologists-association.net/start-a-group.shtml>**



# 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.

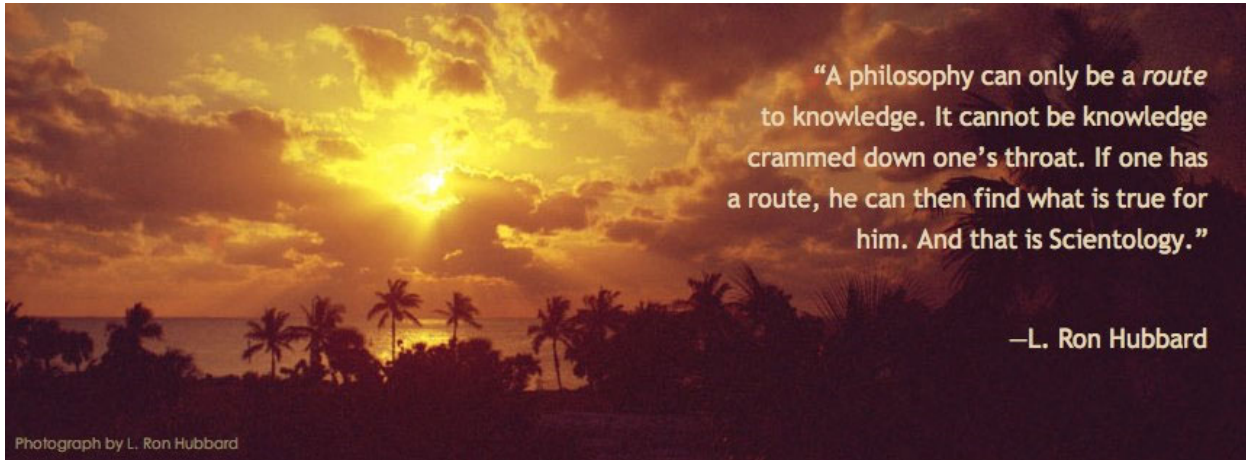
You intend something to happen and it happens. This is the ability to intend. And that is all there is to a thetan's power - there is no more to his power than that.

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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