

More on Automaticity

A Lecture given by L. Ron Hubbard
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This is the second hour on December the eighth, afternoon, continuing on automaticity.

You will see automaticity in action in a created thing by, as somebody just said, as a few extra bounces. The fact that uh... you... you say all right, now let's put this billiard ball in the center of the room and the fellow puts it in the center of the room, but it hit four walls first. And uh... he's... he will... unless you inspect what he's doing rather closely, continually, you're liable to find himself pulling this sort of an automatic trick on himself. He... he saw the billiard ball hit, and then go into the center of the room and then he told himself, "Well, I wanted it to do that." And he will kid himself along for a long time excusing these inabilities by saying that was part of his intention and he will actually have himself fooled that this is the case.

It's only when you make him pin it down that the billiard ball went from that wall closer to him into the center of the room and no place else, that he suddenly realizes that he is doing this on too much automatic. Then he... he finds out he... he'll... he'll have to get down and work on that. He'll get that billiard ball a little bit forward and put it back and put it forward and back and so forth. And every... every couple of seconds why the billiard ball is liable to suddenly spring up, hit the ceiling, hit the far wall and then return to its place again. And he's confronted with the fact that he is not making the billiard ball do that. He's no longer able to kid himself.

Now that's a manifestation of automaticity. Uh... another comment came up here during the intermission is interesting, is the... the fact that those things which introduced themselves automatically uh... may be difficult to handle when the incident is... or the mock-up is vanished. The automatic aspects of the incident don't go away quite as fast.

So when you're getting a large amount of linger on the part of incidents, if you'll inspect what the preclear was doing you will find that the automaticity itself doesn't go away. It didn't ask to come and it doesn't go when asked. You got that? It didn't ask to come and it didn't go when asked. You tell him to get o... rid of this and it's done several extra things and added a couple of new ingredients and the whole thing goes except the ingredients that weren't called for.

As an example of that... as an example of that, let's take the billiard ball again. It hits the four walls and so forth, and when it comes down it's a blue billiard ball. But he moved a white billiard ball the way he was supposed to move it. You see, the second you told him to

move that billiard ball from the wall out toward the center of the room why uh... this other factor was uh... present. The billiard ball was seen at the same time to jump up, hit the wall and go back and now it's sitting down there. Uh... but he doesn't... he ignores it. He... he saw that happen, but he ignores it. And now all of a sudden you tell him, "All right, blow it up or make it vanish and you take a look down there and he'll see a blue billiard ball. And the billiard... blue billiard ball that came when it wasn't asked, sometimes won't go when it's asked, too.

Now when you draw uh... this scale of automaticity you are really drawing a scale of self-determinism. Here you have at the top here forty – point-zero. You have high self-determinism. And here at twenty-point-zero you have interacting determinism and that in itself is action. Interacting determinism with... with fifty percent self-determined. Very rough figure. And down here at zero-point-zero we have total lack of self-determinism. Now we can put in there... we find out that you have a total lack of automaticity.

And you have here fifty percent, the other fifty percent automaticity. And here you have total automaticity.

Now the reason your theta can go below zero is just the fact that he is uh... he is running on total automaticity. From zero to minus eight-point – zero the theta is running on total automaticity. Everything is being done for him by the body, and by other bodies. Of course, when you get total automaticity, you get total non-beingness so he doesn't even appear to be there, and he doesn't know he's there and he wouldn't know what to do about it.

One of the most interesting drills on this is to demonstrate to the theta that he is actually handling the body with his own energy. When he makes it impulse and do anything (he's already saying it's the body doing it and so forth); it's a... really a cover-up, a tremendous cover-up.

