

# SCIENTOLOGY AND DIANETICS

BOOKLET 35  
of the  
PROFESSIONAL COURSE

BY  
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## Tone Scale of Decision and Indecision

Technique 88

(This Booklet Is a Summarization of Tape Lecture 88L2A)

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Switzerland

TO THE STEADFAST AND LOYAL SUPPORTERS OF  
TOMORROW AND THE THINKING MEN OF YESTERDAY

COMPILED IN WRITTEN FORM BY

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ADDITIONAL STUDY MATERIAL FOR THIS LECTURE MAY BE FOUND IN  
THE FOLLOWING BOOKS:

- ADVANCED PROCEDURE AND AXIOMS
  - SELF ANALYSIS
  - HANDBOOK FOR PRECLEARS
  - DIANETICS: MODERN SCIENCE OF MENTAL HEALTH (1950)
  - SCIENCE OF SURVIVAL (1951)
  - SYMBOLOGICAL PROCESSING
  - LECTURES OF L. RON HUBBARD
- PAMPHLET COVERS ONE LECTURE
- COMMUNICATIONS SYSTEMS (HOW TO LIVE THROUGH AN EXECUTIVE)
  - INDIVIDUAL TRACK MAP
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## TONE SCALE OF DECISION AND INDECISION

- Let us review briefly the Survival value of decision. What is the value, in terms of BEING, of decision, and what is the value of indecision? What is the relative value of decisions to BE, and what is the value of decisions NOT TO BE, and how do these compare in value to indecision?

Figure I shows three individual cases of decision and indecision.

