CAUSE AND EFFECT, AUTOMATICITY, RIDGES PROCESSING (continued)

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07 48 Cont 47 2 Nov 53 Cause and Effect, Automaticity, Ridges Processing II

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[Based on the clearsound version only. This and the previous lecture appear to have been one long lecture in the original numbering and were divided for the clearsound version.]

Now, continuing this 2nd of November lecture, we have in looking, then, at a thetan – please, please realize what you're looking at. The motion of the body is the tolerance of randomity of a thetan.

The motion of the society is the tolerance of the group moderator – whatever you want to call this thing that sits over the top of the society, on which they're all agreed, which is why they make a society, which is just a piece of automatic machinery. (These giant brains these science fiction writers are always writing about that run the society – that's quite actual.) That is – the society's motion is its tolerance rate. Well, this all boils down to effort. The amount of effort people are willing to handle. And if they won't handle very much effort, you see, their randomity tolerance is very low.

But this is a test of the thetan. This is not a condition of the body. I'll go over that again. This is not a condition of the body; it is not a condition of the society itself. It is the condition of the thetan. Now, that's very simple; it's too simple because you missed this in a thetan.

You just watch the speed. I don't care – there's no reasonable factor. There is no rational factor which enters in which excuses why this person doesn't move that fast. We can't say, "Well, this person is on crutches, but he has a high-speed thetan." No, no, no, no. This person is on crutches, see? And that is the randomity tolerance of the thetan.

This man is blind and you say, "Well, that's why his thetan has slowed down." No, no. No, let's not say effect is cause and follow the pattern of the MEST universe and the medical societies and so forth, that effect is cause, always. "The reason why," see, is just the statement "Well, what's cause? Well, it's effect, of course. And the reason why it's effect is because we

don't know anything about cause, we only know about effect because we can only be an effect." See?

So, why is this little child lying in bed as a bedridden case of wumpgitis? Well, you could say, "Well of course, the child has wumpgitis. That's why the child is bedridden." No! That is not why the child is bedridden. The child is bedridden because the tolerance of the child as a being is "bedridden."

Now, it's just – you'll never go wrong as an auditor if you know that. You'd never go wrong. You'll never fail to estimate a case, put it on the Tone Scale or handle it if you know that cause creates effects.

The being thinks of himself as an effect. Whether that effect is being a communication particle or being no space or whatever other condition you want to assign to him, he's – he thinks he's being an effect and that he can't cause anything. But he's all the cause you're going to have anything to do with in the case. And if you think there's anything else in the case you're going to have to do with which is an actual, good, valid cause, you will flub the dub with the case. You'll mess the case up because you're just playing the preclear's game.

Now, the preclear's game is "Look at poor me; I'm an effect." And he's saying, "I am a gay, happy, cheerful thing but I have been burdened down by all of this MEST, and I can't move it around and it is just too much for me. And you, as an auditor in Dianetics, you could say, "All right, that's true. So we'll just kick some of the burden off." Worked – worked, up to the point where an auditor wasn't rapid himself. And when an auditor was slow, too, the auditor was all too happy to play this same game.

Hence, Scientology. Scientology makes it impossible, if it's followed, for the game to be played. And the second we break this game up, why, we're on the highroad. And the game we're trying to break up is "Look at poor me. I – I'm – this horrible thing that's happened to me, and now I can't move around the way I used to." And that's the game.

The only cause and the only therapeutic factor on the case is the being himself or you, as an auditor, if you want to tackle it that way.

Now, if you're really, really a tough boy as an auditor, if you're really tough, you will have a great deal of success, even though you will leave a very confused preclear. You can always knock out a ridge for a preclear – always. And thereby mystify him and make him less certain and less confident and make him subject to more ridges than previously. Because there's an unlimited supply of ridges. There isn't an unlimited supply of being. I mean by that, when I say no – an unlimited supply of being, beings aren't quantitative. That's the thing you're working with. And as long as you work with the person to make the person handle his own problems, he'll come up Tone Scale. And the second you start handling his problems for him he will go down Tone Scale. That's about all you can say about it.

Well, when you first confront the case, watch the case walk in the office and listen to the case talk – when you first confront the case. You're at a party; you're going to process somebody who's a stud, you fool. All right, just watch the amount of animation of the case with regard to the party. See? That's all you have to do.

What is the tolerance of the thetan for randomity? When we say tolerance of randomity, that – it simply means motion. And when the person is very moral, look what they've bought. They could cut all this randomity down to about ten percent by saying, "Ninety percent is bad," and therefore they can't have anything to do with it, you see? Ha-ha.