Here you have a theta present in the body and he is all that the preclear will ever be and yet he has totally negated against any form as such. This is the... the wonder of wonders. This is the riddle of this particular end of the universe. Is how you could have somebody who is... has negative thereness and... and yet it exists; it exists to such a tremendous degree that for thousands and thousands of years Man had a total belief in his soul as something different than himself, because he wasn't there. He was a body and so forth. Now, therefore they had to figure out various ways, they... they knew it went someplace and they didn't know quite who it was but they had an abiding faith that this existed. And that was practically all that kept Man running was the fact that, "I just don't stop. Uh... something of me keeps going."

Now what we're doing here is bringing that beingness, the only being that preclear will ever be, into beingness, and it comes up above the level of zero-point-zero. Well, the fastest way to get it up above the level of zero-point-zero that I know – I said, "Well we follow all these cycles of action" – is to... is to return to the theta some of his own functions in handling the body. It makes a terrific difference to him. Uh... he... he gets a tremendous difference, the feeling of this.

Now let's take even this... let's take the case where you say to the fellow, "Be two feet back of your head," and he's two feet back of his head. And you say, "All right, move yourself

back to the wall.” All right, he does and you move him up, move him down, move him this way, move him that way. Be here, be there, do this, do that, put out a little beam of energy and do this.

One of the strangest things that you can do with a preclear, let’s say he is sitting in a chair. He’s got his hands on the arms of the chair, you tell him to go around and pick up one of the fingers of the body. He’s quite accustomed to handling the body. He can handle the body a long... long... By the way if you omit this step, your chances of getting him to bust pop bottles and so forth are quite faint because you haven’t restored to him... He thinks... he thinks some... that something ought to go bust the pop bottle for him; he thinks this ought to happen first. Uh... somebody else ought to do it, that’s automaticity, you see.

Somebody else ought to move the paper. The body’s hand ought to move the pop bottle, the body’s hand ought to move the paper. So you just knock this... the... knock him flat on this basis after you’ve drilled him in numerous ways, mock-ups and that sort of thing, don’t omit this step. Have him handle the body exterior to the body and without using his communication lines to the body or its automatic responses. Have him go around and pick up one of the body’s fingers.

It is an interesting experience for the preclear. He... his hands are on the sides of this chair or to make it even easier, put his hand on a table and you tell him, “Now from outside the body go over the hand and pick up a finger.” And he will puff and strain at this and he’ll put down and he’ll unstabilize himself and he’ll find himself going backwards on all this sort of thing and he’ll be getting very upset. And all of a sudden he’ll... you’ll see one of the fingers that he’s working on will suddenly move over.

Possibly doesn’t pick up at all. It will just skitter sideways or something and he’ll say, “Aahh”. And make him keep right at it and with his OWN energy, with his OWN beams, his OWN energy, and his OWN beams. Make him pick up that finger, make him pick up another finger, make him cross a couple of fingers, make him take one of the fingers and make it go spat, spat down on the table.

Finally get him to a point where he’s picking up this hand and dropping it again so it goes thoomp! Just have him wrap a beam or two around the thing, and actually pick up that finger using force, energy. And by jacking himself up on stilts and so forth. He... he actually... he sometimes get terribly complicated when he tries to pick up that finger for the first time.

You see if he tells the finger to move, sure enough, he’s using his old ridges which are already rigged up in the body energy to make the finger move. That’s no trick, but if he comes outside and stands over that hand, well, you may find him doing things like this: Putting down a tripod over one finger. Putting down the tripod and then testing the tripod very carefully to raise and lower the tripod. When he first does this, he quite often finds when he tries to raise the tripod, he lowers. And when he tries to lower it down, he raises. And get this worked out so that he knows which way he’s going.

And then he’ll do such things as get over the finger, he’ll loop a... a line of tensional energy underneath the finger and then suddenly make the legs of the tripod expand, and

lengthen. And he'll make them lengthen and lengthen and lengthen. Very often he'll find out the legs of his tripod will dive right straight through the top of the table. They won't stand on the top of the table. They'll penetrate matter.

This is because he has too often failed during that incident known as a transfer. He's had a beam, on... he's had a pressor beam on somebody's head and then something happened to the person, the tractor beam pulled him in and the pressor beam he couldn't get to hold. So he begins to think that his pressor beam is very weak and will go through matter.