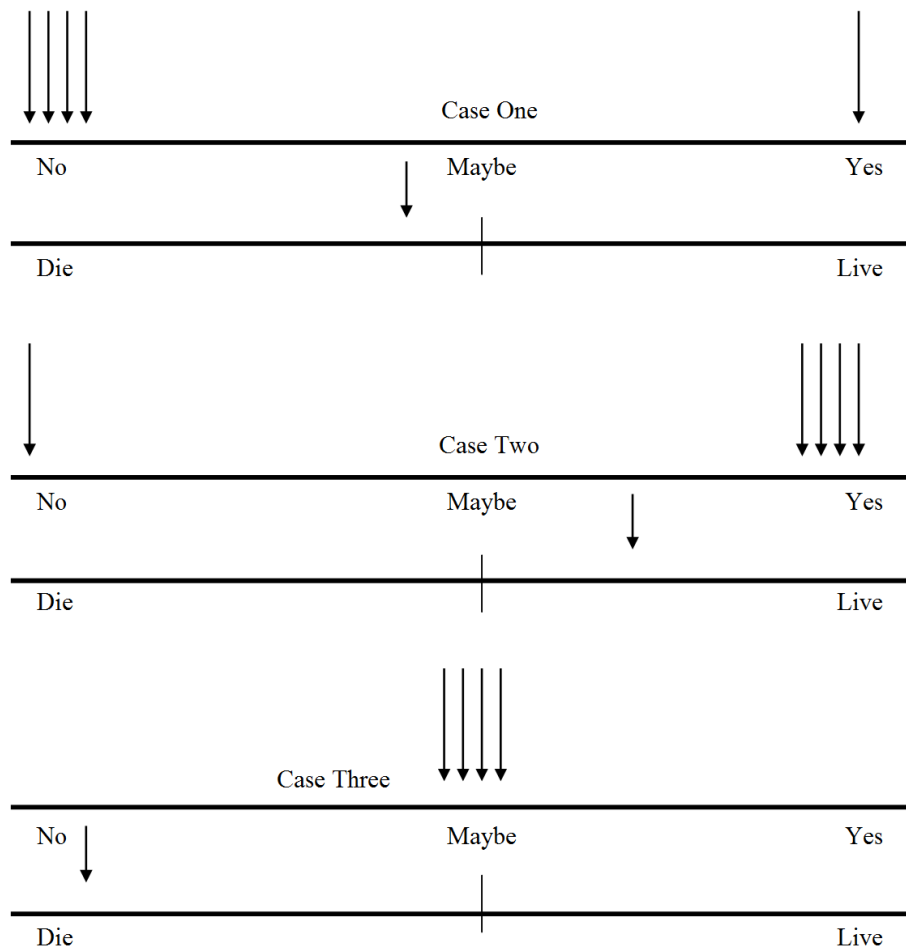


Figure I

Case One is the individual who makes definite decisions, most of which are far down on the NOT TO BE end of the tone scale. The upper line shows that he makes four times as many decisions not to act as he makes to act. Still, Line Two shows that his position on the tone scale is far from death. He is managing to survive even though so many of his decisions are negative.

Case Two is the individual who makes definite decisions most of which are far up along the scale, toward TO BE. He makes four times as many decisions to act as he makes decisions not to act. His position on the tone scale is high. The decisions which he makes not to act do not appear to lower him very much on the scale.

Case Three is the individual who does not make decisions. He makes indecisions. His computations cluster around the maybe point on the scale, the point of no decision. When this individual is faced with a problem that he should be quite capable of handling, he lets doubts and fears interrupt him constantly in his execution of the problem, until finally he fails to solve it at all. When he meets a situation which is clearly beyond his abilities, he frets and fumes about whether he should take some action even though that action be totally ineffective. He is afraid to act and he is afraid not to act. He cannot make a clear-cut definite decision about anything:

Where do we find this individual on the tone scale? We found the negative individual somewhat low on the tone scale, and we found the positive individual somewhat high on the tone scale. Shall we find this indecisive, middle-point individual in the middle of the tone scale? Not at all. We find

him just ready to go off the bottom of the scale. He is nearly dead.

The relative value in terms of survival of these three things is clear, then. YES is good. NO is not so good. But MAYBE is terrible.

2. Figure II shows a scale of maybe-ness which might be added to the Chart of Attitudes. This scale has been devised by the writer.

At the top of the scale is the YES we have been talking about, and at the bottom of the scale is the NO we have been talking about. In between is a large section of that area from zero to 28.0 which has been referred to as the maybe area of the tone scale. Some of the landmarks of that are shown in this scale.

"I didn't" is lowest apathy. The individual recognizes his failure and is only waiting to succumb.

"I can't" is apathy. He feels that it is no use trying.

"I must, I must!" is the wail of grief. He knows he is about to fail, but he still has one last cry of protest left in him.

"I'm afraid to" is the lower part of fear.

"I'm afraid not to" is the higher part of fear.

"Of course, I will" is covert hostility. The individual cannot admit that he is not going to, but we and he know that he is not going to.

"Out of my way!" is the last desperate effort to force the thing to get done in spite of the fact that the individual knows it won't work. This is anger.

"Yes, damn it!" is overt hostility. The individual finds that it is not working out, but he will not admit this and resents any inference by others that it is not working out.