Well, in one fell swoop, we cut down ninety percent of the randomity which we had to deal with formerly. Look, this body potentially could go out and go on big parties and run around and drive fast cars; it could do all these things. And the body is good looking and it could get into lots of love affairs and things like that. Oh well, that's hm-hrr-arr-umpah! Look at all the motion that would take.

Now, we don't want all that motion, so we've got morality. And just as the state – just as the state cuts it down, so does the individual. That's why I took up states first.

Okay, so we got ninety percent gone. You're going to all of a sudden tell this fellow, "Morality is bad." You're going to say, "Morality is bad, little thetan, and therefore you better unbuy it and – because it's not exactly what you need."

And he'll say, 'All right."

"Okay, we'll run this process and we'll knock out morality and we will adjust our values and ethics." Uh-uh.

Un1ess you change the randomity tolerance of the case, you're not going to change anything. That's just all there are to it. Unless you change that randomity tolerance there isn't anything that's going to change. And the randomity tolerance simply changes on the ability of – increasing the ability of the thetan to handle higher speeds of motion. And when the thetan can handle higher speeds of motion, his randomity tolerance changes. And he handles higher speeds of motion when he can handle more effort. And he can handle more effort when he can look better. And when he can look better simply by increasing his speed. There's what's known as the "tolerance level" of the – the "tolerance level" of the preclear.

And you're going to make this preclear just that much better and then you're going to spend hours. And where you've got a preclear that has a margin, you've got your quick case with old processes; he's got a margin and you took all the slack up out of the margin. See? I mean, he could run if his randomity tolerance was just a little bit better than what he had. He'd gone into a minus randomity situation with regard to the body, and so therefore he, actually, was just a little better than this. So you could just move it up. That's a fluke, and that is found in the young – the very young.

From twenty-one on you get another condition; you get the fellow nearly always with too much motion on his hands and he's going to use processing to cut it down. And the reason he came to see you was wondering whether or not you couldn't cut down some of the motion in this body. Because it's just a little bit too much for him – see, his goal. So if you play in with his goal, he comes in and he wants it cut down.

Now, the thing for you to do is to play him a horribly dirty trick of speeding him up as a thetan, not as a thetan-plus-body. Just speed him up as a thetan; the body will take care of the rest of it; I mean, everything will take care of itself. It's one of these easy problems. We've

got the solution to the problem; all you have to do is apply it. The thing is to make the fellow faster. That's almost superelementary.

But let's find out why you have to make him faster, and why you often don't. And that has to do with automaticity, nothing but automaticity.

All right. We get a case up to a certain period and then all of a sudden the fellow feels terrible; he feels like he's going to fly apart at the seams. You're going to have to feed him a lot of B1 and get him over a nervous fit. You take some psycho and you tell him to feel the wall. Well, it's just like a tough boy walking in today into France. And this fellow could lay around him and hang people and do everything you could think of and have guns and the – at the ends of the streets, and drive the workmen to work with whips. And what do you know, he'd get the same confounded motion that he had before. All he'd succeed in doing is just confusing the devil out of it. Because what's wrong with French culture right today is that it sits on a plain that can be invaded from every quarter. And it's like every plains people; they eventually get into a horrible situation. It takes mountain people to keep a race hardy. Here you have these people sitting on a plain; they're in a big dispersal. And you're going to – just going to hit them harder and all you're going to do is disperse them more. That's about all.

But you could change the culture by changing its ideal. By ideal I mean its standard of motion. How would you do that?

Well, there'd be a lot of ways you could do that, but just look at theta processing. You're going to make its ideal move faster. You're going to make this fellow, as an idea, as a being – you're going to make him move faster – as a being. Well, "move faster" simply means he's going to be able to cover more space and be in more space than before. Now, if you just do that and that factor all by itself, you're all right.

The problem of automaticity comes in and it looks something like this. I showed you that – moving that lamp, or that, pardon me, showed you moving that microphone in an earlier lecture – last lecture. And I said you mock it up and put it together and mock it up and unmock it, brrrrt, mock it and unmock it, and a fellow after a while gets laggardly about unmocking. And this leaves him in possession of vast quantities of energy.

See, he mocks something up and then he doesn't completely unmock it. So he just leaves more energy and more energy and more energy.

The amount of energy a case has hanging around and so on is to a large degree an index of the ability of the case. If he's got to have lots of energy around he doesn't have much confidence in himself. He's still got automaticity like mad all over the place.

Well, in this universe – I really hate to give you this, tell you the truth; I do, because you – very apt to use it as a point of resistance; you're apt to start in resisting randomity and you would do it by resisting automaticity. Actually, you're always going to have some automaticity. Automaticity isn't bad. It's extreme automaticity, where a person no longer – what you'd call plus automaticity – it's where a person no longer has any slightest ability to tap already existing automatic machinery. Where he no longer – where he no longer has any idea that he ever could tap such a thing. That's automaticity gone bad. But this again is like sanity; insanity is always some exaggerated part of sanity.

