

PROCESS TO RESOLVE RANDOMITY AND AUTOMATICITY (continued)

A lecture given on 4 November 1953

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[Based on the clearsound version only.]

And this is continuing November 4th, afternoon lecture.

Your main difficulty with techniques – continuing this on what I was saying about Clinical Procedure – your main difficulty on techniques is that they wear out, for the most part, when used on the preclear who is bad off because they depress his reality. And so you've got to have a technique which immediately enhances his reality. And you must not take the chance that the person walks up the stairs – who's got just enough reality to find the doorknob but is looking bright and cheerful and well dressed, just enough reality to find that doorknob, walking on all the automatic machinery you could possibly rack up in a whole universe – will be hit by you with a technique which will be calling you out of bed at eleven o'clock at night with the fact that somebody has a convulsion.

Now, this is not prevention for the clinic and it's not prevention for you as an auditor. It's just the fact that if you have a cynical attitude against all these preclears that you're perfectly willing to have be you, too – you got a nice cynical attitude about it and you say, "They're all Step VIIs," you'll win every time. Because most of them are.

Therefore, you won't be up against the problem, every time, of the doctor who must, of necessity, deliver some kind of an effect but who must, of necessity, associate himself with being a person. This always catches up, sooner or later, with a doctor. He goes sawing and chawing and madly hacking and beating bodies; then, one day, he's sick, too. Well, there's no reason for you to do this.

If you run a technique which doesn't wear out, your own confidence isn't being continually undermined. Because this one doesn't wear out because you're up against the roof

on this one, on – for this universe. And it doesn't wear out by the fact that you use it. And you can use it on a preclear and he can foul up and you can use it on him again with equal effectiveness, mostly because he doesn't expect anything radical to happen. And you don't get upset because you don't expect anything radical to happen either. All you expect him to do is get into his head and move three feet back out of it, patch up his body and go home. That's all you want to have happen. So there's no strain.

Working with one another and working into a "Gosh, are these all the problems you run into?" and "Gee, look at all this randomness," and so forth, that's not the question. But if you're operating clinically, you don't want to have that necessarily as your randomness. Why choose it as your randomness? Just – you just run a technique which steps him into his head and he knows he's in his head finally and knows he's in his head; then he knows he's back of his head and then he knows he can look and he knows his perception's pretty good and he – look over the body and patch it up where it is and then he goes home.

Well, of course, this is actually taking some of the fun out of it for you. We're not trying to make superman here, because after you've done that is when you start to work to really make superman. Now you really have to get clever.

Of course, a thetan in real good operating condition can make himself visible. It would be the shock of somebody's life to suddenly realize that he was visible. And it would ruin this whole society and put us squarely in the hands of Bishop Shenanigan if you were to start doing this. Because you as a MEST body would never be able to explain fast enough to tell him you really weren't Christ. They've been looking for him to come back – with blood in their eyes. You know, they only got a few nails in that guy last time.

So – so, it's exteriorization on up. And if you're looking for Clinical Procedure, you merely want to get the guy secure and certain that he's exteriorized and get him to patch up the body and be fairly happy about it. Of course, he'll come back and see you later and say, "I want to – I'm not stable as a Theta Clear. I got uncertain and I popped back in and a lot of other things happened and these were all undesirable," and so on. "And my wife's still mad at me," or "my parents still rack me around. And I tried to bap them the other day and I couldn't do anything about it and I – this war that's coming up with Ugohuvia, I tried to do something about that and I was very sure I was over there in the palace. And I was very sure that I'd bapped Lord Zaggah straight on the coco, but you know I picked up the paper this morning and he's still alive. So this is all very upsetting to me," and so forth.

Well, you're op... you're into the sphere of operation. When you move into the sphere of operation, you're in a different sphere. You see? See the difference? So Clinical Procedure just continues to aim at just what it says, which is simply curing up and straightening up the guy mentally and physically so that he can be an awful damn good senior superior Homo Sapiens or Homo Novis or whatever you want to call this boy. That's all right, isn't it? That's good. Well, that's the technique we're hitting hard for. And you'll find out that there's a tremendous amount of data to be run after you've done that.

Not one of you here today is visible as a thetan. I just call that to your attention. Now, I don't say that you ought to do this. But I don't say you shouldn't. But like the rooster who rolled in the ostrich eggs I want to show you what can be done elsewhere.

All right. What do you do then? Here – here's just rote procedure on it, Orientation Straightwire. Preclear comes in, crawls in, gets over the doorsill. You pick him up, prop him up in the chair and you say, "Where are you?"