Well, just get him to practice on that and he'll finally find out this astonishing fact, "All I have to do is change a postulate that it will hold, and believe it and it holds." He'll find that out. "Well, what do you know," he'll say. All right, and he'll get this tripod over the finger and he'll work and he'll slave and he'll sweat. And the first thing you know he'll say... he'll get the finger moved. He'll work on it till it's moved.

Now get him to work the whole hand and drop it. And he's... he's finding it easier and easier and easier to do this. And then finally he can practically stop in midair, he can be without being supported anyplace, and so forth. He can actually throw out a beam and knock the hand up into the air and knock it flat again.

Now, train him to do something thatans have never been trained to do, to make that hand write with beams. And the day you do that, that day he ceases to have a complete dependence on the body for communication. Make him actually move that hand around until it will write legibly from outside the body.

Now it's an interesting thing that he can handle flesh of his own, his own body, much before he can handle any other kind of matter. That's because he's used to it, he sees it move and because he owns it and it's not liable to kick back at him and a lot of other things. But you move on from there to putting up a dummy hand. Just put up something, a board with a pencil in the end of it to furnish pressure and so on, and he could go ahead and handle that. What do you know. He can really make that board move around and make crude letters. A B C. "What do you know," he'll say, "I can write, I can write." And he'll think he's doing just dandy. He just thinks he's just doing wonderful and nothing possibly could be done better than that until you say, "All right, now take the pencil. Take the pencil, now write directly with the pencil."

Understand, he's got to be trained to do this almost perfectly with his own hand before he'll feel any confidence in the second step of moving a board and a pencil. You see a board with a pencil shoved through it, so that you'll hold that. He can... he'll... he'll finally get so he can handle that because it's a mock-up of his arm.

Now you just say to him, "All right, pick up the pencil. Okay. ' got it? Real good – write with it." Boy he will fumble, and the pencil will fall down and he'll be erecting tripods and derricks and everything else all over again, all complicated ways. And he'll be getting his responses and reflexes, he'll be all tangled up again. But all of a sudden he can write with a pencil. He can move a pencil around and make it write.

It's only a step from that by the way to take a torch and write something in fire on a wall. Only a step. But that is a very essential step of clearing, because for Lord's sakes, look

what this thetan has done on the automaticity schedule. He's gone to a point of automaticity to where he is dependent upon a MEST object, a material object to do all of his communicating for him, and you ask somebody to cease to communicate to anybody anywhere in a form that he's positive on and you just practically ask him to lie down and die. Because when you've asked him to get rid of his communication line, you have asked him to get rid of all of his friends and anything he loves. You can't ask a man to do that. Certainly not in the name of therapy and processing. So, remember that a very, very important thing to rehabilitate is ability to communicate without depending on the body to do it automatically. So the toughest side of automaticity is dependence on something else to communicate. Now if you want to get a writer in bad shape... you want to get him in bad shape, yo... you find out he's been sitting there he... he... he... he has a 1912 Oliver typewriter. And he's just been banging out on it and... perfectly all right and it's a degree of automaticity that he's accustomed to, it's a little bit tough handling this old machine; his copy looks a little bit lousy. Insist that he gets a new typewriter to make writing easier for him. Hum-hum-hum-hum-hum. How to kill off your competitors. Give them new typewriters. He'll find something wrong with this new typewriter, and he'll find this wrong with it and that wrong with it, and he'll decide he'll have to get a newer typewriter and a better typewriter, and he'll go on up the line from there. And he'll get fancier and fancier typewriters and try to work this out. But he's working it exactly the... 180 degrees wrong. He's working 180 wrong.

What he's trying to get rid of, is automaticity which is interfering with his own creative process. And it was much better, far better, to have that 1912 Oliver that made a lot of trouble. When he abandoned that and started to make things easier, he got in bad trouble. So what's the... what's down on this curve? What's down on this curve – this is within limits, you understand – what's down on this curve is easier machinery.