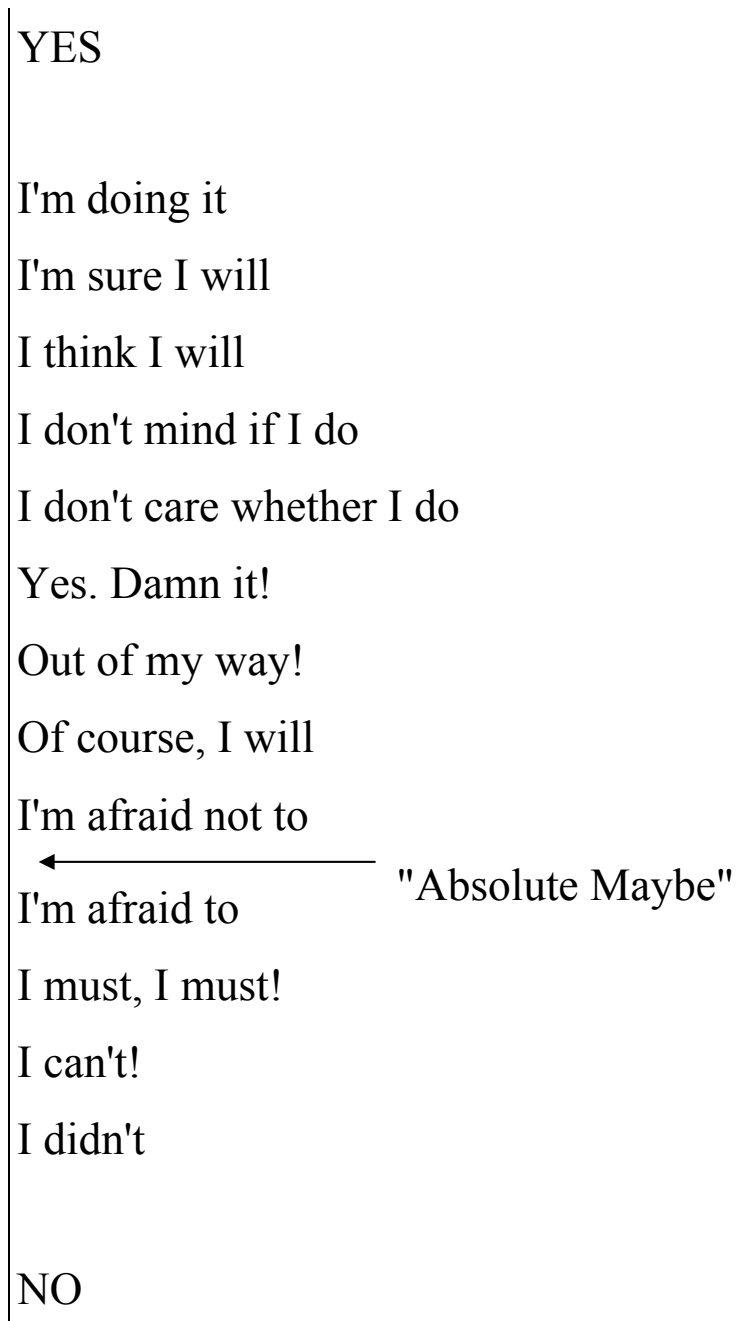


Figure II

"I don't care whether I do" is boredom.

"I don't mind if I do" is conservatism.

"I think I will" is amusement.

"I'm sure I will" is enthusiasm.

"I'm doing it" is exhilaration.

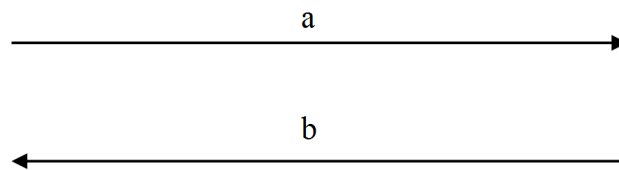
We see by this scale that there are many degrees of maybe-ness. "I'm sure I will" sounds very positive compared to "I can't" but it sounds quite doubtful compared to "I'm doing it".

Between "I'm afraid to" and "I'm afraid not to" we find the point which might be referred to as "absolute maybe". This is a somewhat humorous designation, but there are times when individuals find themselves stuck for long periods of time in a complete and unbreakable indecision on some subject. When an individual is like this he seems to be as MAYBE as it is possible to be. No one is more eager to resolve this situation than he is, however, and often we find that he will step in front of a track "by accident" or fall out of a seventh-story window rather than continue this condition of absolute maybe-ness. If he has to choose the biggest NO that he is aware of in order to break the deadlock, he would rather choose it than remain in a quandary. A woman faced with a difficult choice between two men may elope with a third who is obviously unsuitable just to escape from the indecision.

When we look at Figure I, Case Three, we see why such "unreasonable" actions are sometimes taken by people who are stuck on a MAYBE.

If we think in terms of the individual's ability to act, we see that a MAYBE on one subject constitutes a NO on all others. A MAYBE is a total denial of the individual's power of self-determinism.

2. Figures III to XIII show eleven diagrams employing vectors.



Two forces – no contact, no enturbulence.