And he says, "I'm four feet back of my head. I haven't been able to get in my body all day."

You're all set. You go on from there. But it's very, very few people in this society that will so inform you, in fact there are practically none who will tell you this because it's not the condition. They don't know where they are.

So you ask him, "All right. Now, do you know where you are?"

He's liable to get insulted. He'll say, "Of course, I know where I am – I'm right here in your office!"

And you say, "That's good. That's fine. Now, where aren't you?"

"Oh I'm – I'm ... I never thought of that before. You know, I'm practically anyplace."

"Well now, let's not go into that – let's – too far. Let's not worry about it. Where aren't you in the past?"

"Uh, practically everywhere, I guess..."

"Well, where aren't you in the future?" you say.

"I don't know, I guess I'm most everywhere. Gee, that's funny. I never thought of that before. You know, I'm not certain where I am." just like that, you see?

So what do you do? What do you do? Well, there's this one little trick of, "Are you certain that everybody can be certain?"

"No, I'm certain nobody could be certain."

"Well, then, you're certain of something, aren't you?" Well, that's kind of turning it in on him and that isn't too good but can be done.

The other one is, is "Who's dead?" And we're right back to Book One. "Who's dead?"

All right. He answers you rapidly and he says, "Grandma." That was the last death on the chain.

"Who else is dead?" if he answered that very rapidly. "Uh-oooooh, my father."

"Well, who else is dead?"

"My sister." You needn't ask him. He's giving you – this is the earliest death is the sister's death.

"Who else is dead?"

"Well, my baby brother. Uh oohh."

"Who else is dead?"

"Nobody else."

"Who else is?"

"Well, my grandfather died when I was three."

You've just about exhausted it. Aside from the fact that he's dead just before he was born, which is what he's having a rough time with. But you don't – needn't upset the American public with this one right off the bat.

"What – what's this? What are you asking him this for?"

"Well, where did he die?"

"In Oklahoma."

"What part of Oklahoma did he die in? Were you in Oklahoma at the time?"

"Uh – um, well, my mother said – uh – my father – no – was my mother – she said that I was at the time. But, you know I don't seem..." See that's good certainty. That's all you're looking for, see, certainty.

And you say, "Well, were you in Texas at the time?"

"Oh, no!"

"Aaaaah."

See what you're doing there? He can't look at the charge because the charge – it's just an energy mass – and it's going "woooooo" right at him and every time he puts an attention unit on it, it sparks and throws his attention off to the side. So you've got to take enough charge off of this thing to get his attention over somewhere close to it. So where do you go? You go to the rooms next door to the operating room where he was operated on and the room next door to the funeral parlor, the building across the street from the funeral parlor; you go next door to the childhood home; you go in the next state if you have to; and my God help you, you may have to go into the next continent. But you're going to get someplace – on what? A specific time.

That's the only reason you want to know who's dead. And you just sort that out and you'll unstick him. Because what are we dealing with here? We're dealing with fixed attention or dispersed attention. And we're making it possible for him to direct his attention, at will, through his ridges and engram banks. Okay? So simple. That's all we're trying to do is cause him to command his own fixation or dispersion of attention. And we do it with Straightwire.

How do you do it is, if he can't look at it, you make him look near it. And it's all on the basis of where he is. And if he isn't someplace for certain or wasn't someplace for certain, why, there was a place where he was not for certain – every time. But many of them will simply come right in on "Well, I've – I'm not in – I'm not in Washington, DC, in the past because I was never in Washington, DC." Something like this, see, pam. He's not too bad off.

But the person who says, "Just nowhere in the past," he thinks he's all through the past – then you ask for a specific incident. If he has any trouble whatsoever, you come up with this gimmick, "specific incident," and then make him look to the buildings around it until it itself is let go of. Because he's holding on to it and it's holding on to him.

To make him let go of it, you show he can shift his attention without all of the world falling in on him, which is exactly what he thinks will happen. "If I shift my attention off of this thing, I will have my head taken off I know this. Matter of fact, one time I was being audited on old techniques," he says, "and so on, and practically half of my head was lopped off by an explosion just because an auditor dropped his cigarette case or something." He'll – he'll give you a lot of that.

By the way, that's true. You can take anybody who's in real bad shape and you've got what is known as Distraction Processing. If you really want to fix them up and make them let go of the whole bank... I'm sure psychiatrists would love this technique. And if it weren't for the fact that they were – they were – we would have to undo afterwards the damages they had done with it, we'd give it to them just for the hell of it!