Well, when we say automaticity, we'd better say plus automaticity when we mean real, real vicious automaticity. What's the speed? What's the automaticity tolerance? Well, the automaticity tolerance should be this: well, we've set up this and we can get a surprise out of it. And if we forget about it, why, we can open it up one day, absent-mindedly, and a jack-in-the-box will jump out. And you'll say, "Gee!" And this or that happens and that's very good, very nice – surprises.

You take away the preclear's ability to surprise himself and you have taken apart his, really sole, in this universe, route to being interested in life; you take away all, all of his surprises if you could just strip that out. Of course, you never will be able to do that, fortunately. But you could hammer on it and tell a preclear how bad automaticity was and if you started to run him on surprises in particular, he'll balk and he'll stop because he's afraid you're going to take away from him his right to be surprised. So therefore automaticity is not evil but it's the root of slowdown and it's the root of speedup.

Let's look at a horrible thing. Let's look at something bad that this universe is doing. You get your preclear up to a certain speed and then all of a sudden he feels like he's going to fly apart. You ask him suddenly to turn on sonic. And he turns on sonic and he feels like he's going to go mad. What happened? Is it because of the reasons are too much for him to bear? No, sir. It's you just asked him – you just suddenly, because you were using a very fast technique – you suddenly turned him up as a body higher than he could tolerate it as a thetan-plus-ridges.

Remember, thetan-plus-ridges, thetan-plus-body are two different beings, really, in their forward presentation. They're the same being plus his ridges and the same being plus his body. You see, thetan-plus-body – that's Homo Sapiens. Thetan-plus-ridges-plus-body is really something else. Because Homo Sapiens isn't aware of the fact that he's running on any ridges, but he is aware of the fact that he has a body. So we're dealing already with a new being when we say thetan-plus-ridges – thetan-plus-ridges-plus-body. Oh, you're dealing with a new being.

Well, what's he done? He's slowed down. The cycle of this universe is down to decay each time. Creation to destruction, creation to destruction, creation to destruction, creation to destruction, over and over and over and over and over on this same cycle.

Okay. What do we find responsible for this funny phenomenon of speeding the fellow up and he feels like he's going to go to pieces? He actually will turn on all kinds of weird somatics and nervous upsets. He'll sit there and his hands will shake, and he'll – he just rrrh! He just doesn't want to sit there anymore and he doesn't want to be processed anymore and he gets real upset!

Well, is it because he just simply wouldn't face something that you wanted him to face? Well, in the aggregate, yes, but that isn't the explanation.

What should you have done? Should you have gone on and processed him on this course, forced him through? No. Because it'll aggregate nothing as far as you're concerned in a processing gain; it just won't gain in processing. Because you've bucked him into a ridge which was operating automatically and he couldn't take it. Why? This is the horrible fate of

the thetan you are dealing with. His ridges, when he looks at them, start to run faster than his tolerance for randomity.

Now, a thetan can run at any speed and there are many solutions to this. But let's just look at the mechanical fact that your thetan running a body very nicely, your preclear, your thetan is sitting there and he's running this body nicely, and all of a sudden you've suddenly turned around, you've asked him to face something that the second he energizes it runs faster than he does.

You understand that nothing runs at all unless he glances at it and looks at it. But its potential of cave-in is much greater than his potential of keeping it from caving in, according to his present consideration. You see? His automaticity in this universe is always greater than his current speed. So when you try to undo automaticity, you're undoing something that's running faster than the preclear. And there is his randomity tolerance and there is his automaticity and in between those two things he's hung.

What causes him to have, as a thetan, this tolerance for randomity? We get the key-in of ridges – the use of old automaticities. Now, he says, "I am the effect of these automaticities."

These ridges are big machines; they're set up to think, spit, drive automobiles, do all sorts of things. And in what condition was he each time he learned one of these? He was usually running faster and had more randomity than when you are asking him to use it. You see that?

All right. He's – he learns how to – he learns how to drive a car. He's fourteen years of age when he learns how to drive the car; he's fifteen, something like that. Zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zing, zing, zing. Yeah, if the old man isn't showing, why boy, he really burns the tires on the corners. Does all sorts of things; shifts too fast. He's above the tolerance of machinery; tears it up and throws it away, practically. It isn't that he's doing it well, he's just fast. But his competence on the line of putting that car between a couple of telegraph poles and putting it between a couple of trucks and that sort of thing is greater because he can nail down a point better, perhaps.