It's quite remarkable that very early on the track, quite remarkable that a thetan stopped using his own energy for police work, lot of reasons for this. He stopped using it for police work. He stopped using it in moving material objects. The next thing you know you find him using a gun which didn't produce anywhere near what he himself could natively produce in terms of energy.

You find him using a gun or you'd find him using ray tools and all sorts of odds and ends which are substitutes for his own horsepower. He's practically gone when he starts that. But that is a secondary manifestation; that's not a primary manifestation.

Your primary manifestation of the thing is when he... I mean this... that's... that's... that just follows when something else has happened. He started to use automatic communication. He started to have communication done for him in one way or another. The first thing he started to use, to make it more automatic and easier and more positive was energy. That was his first blunder. He started to use energy. There wasn't any point in using energy.

But he had to accept the responsibility for communicating on a line which could confuse with postulates. Making a statement which would communicate and then, you see, he'd... he'd lose the ability to differentiate between a postulate and a communication statement. And things would happen in his surroundings which he didn't think he'd intended to happen, you see? And a little disaster, or something or other that he would consider so, would occur, and

he would back off and say, “I can no longer trust this merely stated pervasion into the atmosphere. I can no longer trust simply saying something that I know then somebody else will know. And the reason why I can’t trust that is because they have ceased to trust their reception. And so he said, “Let’s make it positive. Let’s use energy. And we will put a beam out, and we’ll put a communication on the beam. And the beam will carry the communication.” And then he will know it’s a communication because there’s a beam sitting there.

Might as well be a Western Union telegram blank, you see, and then he... after a while he says, “All communications have to go up and down a beam.”

And then after a while he found out that energy in this universe has a terrible kick-back. And he finds out that the beams go the opposite direction to what he wants them to go. And where’s he finally wind up? He winds up by dropping a nickel in the Bell Company just to tell somebody at home he’ll be late for dinner. He’s gone dog.

Now he has a higher dependency than that. He started to depend upon energy for sensation. And when he started to depend on energy for sensation, we get another automaticity which is highly undesirable. And this “energy – dependence upon energy for sensation” meant that. It must... energy must then be used to make an effect out of one.

If one wanted to be the effect of some sensation, then the sensation had another point than one’s self for its origin. You get that? Fellow stands at one place and he stands over here at A and he puts... he wants a sensation from B. So he runs a line from B back here to A and the line goes in that direction.

Well, now you’re looking at energy graph of cause and effect. B, in this case, is an effect, and uh... pardon me, B is being elected cause because B has sensation to deliver and A then has elected himself an effect. Ask your preclear to stretch up a communication line. Ask him to put a communication line on one end on himself and one end on somebody else, and what do you know? The bulk of your preclears will first put it on the other object and then on himself.

You say, “Which end did you put up first? Oh, you put it on the other object, huh?” Well, you don’t tell him any more than that. You just simply know that this boy has to have a lot of drill. He is – that is the manifestation by which he has demonstrating he has elected himself an effect as far as communication and sensation is concerned.

So he has sensation received from some object and he will gradually get to a point where as he comes down tone scale he will become the effect of any line. He will become the effect of any energy line and will not be cause on any one of these lines.

All right, if that is the case, what do you know? He’ll elect himself as the effect on any energy beam that happens anyplace, whether it’s a force beam or any other kind of a beam. Therefore he becomes frightened of all force. And he will cease to use force.

Now it’s all very well for your preclear to say, “Well, that’s fine, I’ll just rehabilitate my idea, uh... I’ll just rehabilitate my ability then to think these things and all will be sweetness and light thereafter.” I am afraid that isn’t the case. The road out is the road through.

Although you find him in a state where he's only able to communicate an idea, no matter how good those ideas are, no matter how thorough, because you see his own character isn't involved in this so very much, what's involved in this is his scope of action.