You put a flashbulb up there in the corner of the room; you put another flashbulb over here in this corner of the room. All, you see, ready to go, with reflectors pointed straight at the preclear; then you put one over on the side of him. He doesn't know where these are; he's in a totally dark room. We flash this bulb, we flash this front bulb, we flash that bulb over on the side and just as he's recovering from that we drop about twenty glass bottles immediately behind him.

What do you think will happen to him?

Male voice: He'd come to present time.

Female voice: On the first one.

He would either be taken out of there on a stretcher or he'd be in present time because you've made him let go of practically everything in the bank. Real violent.

Now, instead of taking his attention off suddenly like that, you take his attention off slowly. You're trying to make him look at present time. He can't look at present time because he's looking at the past in the form of energy: ridges, old machineries, automaticities he's set up in the past located in geographical areas which he knows better than to inhabit since, because the cops are after him and the one thing he's sure of, that's it. He's wanted – but not the right way. That's what's known as inverted appetite. The Police have a terrific appetite according to some preclears. So we don't violently yank his attention off with a flashbulb, we just get him to put his attention over on either side of the thing.

Now, the other thing you ask him, if he's got a psychosomatic ... Do you know Dianetics? Well, you'd better know Dianetics. Because without running it, you should be able to look at the guy and guess what engram he's in. Then you can thank your stars you know Dianetics on this Straightwire. I mean, you can thank your stars you've run some engrams.

You know a guy that's stuck in birth? You know a guy that's stuck at two? Guys that are stuck here and guys that are stuck there – in what kind of engrams? The guy keeps going, "akh, akh, akh," something like that, "akh," something's pushing his chest out madly. Probably birth, if it compares with his physical beingness. Or he's in some kind of a fight or something. But something's pushing the wind out of him and that's all the kind of an engram it is. And you can fish around and ask a couple of questions; you can get what kind of an engram it is. But you don't even need to be that specific about it. But you know he's stuck on

the track. I've kept telling you right straight along: Remember they get stuck on the track. And if you free them on the track, they're all set.

Well, they get stuck in grief charges. There are fifty ways to free somebody on a grief charge. One of them is just Change of Place Processing to the home where the person died, the funeral parlor and the grave. And you just run that back and forth and back and forth and back and forth and the engram has a tendency to key on out. Well, there's more specific Straightwire ways to going about it: You make him look at the house next door to the funeral home, the roof and so forth, by asking him what? "Well, are you on the roof at the funeral?"

"No."

Of course, the average preclear coming in will think you mean his body. Don't disabuse him of it! Because this is the only certainty he's hanging on to. You've got an inversion and an inversion. And the one you work on first is, was his body in these places? Now, he remembers that and now you get him, as an individual, whether he was in these places or not. It may entail a little explanation on your part but the less you explain to him the better off you'll be. You can orient the body into finally orienting him in his own head and then out back. That's the best way to do it.

Now ask him all over again, now that he's out back, Orientation Straight-wire because now he's operating as a thetan. Only he's not operating – he's limping as a thetan.

Okay? So, you ask him "Who's dead?" And you'll get the same kind of a reaction. But maybe this is too tough a question. Might be, you know. Person looks all shaky when you ask them and they're not in the past; they start looking real shaky. Ask them something very light. You say, "When was the last time you cut your finger?"

Now, in Dianetics, we would have directly tackled the problem, which was why we very often didn't get to first base on a person who was bad off. They couldn't look at the problem. And there is the case you couldn't make look and run the engram.

We used to get around this by running light engrams before we ran any heavy engrams and we found out eventually running heavy engrams was pure murder, on sonic preclears. Screamers are just an example of that. There's no reason why a screamer should ever scream. All you have to do is make them look on both sides of what they're stuck in. You got an E-Meter to tell you where the guy's stuck; you've got dates that will tell you where he's stuck.

How do you handle it? You make him look on both sides, above and below and in back of it, earlier in time and later in time, until he's got the thing completely spotted. And when he's got it completely spotted, he can take his attention completely off. So when he can take his attention completely off of it, it's done.

The wrong way to go about it is wear out the mass of energy on any preclear so bad off that he can get stuck. And the only reason he's come to you is that he's stuck. If he's so bad off that he's going to get stuck, he's having trouble with energy. If he's having trouble with energy then you could, theoretically, work lightly enough on running engrams to get him someplace. But that'd be a real long job. So let's just turn around to Straightwire, find out where he's stuck, make him look on this side of it, that side and the other side of it.