Now he gets to be forty years of age and he drives automatically and you're going to change a driving habit with him? No, you're not going to change a driving habit with him. Why can't you change a driving habit? Because the ridge which he uses to direct his driving is at higher speed potential than the preclear!

What is effect? Effect is a slower speed. What do we consider is a relative cause? A higher speed. So what's cause and effect? Relative speeds. A thing which travels at a slower speed is always the effect of something traveling at a higher speed, ratios of mass being equal. See that?

So we've got this fellow – all around him he has all kinds of ridges that were learned earlier on the track. Well, why do you get a descending spiral in this universe? People only go about thirty-four spirals in this universe, something like that. And you start picking up your preclear and you'll find out that he's on spiral twenty-three. Well, these spirals are getting shorter and shorter and shorter. Why? Because each one was set up as an automatic ridge.

Why can't he remember a past life? Nothing easier. The past life's running at a higher speed than he can tolerate. The second he energizes the ridges, he's got the idea that this thing is going to fire at a higher speed than he can take, and so therefore he's the effect of it.

All right. We taught him how to play the piano. He learned how to play the piano in 1785, only it wasn't a piano, he played a clavichord or something of the sort, see – pangety-pang, boom, boom, and boy, he could really roll that thing, you know? He did beautiful, beautiful job of it. Now, as the years roll along and the lives roll along and in 1941 Mama says to this fellow, "Well, I've always wanted a son who could play a piano and that is the best reason I know why you're going to learn how to play the piano." And the boy goes into a decline; he gets sick, he can't learn notes, he can't read music, he can't sit at the piano bench. And if he's forced to do it he'll wind up by not even being able to carry a tune. And he's a n-n-n-nervous wreck the whole time – he's just in horrible shape the whole time. Here's also your child genius on the piano. At the age of nine he's playing his own compositions with the philharmonic, something on that order, when at nineteen, he's a dead duck.

Well, you – all Mama did or Papa did in that case, or the teacher did, was just tap an old ridge. That's all he did and you've got your child genius. In other words, he got this ridge to work on this body while this body was still able to move. Why? The body has less mass and therefore can, by mass ratio with the velocity, assume the velocity of the ridge. He really could play the piano once, now he's just a child genius.

When his body mass starts picking up – when his body mass starts picking up – he gets older, he gets bigger, he's running slower and he's agreed with the society more, that ridge has just caved him in. It'll drive him mad, actually; he'll become neurotic and other things. See?

We've just got this descending spiral. Now, it is not necessarily true that this has to take place. It is – I'm only showing you, not even for – not even so that you can go out and whip all the ridges there are, but just to show you this operation. What is this automaticity? The machine which lets him play a piano; he set it up going fast and now it runs him while he's going slower. See that?

Why does some fellow who has lived in Bavaria and "Spuberubia" and so on – you've got your preclear, you put him on the E-Meter – has he ever lived in Rome? – bong! the E-Meter will go and so on. Well there's a lot of ridges out there. The second you attract any attention to that ridge of any kind whatsoever, it'll answer. That's not because it's alive. There's big, automatic machinery sitting up there composed of facsimiles in various fashions – thinking machines. And the second you tick them and a little energy goes into them, they get alive.

Why can't he remember Latin? In the first place he probably wouldn't be able to talk fast enough or forcefully enough in order to talk Latin. He's in the – well the American – the American scene today and people, well, within reason, don't talk to you – you're supposed to be ah, ah... See? The time he was talking Latin, "Hiya, Bruno. Oh, I'm feeling good. Fine. Where are you going? Well, that's good. Well let's both go together" – conversation.

Somebody today gets you on a telephone long distance – oh brother, oh, oh, my God! You've just got a telephone line that's just there, you see, and it just is there. The subject, predicate, object – all of this material – is just forgotten about. What was the conversation about? What were you supposed to do with the conversation? What did we decide about the conversation? The only reason to have a communication is to have some sort of either aesthetic interchange or exchange and agree upon decisions.

Now we get the same damn subject talked about and talked about and talked about and nobody makes a decision with regard to it. I know people pick up these tapes here by – once in a while they go through a book like 8008 and they say, "Well, it seems like you could take that section of that and if you would just stay with that, instead of just snowing us under, you see, and if you just blew up that one little section there and made a book out of that, why, that would be very..." Why? All the data is there; it's been said!

Well, this Latin ridge is a crisp bunch of very complicated syntax and so forth, and it requires for tremendously precise consideration and decision. And this fellow can use that ridge? No.