Figure III

A vector is a graphic representation of force and direction. The magnitude of the force is shown by the length of the vector, and the direction of the force is shown by the position of the vector. The vectors in these diagrams do not indicate accurate measurements but are used only to illustrate certain principles of the behavior of thought, translating these principles into familiar MEST mathematics.

4. Figure III shows two vectors,  $a$  and  $b$ , which do not affect each other. If these were physical forces, they would be like two trains which pass on parallel tracks but never meet.

In terms of thought, these vectors represent two data or intentions, only one of which applies to the problem which the mind is considering. Therefore they do not meet each other. An example of this might be the problem of whether or not to go fishing. Vector  $a$  might represent having a fishing pole. Vector  $b$  might represent not liking Mozart's Fifth Sym-



phony. Since these two ideas are not both applicable to the problem of going fishing, they neither help nor hinder each other.

5. Figure IV shows two vectors which are opposite and which meet each other head on. As they are drawn, they are of equal length, indicating that they are of equal magnitude. It is unusual for factors in a problem to have such an equal magnitude that neither can prevail over the other, but when they do a very solid MAYBE is the result.



Two forces meet head on: impact, enturbulence.  
In rare cases, being equal, they cancel each other.

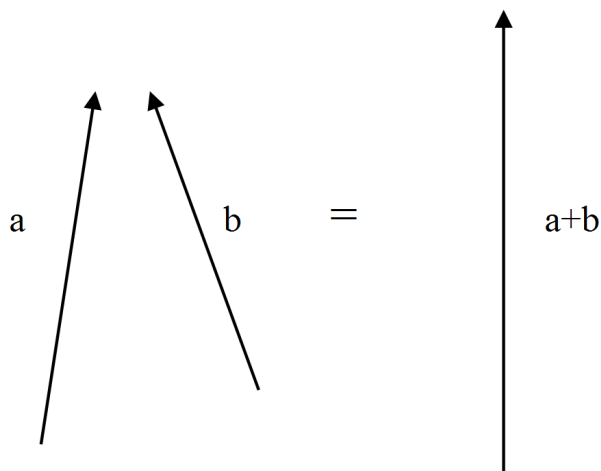
Figure IV

To go back to the fishing analogy, this would take the form of having a pole (good: let's go fishing) but finding that one had no string or hooks or bait (oh: what a lot bother on such a hot day!). The individual might sit around until it was too late to go fishing trying to decide whether going fishing was worth all the trouble of buying the rest of the necessary equipment.

This does not mean, however, that the existence of equal and opposite data in a problem must lead to a MAYBE. A healthy individual usually will make some decision, no matter what, just to avoid the MAYBE. Often he will throw out the problem altogether. Sometimes he will flip a coin. But in any

case, he will make it possible for himself to act and to BE. He will not accept the MAYBE.

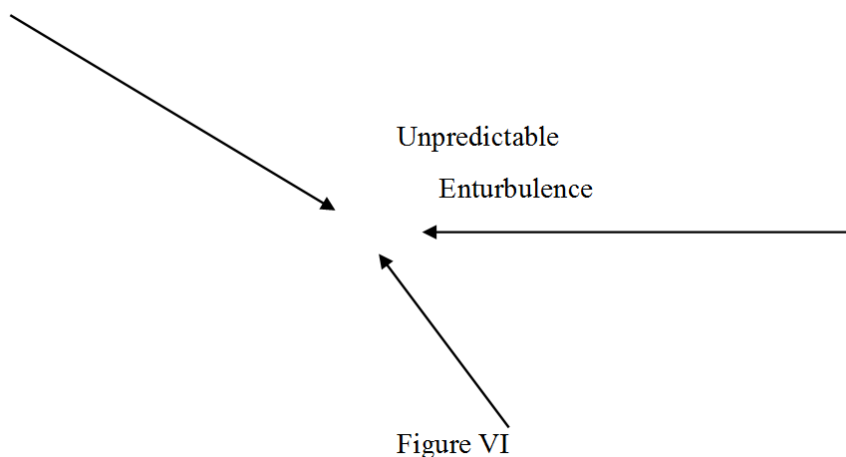
6. Figure V shows the addition of one vector to another vector which differs from it in direction only a little and in magnitude hardly at all. In such a case the result is what is usually called a smooth and satisfactory compromise, with very little enturbulence or upset.



