Overview

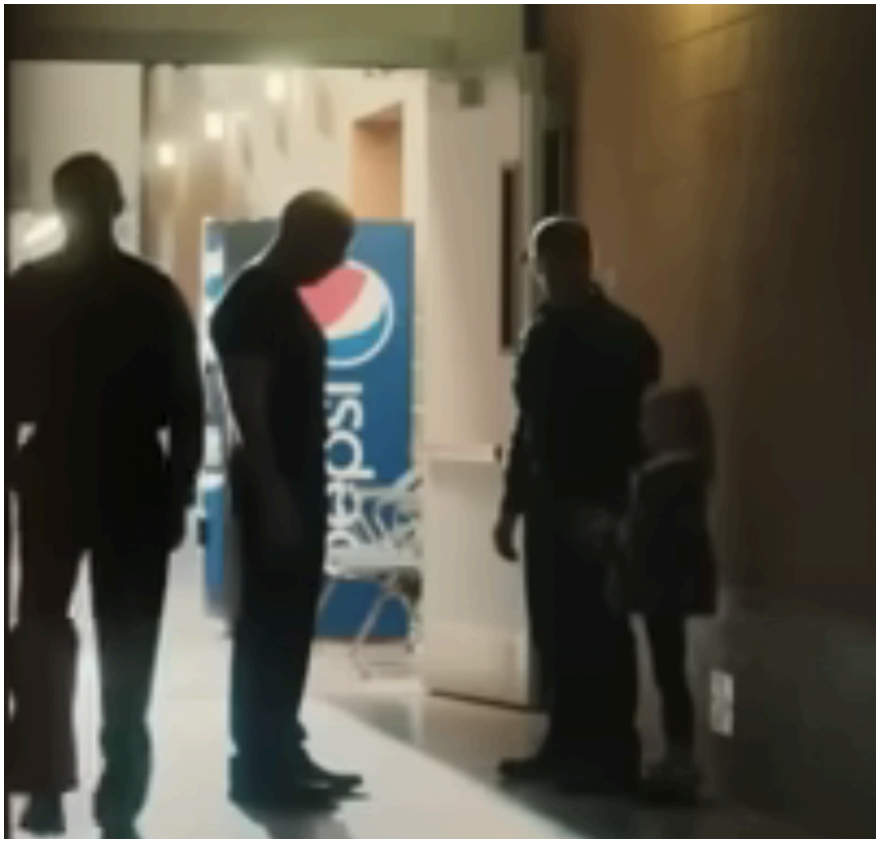
Terrence Fletcher, the abusive conductor of the jazz band in the Shaffer Conservatory in New York City, is the primary antagonist of the masterpiece movie Whiplash. He amasses a series of extraordinary feats while molding Neiman into his perfect drummer.

In this document, I aim to analyse, explain and scale just a few of his feats as seen in this clip:
Whiplash - Give A Retard A Calculator Scene

Grey —— Exposition and analysis of scene
Red —— Manipulation, SQ, strategy
Yellow —— Foresight, planning
Green —— FSIQ, EI, learning ability
Blue —— Perception and sensory
Bold + underline —— Anti-feats
Pink —— Scaling

FEATS

1. Fletcher talks to the little girl and her father



Neiman peers out of a door to see Fletcher talking to a little girl and her father, who is presumably Fletcher's friend. Fletcher comments on how little she was when he last saw her. After finding out she started playing piano, inquires if she would like to play in his band when she is in college; to which she agrees. He seals the deal with a high-five.

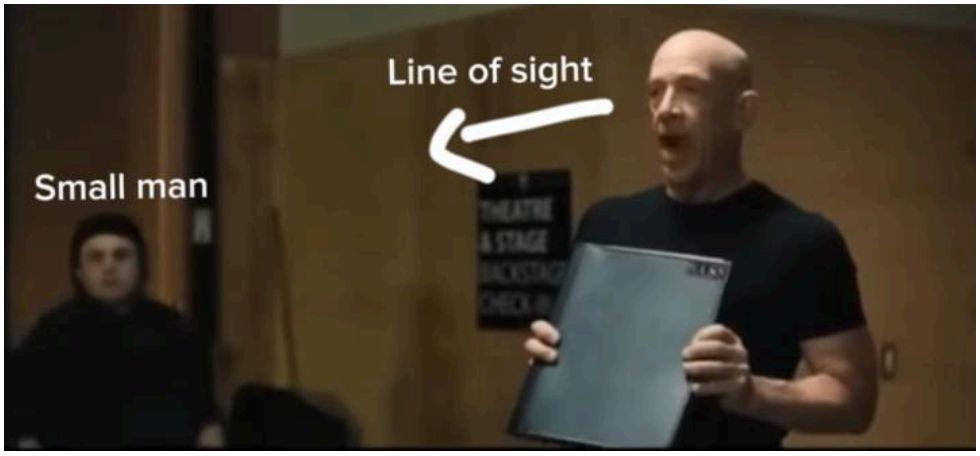


Fletcher is 6 feet tall. The girl is approximately two-thirds of Fletcher's height, making her ~48 inches tall, the exact average height of 7 year old girls in the United States. As such, we take that she is 7. With college beginning for most only at 18-20 years old, it is fair to say she will likely only enter college 11-13 years later.