You put this little kid in school and say, "Well, now you're going to take four years of Latin, you little dummy." And he fails, and he gets sick, everything else. You've just gone through the operation of letting his own tigers loose on him. And he's got it carefully set where each time he'll go slower than the ridge he set up; he's got it set that way. Don't think you have to remedy this with any long, drawn-out process.

An automaticity always has a speed or force (you can say that) potential greater than the individual using it. Otherwise it won't work on him.

Now, we'll take Joe here, and Joe is being confronted by Bill and Bill weighs 220 pounds and he's in good shape. And Joe over here is 110 pounds and in terrible shape. And when Bill hits Joe, Joe goes through the wall.

Now we'll reverse it. We'll take Joe and he hits Bill and Bill has got a conversation (he's talking to Mabel) and he says, "Well all right, Mabel, I'll see you down at the theater there." And all of a sudden he'll turn around to Joe, he'll say, "By the way, did you hit me?" And we don't get any attention on the matter

So the ridge is always, apparently, tougher, stronger than the preclear And you ask somebody to handle his ridges in one... You get somebody out of his body that you can coax out of his body and you say, 'All right now, let's handle a line. Let's do this, let's do that." All of a sudden, boom! He's in apathy; a ridge blew up on him. Well, the ridge automatically is set up with the postulate that it has command value and it has more force and it has more everything than the preclear. Now, this is real silly, isn't it? The fellow sets up this ridge and tells it, "Now, you've got more force and power than I have. And now, after that, why, I have to obey it." See? You see that? So the thetan's always playing this game on himself of setting up all these things around him which have more force and power than he has.

Now you ask him to remember a past life. Bong! Right in the teeth. You ask him to recall... You think this is very funny, why, "Everybody knows they haven't lived before, they couldn't have lived before." It must have been the between-lives wipeout and it must have

been this or that. No! It's just all that automatic machinery that went up all the – made up all the skills of a past life.

Look at the dwindling spiral of a civilization; that gives you a good one. And you look at that dwindling spiral of a civilization. What are the relative speeds of workmen? What are the work hours? Ah, let's be very precise. Let's pretend we're all psychologists for a moment; let's be very precise. The work hours ratio during the declining centuries of the American Empire demonstrate conclusively that the curve is retiring toward zero. We'll discover that in the last lifetime of any preclear the work hours were longer. Well, let's just say then that it's automatically that. The whole civilization was working at that ratio, so we have to assume immediately that there was more force being expended by the individual.

Well, what are these fellow's training ridges? Well, they had to be greater than himself as a workman in the last life. And now he's less than himself in the last life and we're going to ask him to go back and remember how to make steel. Well, it would practically blow him out of his shoes if we never informed him as to this.

Well, you know you could take the production factor of an individual; that is to say, let's find out the subject which doesn't jar on the E-Meter and then let him have that for an avocation or a vocation. But if you – going over this – how you do aptitude? We'll spend three minutes on it.

Professional, avocational aptitude for an individual would be determined by the lack of reaction on the E-Meter And the way you would do this is you would get a dictionary and get all possible professions everywhere and you would just start reading it off. And after you'd gone a few pages you would have found one that was utterly flat but which he showed some interest in; the needle rose. "Okay," you'd say, "well, that's for you." And it would be. Wouldn't have to clear him or anything else. I mean, the fellow would be perfectly happy about it. Well, that's professional aptitude, and after this, in company with all other professions you could be "professional aptitudinists." And I'm very glad to be able to teach you this because it's four years at the university to learn how to do this and we only have a couple of minutes this morning.

You get how you do that? You just take all professions, all aptitudes, all skills, and just start reading them off. And every time you get a minus charge, every time that needle drops, you've hit a ridge; you've hit an ancient automaticity. Avoid it because if the boy goes into it he'll get – he'll be very good for a moment and then it'll cave in on him; he'll be finished. That's just your average workman.

Now, how can you, as an auditor, defeat that? You defeat it by getting him up to speed with several processes, and – as a thetan – to a point where he can handle all ridges. Now what do you know, he'll all of a sudden be able to handle a piano and juggle and do all sorts of weird things that – by simply postulating for a moment, and then unpostulating it afterwards that he is now the effect of this ridge, that he's now the effect of that ridge, that he's just the effect of some other ridge – whee! But he mustn't forget to cease to be the effect of the ridge. See, he just mustn't key the thing in and just keep carrying it around. That's what most of your preclears have done. They're all keyed-in and none's keyed-out.

Now, that's professional aptitude and vocational ability and avocational ability. If somebody's going to take up a hobby – you're going to prescribe a hobby for somebody because he's – has too little randomity and you'll have to be worrying about that one of these days, why, you just go across the meter and you get a hobby that doesn't duck but that rises slightly, and you've got it, You've sorted his ridges out.