Occasionally, being well balanced, they combine with a minimum enturbulence.

Figure V

7. Figure VI shows a complex situation, in which the outcome is hard to predict, since the enturbulence will be considerable. Of course, if these were vectors representing problems in engineering, the outcome would be definite and not difficult to arrive at, but since they are only rough representations of intentions, we may say that the result is not predictable.



8. Figure VII is a bird's-eye view of the mind of the average individual trying to solve a simple problem such as whether to ship the household goods by freight or by van. In such a mind, the facsimiles are in control of "I" instead of "I" being in control of the facsimiles. The result is fondly known as Twentieth Century Civilization.

THE AVERAGE MIND: Each vector is a datum pertinent

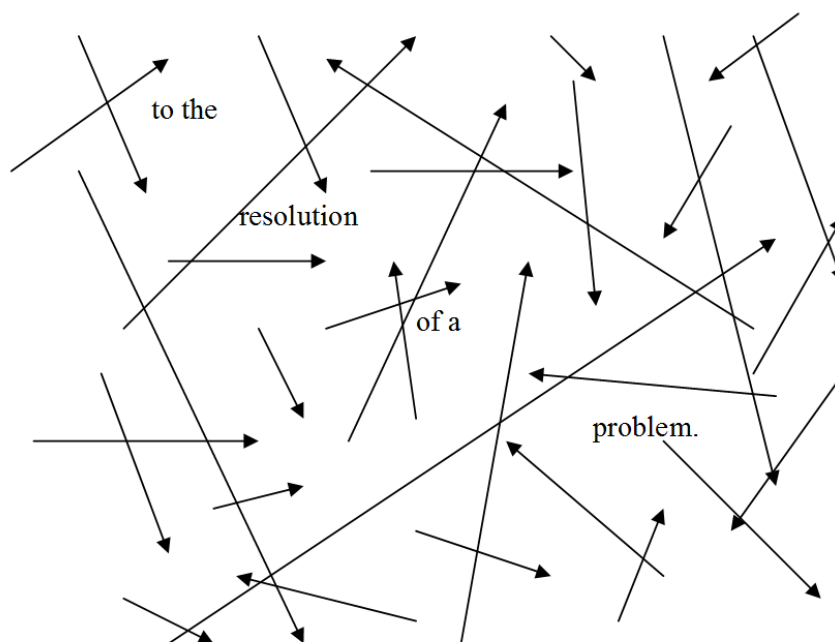


Figure VII

9. We have been examining some graphs of decision and the vectors which go into a decision. Now let us look at some graphs of attention, which is the stuff of which decision is made.

Figure VIII is a series of lines which represent the attention of an individual. There are no arrowheads on these lines, since this is only potential attention which is not yet being given to any particular object or idea.

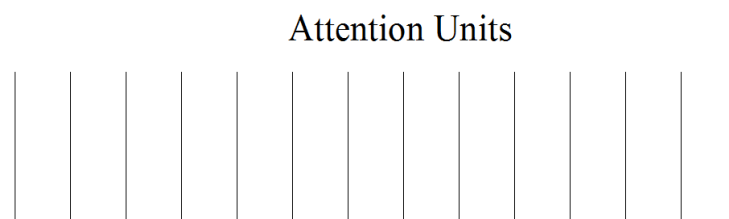


Figure VIII

Figure IX shows an external force or idea coming against these attention units.