Here, Fletcher demonstrates long-horizon planning. By pre-emptively recruiting a child, he shows predictive awareness of the aging process and applies it on a decade-long plan.

His high-five marks the start of a binding social contract lasting 11–13 years until she enters college, showcasing long-term foresight and manipulation, scaling Fletcher to Scofield-level in planning and Hannibal in manipulation.

2. Fletcher senses the man behind him



Next, Fletcher berates his band in preparation for their competition when a small man silently walks into the frame. Fletcher then turns to him and instructs him to get out of his sight before he demolishes the small man. The small man moves back but Fletcher can still "see" him.

As seen above, the small man is standing behind and to the right of Fletcher and is clearly way out of his line of sight. While shouting to his band, Fletcher doesn't merely sense his presence but accurately discerns his *exact* location BEFORE turning around to nearly demolish him. The only way this is possible is if he was able to pick up on what little sound the man gave off and use the auditory data to **echolocate** him. As the small man retreats, Fletcher can still see him, despite stepping back a few metres.

Echolocation has been achieved in real-life by people, and is especially prevalent with the blind. However, real-life human echolocators cannot echolocate passively, as it requires a degree of concentration and the constant production of clicking sounds. Furthermore, precision drops steeply beyond a couple meters of distance.

This makes Fletcher's feat inconceivably more impressive as he did this passively while focussing on something else in a noisy room with tens of other people and at a distance where most human echolocators would not be able to sense anyone, let alone pinpoint their exact location.

Moreover, Fletcher claimed to be able to "see" the small man even when it was physically impossible to do so with his eyes. Fletcher has such a developed echolocation ability that it unconsciously integrates with sight, causing him to mistakenly believe he "saw" the small man.

As Fletcher is not blind, this is his natural auditory ability. Hence, I suggest Fletcher has latent, passive echolocation abilities.

Anti-Feat: Fletcher is occasionally shown relying on eyesight like a normal human, suggesting echolocation is a suppressed latent ability rather than constantly active.

Even with the anti-feat, this scales him above BBC Sherlock's auditory sensory feats and is comparable to Batman fighting in complete darkness.

Managing such high-detail auditory data while still being able to concentrate and function requires an extremely high PSI.

Fletcher also threatens to "demolish" the small man, indicating Fletcher's mastery of heavy machinery used in demolitions. The phrasing "before" implies Fletcher's demolition-powers is an ever-present threat.

Despite his full-time role as a conductor, Fletcher nevertheless acquires and maintains professional demolition skills with seemingly no effort. His ability to instantly demolish without practise demonstrates **exceptional learning speed**, scaling his learning ability far above baseline human limits.

3. Fletcher steals the music sheets folder



- Time: 3:16



- Time: 3:32

Carl Tanner, the drummer, hands Neiman a folder containing the music sheets. Neiman goes to buy a drink from the vending machine and absentmindedly leaves the folder on the chair. The folder touches the chair at 3:16. Tanner meets Neiman and asks him where the folder is, and by 3:32, we can see that the folder is gone. Tanner walks up to Neiman at 3:29 and he did not see the folder on the seat. Therefore, someone must have took the folder and gotten away within the 13 seconds between 3:16 and 3:29. Realistically, Tanner would see whoever was walking away with the folder as he walks towards Neiman, so the thief has to steal the folder in less than 13 seconds.

Though this theory is not officially confirmed, the only logical and satisfactory explanation, in my opinion, for the disappearance of the folder would be that Fletcher took the notebook away.



As seen above, there is no one but Neiman in the hallway when he goes to buy a drink.

One possible explanation for how and why Fletcher steals the folder is that he

1. heard the folder plop on the seat,
2. accurately discerned it to be a folder,
3. went out to investigate,
4. saw the folder on the seat,
5. saw Neiman drinking a soft drink next to the folder,
6. figured out that Tanner irresponsibly gave Neiman the folder,
7. and took the folder from the seat,
8. to punish Tanner and give Neiman a chance to prove himself (the why)

As established above, Fletcher has monstrous auditory sensory abilities. Being able to passively pick up on a folder dropping is not unthinkable for him. And though he might not be able to discern exactly where the folder was dropped in another room through a brick wall, he can certainly tell the general direction where it was dropped, and subsequently investigate.

Fletcher had just emphasised to never leave the folder lying around. It makes sense that someone like him would punish his band for sloppiness.

As for why Neiman did not hear Fletcher, he was listening in on the gossip of three other members of the band while sipping his soft drink, which made a loud fizzy sound.

PSI: Within 13 seconds, Fletcher achieved: auditory identification, deductive inference, stealth retrieval, and concealment, placing his PSI in the near-superhuman level, scaling above ALL of Tokuchi's PSI feats.

On a deeper level, Fletcher uses the folder incident to covertly give Neiman a chance, knowing he had memorized *Whiplash* unlike Tanner. Fletcher weaponises the folder to pit the two against each other while reinforcing Fletcher's authority as arbiter. It also lets him test Neiman under unexpected stress, serving his larger goal of forging a legendary jazz musician. Multilayered manipulation like this scales Fletcher up to Baku and Hal's level.

FINAL SCALING

Overall, this scales Fletcher to high-high tier in SCD.