Very well. This, in processing, tells you why a fellow gets up to a certain speed and then drops, and then gets up to speed and drops, and gets up to the speed at a little higher speed and then drops again. And it explains that wavy, upward curve that processing takes And with this – it explains it; I mean, it gives a reason for it. But it's a good geographical location. You can put your hands on it, you can eat it – sort of a reason, see; good substance in it. You're not – you're not shadowboxing with anything on one of these ridges.

Any preclear, then, that is occluded has busted square into one of these doggone ridges and is still being the effect of it. I would say, normally, that it was probably several thousand years' worth of spirals or a spiral earlier that he'd run into; they're really beefy. This preclear may be a bearcat; his speed tolerance may be very high and yet he may be occluded as hell. Well what did he run into? He probably ran into space opera or he ran into the ability to do something or other. Maybe somebody made him a pilot in the war. And he was just fine till somebody made him a pilot in the war. And then my golly, everything seemed to sort of cave in on him at once. He just went like a bullet in all directions. And he just made himself a terrific name but by golly he finished it up, he was in bad shape.

Well, it wasn't this life's randomity catching up with him, anybody can put up with this life's randomity – anybody. I don't care where it is. So it's not in this life.

You'll find that a couple hundred thousand years ago or something like that, he was a pilot in the "Gooferunia" navy or something of the sort, and he was someplace. And at that time, why, the – you had to fly continuously the equivalent of about thirty-six Earth hours, and the object of combat and so forth was do this and that, and a combat ordinarily took this many rounds of ammunition. In other words, it was a big war and there was big automaticity involved in doing everything. And he had to set himself up so that he was trained as a bombardier; and you find out the pilots in that war were trained for fifteen years or something of the sort. And you just get this idea of this enormous mass of ridges that this guy's got set up.

Now all of a sudden you put him in a cockpit and he goes oft boy, he's a good pilot; he seems to know what he's doing and so on. But he's getting more and more nervous and he's kicking in more and more somatics and all of a sudden he's totally occluded and he doesn't know what he's doing and he gets himself shot to pieces.

Well, they just didn't do this little trick with an E-Meter. See, they didn't have an E-Meter during the last war here. They're very ignorant here on Earth – not very far advanced. And they made pilots out of people who showed immediate pilot aptitude. How dull can you get? To give a guy a test of immediate aptitudes which are tailored to a profession which he will then be trained in. The only way you could know is to train him or put him on an E-Meter. Because if you start training him, physically, the ridge will cave in. But that would have shown up on an E-Meter anyhow. But you start training him, he may go all the way

through into combat without anything caving in and then all of a sudden, boom! He's sitting in the middle of this horrendous big ridge, totally occluded, very upset because he's learned to do things another way and this ridge is bigger and tougher than he is. He's the effect of this ridge, you see. And there you are.

How do you remedy this? Get him up to speed; get him up to speed as a preclear. How do you do this? Several techniques – several.

The simplest of these techniques is have him mock up something and make it disappear, in brackets. And when he can't mock it up and make it disappear immediately, you give him enough of them and duplicate it enough times so that he'll get rid of one, because any ridge is valuable – any ridge. So you have him mock up a – mock up the machine that – he complains to you that his family wanted him to be a gentleman. He isn't complaining about his family, he's complaining about a ridge somewhere. So you have him mock up a machine that makes other people gentlemen, then make it disappear. And then have somebody else mock up machines that make him a gentleman and he makes one of those disappear. The exact rote on it would be a bracket in which he would mock up a machine that would make himself a gentleman; and somebody else would mock up a machine that would make him a gentleman; and other people would mock up a machine to make other people gentlemen; and other people would mock up machines to make him a gentleman; and he would mock up machines to make others a gentleman.

Now, you want to watch this process because when you have others mock up a machine to make him a gentleman, and then ask him to make the machine disappear, you'll stick him unless you've eased into it very, very carefully and he can do that, too. And it'll just never occur to him to be stuck. So you want to use that one as the last part of the bracket. Now, there's a machine to do anything. And where automaticity is concerned, where you're directly fronting and are going to directly process automaticity – which, by the way, is a limited technique because you're asking the man to fight all of his ridges; and when you ask a man to resist his ridges, anything you ask him to resist he will get involved with tremendously. So, you can – this is a limited technique. You can take this fellow apart selectively but it's much better simply to put him up to speed by Change of Space Processing. See, put him way up to speed where he can handle any kind of a ridge. See? There are other ways to do this, but that little one with the machine is very, very, very effective.