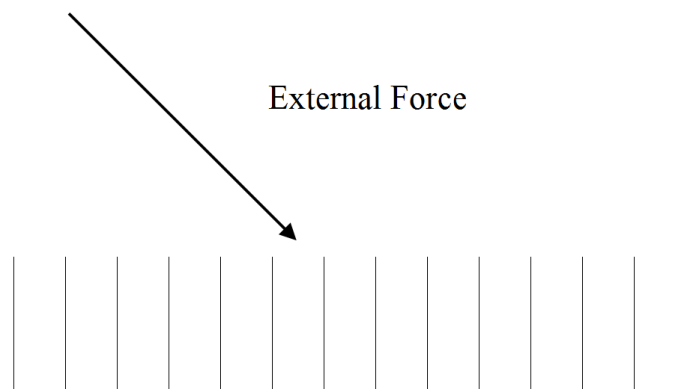
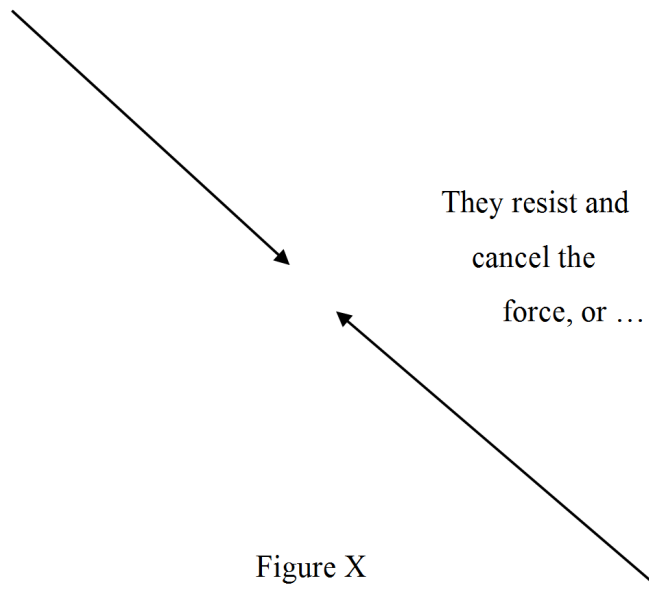
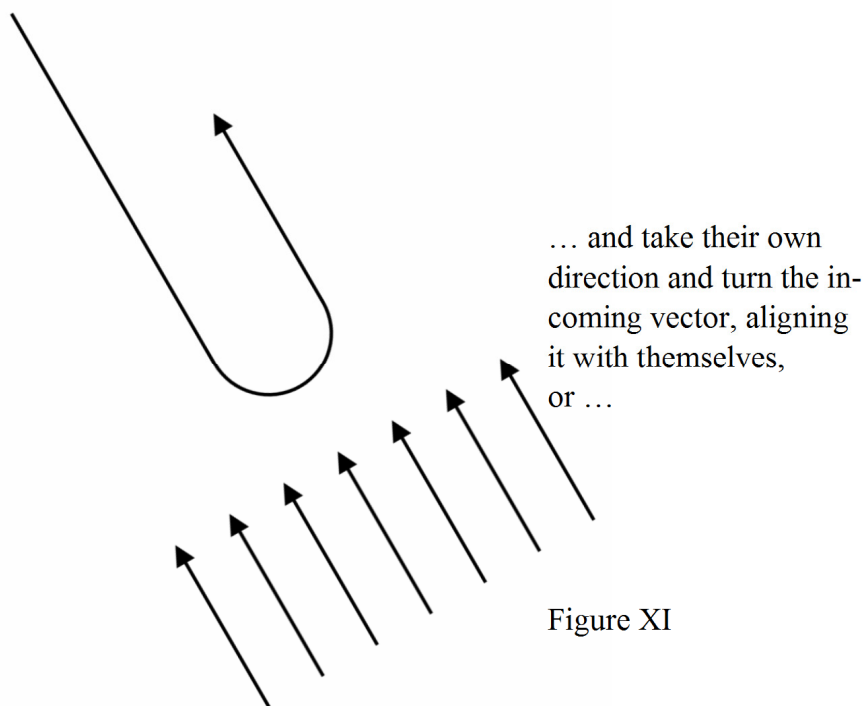