Well, all right. If he looks too bad off to really be tackled on exactly where he's stuck, let's take a type of lock. We find out he's stuck in a tonsillectomy at the age of seven. Nothing to this. Clinical Procedure, see? Let's just find this out, not run it blind. You just ask a few questions. This makes him feel comfortable too; it gets him into communication and so forth.

All right, you get him... By the way, you take his assessment sheet and you look for the operation he didn't put down. You see, what you're looking for is what he's not looking at. So, you're at cross purposes with him; and therefore, you had to – have to add a little duress in order to process at all. If you don't add a little duress he'll never direct his attention to anything.

Let's take the kind of lock that would be on top of such an engram. Tonsillectomy. "All right. Let's get the last time you saw somebody choked." Well, this is – this is using unburdening; the old-time technique, unburdening. Take the lock of it off and have him look above and below and behind and in back of this area, this area in this time. Well, you say this took place... You know that you can actively and accurately spot to a micromillimeter on the time track, the exact instant when the thumb went into the throat, the exact instant when he came into the doctor's office? Remember, too, that you'll recover as you do this – if you keep it up, if you wanted it with that in mind – you can recover full perception on the incident in which he's stuck by making him look over it instead of look at it. And you'll eventually get him to a point where he's looking at it. But you're not interested in getting him to do that. You just want him to be free enough so he knows it's present time.

Well, this has the virtue of being a fast technique. How many questions does it take to free somebody up out of a tonsillectomy? Darn few. Fifteen, twenty – something on that order – frees him up well enough so that you can go on with your processing.

How long would it take if you tackled it directly with Mock-up and Creative Processing? Aw, at least fifteen, twenty times as long. Even with Creative Processing. Very lengthy. Because you're tackling it directly by making him look at symbols.

Why does Creative Processing work? Evidently, simply because you let him look at the symbol until he's totally accustomed to looking at the symbol and is no longer frightened of the symbol; and then he looks at the thing and it keys out. That's the theory of creative processing. But there's something more than that: You're making him disagree with its command over him. And so, you're making this individual – as you process him with Orientating... Orienting Straightwire – making him disagree, to some degree, with the hold the past, present and future have on him. Geographical area. Simple, huh?

All right. Our next step is to what? Make him put, with great certainty, into the past, things which aren't in the past, things in the present which aren't in the present and things in the future which aren't in the future and make a whole flam-damn liar out of it and by this time you've completely disagreed with the MEST universe.

He thereafter, in mock-ups, oddly enough, can make water run uphill and gravity work backwards and any other darn thing happen. See? Because the – his agreement with the MEST universe is totally dependent upon the fact that the MEST universe has put him in space and time so often and so accurately that he has faded away in his competition with the

MEST universe and he no longer wants to have anything to do with it. He knows he's lost; therefore, he has attention stuck all over the place.

What's this got to do with randomness? Well, it's sure got plenty to do with randomness because it's just randomness that has chased him out of all these places.

What was his cycle? He got curious about something, he went in there, he chose something out as randomness and then it – then he inhibited – he resisted it and then it resisted him and then he wanted it and then he went down – because then somebody else saw that he had it and they chased him out of there. Just about the same cycle. And it went over and over and over always downhill. So this means he's forgetting everything because all of this got keyed in on automaticity in the first place. So he doesn't remember his past, he doesn't remember anything. You talk about restoring memory! This Orienting Straightwire will restore more memory in less time than you ever heard of. How fast is the process? It is a faster process than any you have used to date if you use it well.

You prefer not to unstick him on the track directly. You prefer not to and you only go into that when he obviously is getting hung up. See? But if he slows down too much and you just can't do too much about it, why, you – you unstick him very directly. But remember, for heaven's sakes, this poor guy is stuck all over and to find his first area – it's out of direct recall, and it becomes almost impossible to find his first area.

Now, how do you increase his perception? Same problem. You know you can take somebody who has popped back into his head and he himself... By the way, you don't have to take him, he can do this himself; and you'd better know this technique.

He's always asking himself "Let's see, where am I?" and then he can't find himself. This happens to a guy every time he turns around in this universe because he's going on letting everything be his anchor points without having actually claimed these things as anchor points. He's got to make a good out – forthright claim on everything in sight as anchor points – not on a basis of ownership, but just on the basis that they're perfectly legitimate anchor points – before he feels happy about it. See?

So, how does he get himself oriented? He says, "Well, let's see where I'm not." That's one for you to remember: "Let's see where I'm not. See, I'm not – I'm not over there in those Venetian blinds; I'm not..."