Now, you can run it this way: "All right, now mock up a machine for yourself which cuts down your vision. All right. Now duplicate it, duplicate it, duplicate it, duplicate it, duplicate it." The guy still looks like he's under strain, see. "Duplicate it, duplicate it, duplicate it. Oh, duplicate it some more. All right, now make the last one disappear. Yeah. Make the next to the last one disappear. All right, now duplicate it five more times. Now make the last one of those disappear. Okay, now let's make them one by one disappear. Done? Fine." Until we get the original disappearing. Now he's happy.

So we have, now, somebody else mock up a machine to cut down his vision. We can apply this to anything – a machine can do anything. It's a lot of fun; preclears like doing it. A machine which makes you a lady. That, of course, is the family.

Well, these things kick out remarkably well because of this thing I was showing you the other day: you have to mock up and put back in place something every time it's being moved. And you're doing this at the rate of 1/c, but your preclear has lost the ability to do this because he has walked into a higher motion ridge. And every time be energizes anything he gets more motion than he can have. He's got residue on things he used to do this with. The whole flam-bam society, actually, has got just – they've got more of these things that they have in common. They only have them in common, not because they made them but because they've agreed that they existed. So therefore, a society hangs together and so the motion of particles is in agreement, too.

Did it ever occur to you for instance that space opera may be on a different mock-up circuit? It might be completely coincident. At this moment there might be space opera that here on Earth taking off in a spaceship we'd never see. You see how it would be? You'd have a society there in agreement on a different period of mock-unmock on particles; so from society to society they wouldn't be visible. And this is how you get other universes of the MEST type and many of them are coincident. People are just simply agreed that they're mocking and unmocking particles, changing them in space at this speed and that gives you a universe which everybody sees in common. This is stupidly simple, by the way, this factor.

All right. You can make a machine to do anything, anything you can dream up, it doesn't matter; just do it in a bracket though. And the essence of it is making him make one disappear so that he's certain it disappeared. Now, this is creation and destruction all over again.

And it's much more important for a preclear to make something disappear that he's certain disappeared than it is for him to be able to create something because he's got the idea that he has to get rid of a lot of things before he can create any new things.

Now, as far as these machines which mock and unmock is concerned, a thetan can fly around and find other ridges that he has no connection with or which indirectly connect with him and which belong to somebody else, and he can unmock them. Just like that – boom.

Now, it isn't that every thetan can go around and upset everybody else's skills. But it is that as he starts on up the line, anything which he even vaguely has in common, without even stepping out of the guise of this universe at all, anything he vaguely has in common with any other organism under the sun is alterable, on a high echelon.

That's what you as auditors are really trying to do with processing; you're trying to adjust these darn – this darned equipment and machinery so that it'll run a little smoother. Well, one of the ways you do it is by experience.

You say to somebody, "All right, now let's... " This preclear has had a terrific amount of trouble with constipation. "All right, now let's mock up a machine that controls your elimination processes." And of course, he'll get Mama and Papa and the nurse and everybody else showing up there. Very fast process, by the way. You don't pay any attention to those; all you pay attention to is just the machine and you have him make it disappear, brackets; mock it up and disappear – brackets. He'll get a couple of somatics in his innards and he probably will suddenly be in possession of his elimination capacity; digestion – same thing.

Now, this is a technique senior to overt acts and motivators, because the overt act-motivator sequence is dependent solely upon the phenomenon that the old ridge runs faster than the preclear's present ridges and therefore when he does something to somebody else he energizes its like in ridges. He has set up every ridge so that it will go into action on logic; any similarity will put it into action. And it's about the flimsiest piece of cloud castle that you ever started playing around with; they just go to pieces boom! And it's just the easiest thing to process in the world.

Another thing is, is ask him to take a look at some of the machines that make him do things and have him run comm lines from them to him. Of course, he's made the machine his, immediately he's short-circuited it and it'll blow up. Duplicate it and blow up the residue.

All right, there's your technique for automaticity, because that immediately comes into this: when a person loses his ability to unmock things, they then can command him. And he's put in every one of these darned automaticity machines the idea that it can't be destroyed; that's a basic postulate of the machine.

Now, why did he ever set a machine up in the first place? It's because he got bored. He was doing something and doing something and doing something, and he finally got it so that it was – he was getting depended upon by a lot of other people. A lot of other beings and a lot of other equipment and machinery started impinging sideways on what he was doing and there were a lot of people depending upon him. It wasn't that he had to be loyal to this or anything of the sort, but because these people were, they were insisting that he continue. He had lost interest in it to some degree, so he set it up as an automatic continuance.

It's lots of fun to know how to drive in a car, a new piece of equipment and so forth, but there isn't much fun to go on learning how forever. So a fellow, when he's lost interest in driving the car and only then, sets it up as an automatic function.