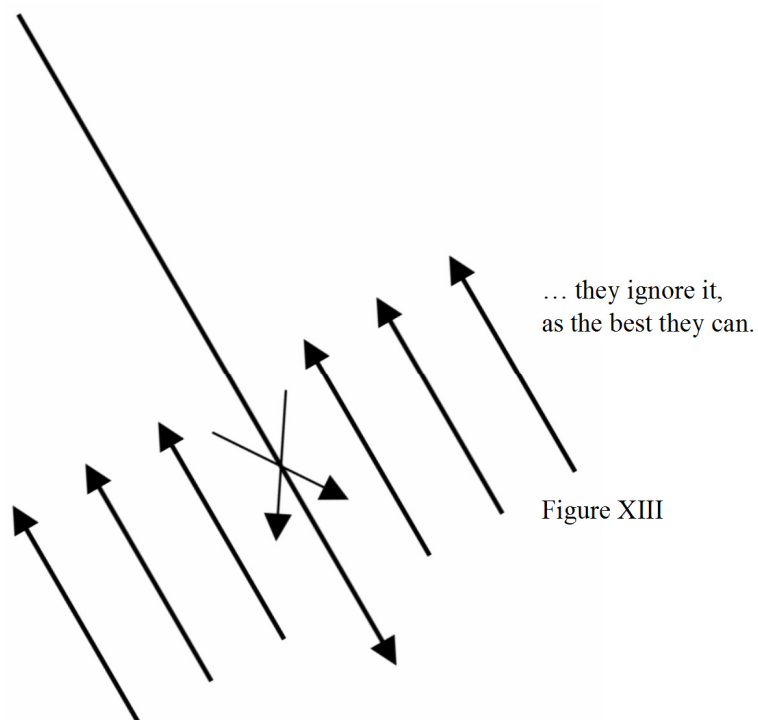
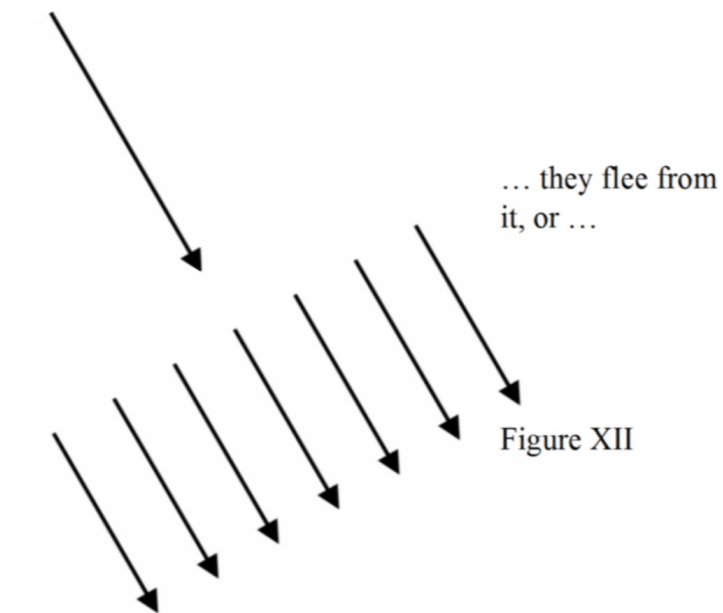