This is after he's been fairly stable outside and he gets into an automobile accident or something happens to him and he gets scrambled. This is a self processing technique, by the way. "Let's see, I'm not – you know I wasn't sure I wasn't in that Venetian blind. Oh dear. Let's see, well, where am I not in the past? Well, what's happened to me? My goodness, I don't know. I'm sure I wasn't somewhere in the past."

He has experienced what is known as key-in. He slammed back into the body, a body ridge caved in; he's got some kind of a key-in which has taken place there and it is now in restimulation and he's stuck slightly at a new place on the track. This is going to happen to somebody who hasn't run randomness exercises after being well and clearly exteriorized. Because he still has chosen and still has space and energy as his randomness. As long as the fellow has chosen just all energy, all space as randomness, which most thetans have – I mean

even the thetans right now, right here – the only reason you're having a bad time is, is that you've just chosen those for randomness so you've forgotten things on the whole track and the rest of it.

What's the best way to resolve it, however, when the person is confused about it? Just this process: "Where am I not in the past?"

"Let's see, where am I not in the past? Okay. Let's see, I'm not – uh – I'm not – uh – not – uh – not in Kentucky. Let's see, Louisville, not in Louisville. Never been in – yes, I was in Louisville once so I'm not in Louisville. Gee, am I that bad off today? Huh. Let's see, 1930, was I in Louisville in 1930? No. I wasn't in Louisville in 1930, I was in China! I wasn't in Louisville in 1930. Let's see, where else wasn't I in the past? Where am I not in the past? Washington, DC, Washington, DC, Washington, DC, no – I don't know – I was down there pretty often. Let's see ... In the White House, yeah, I know I'm not in the White House." See? Bong! Here we go.

All of a sudden he's in present time and then, "Where – let's see, I know I'm not in that corner." And then he's totally certain he's not in that corner and he's totally certain he's not there and he's not there and he's not there and he's not in his feet and he's not in his knees, and so forth.

And all of a sudden he realizes he's been standing there with a big, gobby ridge – he's four or five feet from the body – and what he did was exteriorize suddenly or something of the sort and he ran into this ridge and he went (quote) blind (unquote), because energy is still his enemy. MEST universe energy is bad energy, as far as he's concerned, because he feels he can't go into competition with it. So there he's – there is his blindness. And that's why he didn't know where he was. And he suddenly straightens out and his perceptions come right on up.

Off and poor perception is simply – just look right straight at the Factors – viewpoint. If you don't have viewpoint, you don't have anchor points. If you don't have anchor points, you're dead. So let's find some anchor points and find that they're not our anchor points so that we can find some anchor points that are our anchor points; and having found those anchor points, then, let's find us as a viewpoint seeing very well.

Now, nearly everybody who exteriorizes, after a short space of time, gets the feeling that what they're looking at isn't quite as bright and clear as it might be. They have the experience of looking happily and quickly around the room and seeing all the ashtrays in the room or something like that, all the beautiful red ashtrays, and then they open their MEST eyes and the damned ashtrays are glass, white glass. "Aaaaaah, I'm not seeing," they say.

One – one fellow who will probably be listening to this tape in a few weeks from now, and so forth, so I won't mention him by name – this fellow had an interesting experience with regard to that. He practically ruined a preclear. By the way, this is – this was the early days of Theta Clearing in England and Dennis never – very – he was never very slow on the draw and anything bad like this – some of the damndest things happened to him – but if anything bad like this showed up, believe me, it never happened again and he came around and told you about it rather quick so nobody else would have it occur.

But he told this fellow – he had him exteriorized and the fellow had the ceiling of the hospital and, oh boy! Did he have that scenery scrambled and jammed up, and he said, "You're in for an awful shock," he said, "now be careful when you open your eyes because you're in for an awful shock as you look at the room." And of course this practically ruined the boy. When he came back in the body and opened his eyes, and so forth, he saw he had not been observing the room correctly and therefore, his what? His anchor points were wrong and he was uncertain, then, of his anchor points.

Well now, what would we do for that preclear? This, of course, happened in days when we didn't have a very happy, fast patch-up, see? What would you do for him? He'd been made uncertain of his anchor points. We didn't go to Step VII or VI or anything of the sort. Invalidation is only being made uncertain of anchor points. All right What do you do? What did I just say the process of Orienting Straightwire is?

First, you find some anchor points that he can be certain of and then find they're not his anchor points. This is the formula.