So that you can run these machines this way: you can have him mock up the machine that makes him a gentleman and then have him mock up losing interest in it, at which moment the machine will appear much more clearly than before. You just get the idea that he's lost interest in something, then the automaticity shows up. Do you see? I mean, it's not, "Get a machine. Now get interested in it." You've just gotten the first part of the ridge if you've done that. But if you've got "lost interest in it," you've got the last part of the ridge – lost interest in it. "Now let's take some interest in it. Now let's lose interest in it."

Now, he'll have difficulty making these things go away – some cases have terrible difficulty in making these things go away. That isn't any reason – I heard a postulate just that moment flick in the room, "That's for me." Terrible difficulty.

Here you have – here you have this factor of when he was no longer interested in something, he made it all automatic so he wouldn't have to pay attention to it, so he could be interested in something else. It no longer surprised him; there were no surprises left in this activity. And when there are no surprises left he'll set it up automatic, not just to surprise him, but so that...

See? So there's two types of automaticity. He sets up the first type just so it'll surprise him. Well, that's just a game. Any thetan plays this game. Any dog plays this game. Dog hides

a bone then trots by and will sniff sniff sniff You can see dogs do this, they all of a sudden think "Gee, a bone!" You know he set it there just a few minutes ago. He's in a very bright frame of mind when he does this. Anybody will do this.

Well, that, in essence, is what starts the person getting interested in automaticity, but a little bit different than you would think there. We'll cover some more of this later. But the point is that he is interested in setting up something so it would surprise him. Well now that gives him, then, a quality to automaticity which is a betrayal of himself by automaticity. In automaticity, he loses interest and sets it up automatically. And that's the only kind he ever has any trouble with.

But he begins to believe that he shouldn't tamper with this stuff because he might disclose all the surprises he's set up, which is strictly an automaticity to be interested in something. And the other is an automaticity because he's lost interest in something. He gets the two confused together and so he won't touch automaticity at all for fear that he'll blow up all of his interest in life. See?

So, the process involved here is the one I want you to have some fun with today. But today I want to unocclude some of the cases around here that have been occluded, so forth. And let me take the next three or four minutes to see if we don't do something with this, okay?

Any – anybody can do this, and do this very exteriorized if possible. I mean, be away some place or another. Some of you have already done this. But I want the occluded cases to pay very close attention, anybody who has any remaining occlusion.

All right, let's set up a black anchor point someplace. Now pull it in.

Set up another black anchor point elsewhere. Pull it in.

Set up a black anchor point behind you. Pull it in.

Put two black anchor points up in front of you. Pull them in.

Two black anchor points behind you. Pull them in.

Four black anchor points in front of you. Pull them in.

Four black anchor points behind you. Pull them in one at a time.

Eight black anchor points around you – as a thetan – just around you. Pull those in one at a time.

Eight more black anchor points around you. Pull those in one at a time.

Eight more black anchor points around you. Pull them all in at once.

Eight more black anchor points around you. Pull in the front four first. Now pull in the back four.

Eight more black anchor points around you. Pull in all eight suddenly.

Eight more black anchor points around you. Pull all those in suddenly.

Eight more black anchor points around you. Push them out slightly and then give them a sudden yank in.

Eight more black anchor points, now give them a little push out so that they'll snap in.

All right, put a black anchor point in front of you and pull it in.

Black anchor point behind you. Pull it in.

Black anchor point to the right of you. Pull it in.

Black anchor point to the left of you. Pull it in.

Four anchor points in front of you. Pull them in.

Four anchor points behind you. Pull them in.

Four in front of you. Pull them in.

Four behind you. Pull them in.

Eight around you. Pull them in one at a time.

Eight around you again. Give them a little shove out and snap them in suddenly.

Eight anchor points around you again. Give them a little shove out and snap them in suddenly.

Eight anchor points around you. Give them a little tiny jerk in so that they will fly out.

Now mock up in front of you a machine to handle your anchor points for you. Now duplicate it duplicate it, duplicate it duplicate it, duplicate it, duplicate it, duplicate it, duplicate it.

Make the last one disappear.

Make the next to the last one disappear.

Duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it.

Now make the last one disappear.

Now make them disappear right on down till you've got the first one gone. Now let's have somebody else mock up a machine to handle his anchor points for him.

Okay. Have him duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it.

Make him have the last one disappear.

The next to last one disappear.

Now, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it.

Have the last one of those disappear.

Have the remainder disappear back till the first one he made disappears.

Now have somebody else mock up a machine to handle somebody else's anchor points.

All right, have the person who mocked it up duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it, duplicate it.

Now have him make the last one disappear.

Now have all of them disappear right back to the first one.

[End of lecture.]