Figure IX



Figures X, XI, XII, and XIII show four possible actions which may be taken by these attention units with regard to the force that is coming against them.





10. In Figure X, the attention of the individual directly opposes the incoming force, resisting it, overriding it, and cancelling it out.

This is what may be considered to happen when an individual resists pain. He puts his attention against the pain, like soldiers against an enemy, and holds it back away from him.

Or, we may take as an example the action of an individual who is presented with an idea he doesn't like. Let us suppose that he is a Tory and some Whig begins to propound the virtues of government under the Whigs. This idea comes at him like a hostile force. He puts all his attention against it, in his own mind defeating it and rendering it null and void. In a few seconds his own ideas, on the virtues of government under the Tories, come out and take the field against the ideas which are being spouted by his foe.

11. Figure XI shows the individual turning the incoming force and aligning it in some direction which is suitable to him.

This is as though the Whig had said that all men are equal and the Tory had turned this idea around to his own benefit by saying that was a good reason for taxes to be equally low for all men. He does not oppose the idea, he turns it and uses it.

12. Figure XII shows the attention of the individual turning away from the incoming force and leaving it.

The Tory changes the subject. If the Whig continues to talk politics, the Tory leaves the room.

13. Figure XIII shows the "stubborn arguer" or stiff-upper-lip phenomenon. The individual ignores the incoming force with most of his attention, suffering whatever local casualties he must in order to permit it to pass through his attention unchallenged.

In terms of political debate, this may be likened to the Tory's refusing to answer some telling point of the Whig's case even though this refusal is followed by the desertion of a few Tory members of the audience to the Whig side of the hall.

In terms of driving a car, the driver permits the sharp remarks of his wife on the subject of his poor appearance in public to go unchallenged, due to the fact he sees a motorcycle policeman following him. Her remarks pass through his line of attention, knocking off a few units. Since most of his attention is on the rear-view mirror, he can ill afford to lose these few units which his wife's remarks have knocked off, and he runs into the car in front of him. Then he has to listen both to the policeman and later again to his wife's sharp remarks. This phenomenon is known as the descending spiral.

14. The foregoing diagrams show that attention may behave in various ways when faced with an external force or object — and for this definition, facsimiles may be considered external forces or objects, since they are not the BEING of the individual himself but only pictures of things which he is keeping around because he wants to or because he has forgotten where the waste-basket is.

Twentieth Century philosophy has been dinning into us the idea that Figure XII represents the fundamental nature of thought, a stimulus-response nature. A force comes in at the individual and he reacts, he runs away. He eats because he wants to *escape* hunger. He makes love because he wants *relief* from his biochemical urges. He joins a group for *protection* against predatory animals and human beings.



Anyone who studies this kind of philosophy long enough and hard enough runs the risk of beginning to salivate whenever a bell rings, like Pavlov's dog. At the least, he will be thoroughly confused about the function of thought. For, a more vital and active thought process is shown in Figure XII. The incoming force is met and dealt with.

It may be that attention is largely used by human beings to prevent their being run over by trucks or kicked by mules, but this is not the highest function of attention. Higher than this is inventing trucks and mules.

When attention finds that a truck is approaching, it should have the choice of stepping out of the way or dissolving the truck. Each is, apparently, a proper function of attention. Attention is not just a reaction mechanism. It is an actor.

15. Hypnotism may be defined as the introduction of an external vector into a confused situation like that in Figure VII. The chief ingredient in hypnotism is confusing the victim. When a sufficient amount of confusion has been effected, any strong positive command will cause the victim to respond.

As an added refinement, the hypnotist may concentrate whatever free attention the victim has on some object. Out of the general confusion, a few units of attention are left over which the individual can command. The hypnotist persuades him to put these on some shiny swinging bauble. Then NO attention is under the individual's control. The hypnotist gives a command, and these units which are pointing toward the bauble turn and point toward the command, and the victim obeys the command.

16. Conversely, a process can be made out of fixing and unfixing attention. The preclear is asked to remember times when his attention was fixed on something and then distracted suddenly to something else, or when his attention was wandering all about and then was fixed suddenly on something. This is undoing hypnoidal incidents.
17. Review questions.
18. What kind of thought must have been preceded by an external action?
19. What is a DED?
20. What is the relationship of "past lives" and "between lives" to the whole track?
21. What explanation does the MOTIVATOR-OVERT phenomenon give of the failure to improve a case by reducing counter-efforts?
22. What must the auditor do while running chains of MOTIVATOR incidents in order to keep these incidents reducing and not let the case bog down?
23. Can you quote the theory of the origin of space and time which is given in Booklet 33?
24. What theory of Scientology does the phrase "What's the matter?" bring to mind?
25. What, apparently, is the quickest and easiest way to get rid of something in the MEST universe?
26. Does this work out indefinitely?
27. What is the goal of processing?

28. What are the three valid processes?
29. Should auditors be audited?
30. Why?



## **SUMMARY BOOKLET 35**

### **Seminar Questions**

1. What is space?
2. What isn't space? Why?
3. Why is a "maybe" more deadly than a wrong decision?
4. What happens when one makes a decision merely because he is unable to face a problem?
5. Explain vectors.