And then you find some anchor points of which he can be certain and then he finds they're not his present anchor points.

And then some anchor points of which he can be certain and then find that they're not his present anchor points. Until he finds his present anchor points. And you just go through that invertive cycle and you are inverting the dynamics every time. It's a continuing cycle. Well, how high up can a thetan go on this? Believe me, he can go aw – plenty high. He can go plenty high.

Dennis pulled another one, by the way, while I'm just talking about it. He himself was having a rough time with his case. So a preclear came in, just walked – somebody walked in off of the street more or less, and he says to him, "All right, be three feet back of your head," and the preclear didn't say anything.

And Dennis says, "Well, Ron said, that every once in a while a preclear was looking straight at the facsimile in which he was stuck; so I'll just ask this fellow to look and see what he sees."

So he says, "All right," and he says, "Now, what do you see?"

Fellow, "A train."

Remember that one? And he – he had the guy – no he had the guy in and out of a girl's head and sitting down on the train track and all over the place, the poor preclear, and Dennis thought he was right in the room and was running Creative Processing. It'll take Dennis a long time to live that one down. But he told it on himself. No one else would have known about it.

Well, we look at a preclear, then, as somebody who is disoriented. And first he's disoriented on the MEST universe anchor points and then he's disoriented on his own anchor points and we have to run it that way. So he's disoriented on the MEST universe anchor points, so we orient him on them. And then we disorient him on them by showing him he doesn't have them – by this same Straightwire – and we keep unbalancing it until he realizes, suddenly, that he doesn't either have or need MEST universe anchor points.

Well, at this stage you could say to him, "All right. Now put a terrible operation in the year 1946, June the 1st."

"Yes, sir!" And what do you know, he could even show you the facsimile and the somatic. See, terrific certainty. "Yeah, it happened." Because the process is to make a liar out of the MEST universe. Make a real liar out of it. If you do that real good, why, fine. You made it agree with you and only after you've made it agree with you can you start handling MEST.

If you wonder why these poor thetans come out and you say, "Move that match." You might as well say, "Move that match, you weak namby-pamby little bum," because that's just about the way he feels after he tries to move the match and then he's sure he moved the match and then he finds out he moved a facsimile of the match. Well, of course his automatic mock-up machine is simply automatically mocking up matches and he can move his automatic mock-up without a match moving because other people don't agree with him. He agrees with others, he – they don't agree with him. You get the difference? The command value of this preclear over the MEST universe is, then, very slight.

Well, there's no use in – in giving you any false ideas concerning this. It is essentially a tricky technique. But an auditor doesn't have to be anywhere near as smart as he used to.

The preclear's attention is stuck at a point where he is being dispersed from. If you can untangle that, you see exactly what kind of a fix he's in. So you get him to look sideways from the place and find out he's not over there, and that he's not over there; and then you get him to look at the place he is and he knows he's not there. You've got him out of that. And so you bail him out, and you can bail him out all over the universe.

Now, you can take any process – I mean, pardon me, any Change of Space area and you can go over it the same way. But it's not a good pay-off. It is – does not pay the auditor to run this technique exhaustingly and exhaustively to exhaust every position in the MEST universe in this fashion. Doesn't pay off. Because he only needs to run it until he gets a very thorough, beautiful exteriorization. And this does not depend upon the MEST universe having been run out. But the perception depends upon it because a person can't view if he doesn't know where he's viewing from. And the only thing that will tell him where he's viewing from is what he is viewing.

So we've apparently gotten into something very wicked and that's around and round and round: "If I can't tell where I am unless I can see something and then I can't see anything then I won't know where I am, so I'll never get out of this squirrel cage." That's what he thinks.

Well, the truth of the matter is, is you've got him on a level of think before you have him on a level of effort and you free him, then, with thinking. And so you've freed a completely collapsed case. And you've gotten him beautifully exteriorized – he's certain he's exteriorized at last – now you can really start to run him because you're not running into, constantly, his automaticities. He's out of the body's area of automaticity and so he runs rapidly. Now you can run any doggone thing on him that suits you. Anything you please you

can run on him. Postulate changing is what it all bakes down to, finally. But this is probably the first thing that you will run on him after you get him into this next position.

Straightwire, you got him out of his head. You sneaked him out. Now, the next thing you find is wrong with his case is, of course, he thinks of a place and he goes there. Well, the remedy for this is very simple – I did this morning – it's a very simple remedy. Better mention it to you while I'm thinking about it because these things kind of skid. Once in a while I forget that this can be so idiotic.

You have the fellow mock up a machine with a postulate. in it and a good working machine. You find out, every time he thinks of a place he goes there. Mock up a good, workable machine and then have him hide it and – which sends him any place he thinks of – and then have him hide it and forget about it and then say, "Where are you?"

"Huh!"

"Where are you not?" you say.

And he says, "I'm no place but just here. I'm no place else than here."

That's all right, This is acceptable. Except his perception at this stage of his clearing is not acceptable to you or him either.

"I'm no place but here. I know that."

"Where are you not?"

"I don't know."

"All right, let's think of a place."

"Oh, I don't know. North Pole. South Pole. Yeah," he says, "I have a tendency to go there."

You say, "Well, blow up the machine."

And you say, "All right. Now think of a place and don't go to it."

"Mexico City."

"What do you get now?"

"Oh, I get a little picture of Mexico City now. I mean, I don't go to Mexico City; I get a picture of Mexico City."

"All right. Mock up a machine that gives you pictures of every place you think of. Now blow it up."

You can do the same process, see? Mock up and then forget about it, and hide it, and so forth, and now think of some place and demonstrate to him that the machine works and then blow it up again.

Then have him mock up a machine which sends him places and then forget – having forgotten about it, have him mock up a machine which stops him from going places, as though he were impatient in the first place at this, you see? Mock up the machine that stops him from

going places. Of course, this locks him up solid. He doesn't know what the hell is happening to him by this time.

Well, oddly enough, you have to do this to him several times. You have to have him mock up – make actual working machines, thetawise, that he then hides and forgets, which send him places, which give him pictures and which keep him from going places, and so on. And it's a very short technique; it doesn't take very long. And when you've done this several times he can then think of a place and not go there. This is his worst malady. That's all that's wrong with him. His old automaticity is shipping him all over the universe, see. He's between this place and that. He also has automatic machines which are giving him pictures of things instead of looking at the things.

It's very remarkable. A thetan gets so wary that he'll put out some flitter, out – like across the street there, and then he drags... Well, what do you know, it's – it's true! I brought it down and put it on my own MEST eyes. A window across the street over there just got – it's very dusty, it needs dusting, like mad; I just brought a facsimile of it across the street. I demonstrate too well sometimes. Very sneezy window. A girl in there too. Well, on with the lecture. So what was I talking about?

You – he'll put out some flitter and haul it hack in and look at the facsimile he made. Well, this is something like the amateur photographer, wearing a blindfold, rushing out in the street, snapping his Brownie box camera, coming back in and developing it and looking at it to find out what he could see. Very silly, you see? Real, real, real silly. All he had to do was while he was out in the street, see, was just look. Well, the thetan will very often do this and you can actually gauge the state of a case by asking him to put out a lot of flitter and bring back in a picture of something. And he will and if the picture's entirely different than the thing he was trying to take pictures of; he's real bad off. If he's taking a picture of a bird and he merely gets a different species, he's not bad off at all. It's just how wary he is. If he gets the same birds, he's merely seeing by facsimiles. And when you finally get a – in the final analysis, he ought to simply look, as a thetan, and see the bird.

So a lot of your thetans only get up to the stage of taking a very beautiful, nearly accurate facsimile of what they're supposed to be looking at rather than get blown up themselves, because they're afraid they'll – they're afraid they'll come out of hiding.

Well, how do you solve this? Well, you solve this by solving energy and space. And you have him be space attacking himself and be himself attacking space and be horrible monsters attacking him and himself attacking horrible monsters and lightning bolts attacking him and being the lightning bolts that are attacking him and being him tackling the lightning bolts; and so in other words, get him over this idea of fighting energy – because, in the essence, that's all that's wrong with him – then get him over the idea of fighting space so that at least he doesn't fight all space, so that he doesn't fight all energy. Because that, in essence, is the reactive mind at work and those are automatic machines.

So this is all you have to do with your preclear – is merely orient him and get him over the ideas that space and energy should be chosen out as randomness. And get him over the idea of going automatically to places or automatically departing from places or doing something automatically in relationship to geographical position in the MEST universe.

He either has to get into a position whereby he owns or is willing to own – not owns, but willing to own – all the universe's anchor points and all the anchor points in the universe, or, on the other side, so certain of his own anchor points that he puts those up and he doesn't even have to bother with geographical position or anything else in the MEST universe. Do you see that?

Two routes of processing – one you just start right out in high gear and you give him a black point and you get the black point in good shape and you set it up around him and he knows he's got anchor points and that's real good, see? Now by pushing around the anchor points and putting them in relationship to this and that and so forth, why, the first thing you know he's – he's there with some certainty. You've increased his certainty when you've done this. But actually, that technique belongs above, in Clinical Procedure, Orienting Straightwire. Now, we're not going to talk very much more about Clinical Procedure today, because there's quite a little bit to know about it one way or the other But we are just going to nail down and leave it that way, the entrance of the case.

Case comes in, crawls over the doormat, lifts the doormat up and says, "I want some processing."

So you put him in a chair and prop him up very carefully with toothpicks all around and you say, "All right, now, where are you?"

"Well," he says, "I'm right here."

"Well, where aren't you?"

"It's funny, You say every place I am – I – I think of, I am there. I mean, of course I am there – I think of these places."

And you say, "Well, where aren't you in the past?"

"Everywhere, I guess."

"Where aren't you in the future?"

"Everywhere."

"Well, who's dead?"

"Oh, nobody. Nobody's dead."

"When did you have an accident last?"

"I don't know. Did I ever have an accident?"

"What are you into there?"

And, "Did I ever have an accident at all? Well, I don't know. Maybe," and so on,

"Well, let's recall a moment that's real to you," is your next question.

"Oh, I don't know."

"Well, how about – how about when you came out of the elevator or when you came up to the top of the stairs?"

"Oh, do you have stairs?"

"Well, now let's look around you and find something that looks real to you, as you sit there in the chair."

Oh boy, you – he just elected himself. You've got to establish this boy as a body in relationship to some anchor points because he's lost his – not only lost himself; he's lost his body, too. He's lost his past and he hasn't got any present so he hasn't got a present time anchor point. Well now, how the heck does this differ?

The body in this case hasn't got an anchor point so you have to go, whether you like it or not, into something real in the room itself. And you simply start addressing the chair. By – you preferably have an armchair to do processing with; and the reason why is because you want to be ready for that case and you want to be ready for cases that are blind. These cases are really lost.

Get him to feel those two anchor points of that chair. What are they? Anchor points. The two arms of the chair. Feel one, then feel the other, then reach for the back of the chair and feel those two points back there. Feel those real good and then reach out of the back of their head and try to feel the wall behind them, then feel the front of their nose, then feel the wall in front of them, then try to feel the wall behind them and try to feel the back of their head. Then reach back here, feel the back of this chair; reach forward and feel the arms of this chair.

How long can you keep that up? Well, believe me, you can keep that up a long time. But if the person is blind, you'll have to start with that technique.

Now that you've gotten the body established at least as being in the room, you have to establish the body in time: Is the body here, is the body there, is the body someplace else? No, it's here. He knows it's here. You finally shred it out where the body isn't in the past. Now you've rescued the body.

Now, let's rescue the guy as a thinkingness. Is he in the past? And oddly enough, he will differentiate to some degree on that. Is he in the past anyplace? No. Finally get him up to that point.

Just reverse the procedure. But how far south do you have to go? It's always solved by getting an anchor point – always solved by getting an anchor point at least for the body.

You wouldn't bother then, by coaxing him in on Straightwire, as we used to have to do, about remembering back to the elevator and then remembering back to breakfast and then remembering – so on. Because you're hitting the wrong track. Just because he can remember it is no reason he's certain he's found it. But you can make him tap the two front arms and the two back arms of the chair, make him feel his nose and feel the back of his head and feel the wall behind him and the anchor points of the wall in front of him, the two upper corners. He will do this, even if he's practically blind. He will eventually feel that wall in front of him.

But remember, that in this ease, when he gets that low and you've gone that far south, don't ask him to look. Just remember that: Don't ask him to look. Because you know that if they were that dim geographically, why, they can't look worth a nickel. How far south do you

have to go? There's probably a level of case which could only feel effort. Probably such a level of case.

Well, we'll take up such an extremity later, but this is what you would do as the first thing you would do in Clinical Processing. You just wouldn't mess around with the case in any way, shape or form.

Because it doesn't mess a case up to do Orienting Straightwire. And it does mess a case up, every once in a while to stir up a bunch of ridges and automaticity while they're still in their head, but Orienting Straightwire will boost them out without stirring anything up. Follow that?

Okay. Now don't let me have to ask you a couple, three days from now the embarrassing question as: "Why is there still somebody in this class who has not yet exteriorized with certainty?" Don't let me have to ask that embarrassing question.

Okay?

Let's call it an afternoon.

[End of lecture.]