And if you're going to increase his scope of action you will have to rehabilitate his ability to handle energy because he's made an enormous number of postulates that he can't do it. So we've got a lot of CAN'Ts in there that we'll have to turn into CANs before he can, with complete freedom, return to that enviable position of merely being able to think an idea and have it received. Now you've got to go through. You've got to go through, not just skip on this.

So, automaticity. What is the automaticity? What is... what you might say is the common denominator between forty-point-zero and zero-point-zero in this universe? Energy. You ever see a fellow by the name of Ready Kilowatt? All right, he's the devil of this universe.

Energy will do it for you. It will all be done for you. MEST objects are actually condensed energy. MEST objects will do it for you. Energy will do it for you. You don't have to do it yourself. It's all automatic. It's all automatic. It's all automatic.

And a person's ability to use and originate energy at... up there at the top of the scale, declines to the ratio, unfortunately, that he utilizes energy. He goes in and puts in a higher and higher dependence upon energy and becomes lower and lower on the scale, lower and lower on the scale. Energy, energy, energy, energy.

The common denominator then of automaticity is energy. And the final end of all automaticity is becoming an object which is condensed energy.

Above this level we can have... the theta can handle this in terms of space. You can have space without having energy. You can have theta level objects which are not composed of energy. Interesting.

Energy is a good system and a good theory and all that sort of thing. Now that you have a key to what energy is and how it's... what its liabilities are, and how to rehabilitate an individual who through the use of energy has fallen into this curve of automaticity and is hitting bottom, you can go on and use energy.

I used to tell people, "Now all right. Now on this overt act – motivator combination, I want you to be very careful on overt acts and motivators. When you deliver an overt act. When you deliver an overt act to somebody or other, you knock somebody off or do something like that and so on, run it out!"

It's the same way with the use of energy. Run it out. In the first place sensations that come in via energy are not the higher level sensations, There are higher level sensations that are independent of energy. There's all kinds of things independent of energy.

But the fellow who has learned to use energy and has found himself pushed, thrust, slammed into this universe and is right now the subject of solidified energy at every hand – that individual... that individual had sure better learn how to use energy because he won't get out of here otherwise.

But space, of course, is a criterion above energy. Space is up there at forty-point-zero. Space is beingness, your preclear also at the bottom of the scale has had this horrible thing happen to him. As he went downscale in the uses of energy, he finally wound up with no space and he didn't notice it. He didn't notice this space angle that was lurking in the background all the time.

But of course, beingness, and beingness is dependent upon space. Space is beingness. Beingness is impossible without space, so your thetan doesn't have space, therefore he has no beingness. The body occupies the space the thetan thinks he's occupying. The body is then therefore occupying the place where... the space where the thetan should be, so of course the thetan has no beingness. It's the body that has beingness not the thetan.

All right, so coming right down this scale of automaticity, unseen and hidden behind this decline in the use of force, is: make space, all kinds of space, lots of space, handle space, and right on down the scale here to less and less space, less and less space, less and less space, 'less and less space, less and less and then, what do you know, any space I could have is being occupied by something or somebody else.

Negative, negative concepts on space. Not only, not only I am... I am here but something else is here. The something else is more important for the usages because it's composed of energy. Energy is God. Energy is king. And that's all that their God there is. You know, guy's way down tone scale here. It's energy energy and he gets down into this concept all of a sudden where he says, "Well, I can't be here because I'm supposed to be in that space and the body occupies that space." Very silly business.

Now there's something at... there's an interesting trick on this. You get a thetan to start using his – quote hands unquote – his postulated hands. And how do you suppose he moves an arm? He's got a beam one way or another. There's a dozen, dozen ways of hooking these things up. But he'll have a beam going to various energy deposits which give this arm action and inaction. Now he can have this arm rigged so that he's got this body on a piston system. He... or he's got it on an activation of ridge system. There are several of these systems. You could have an awful lot of fun. An engineer could just have all kinds of fun studying up on these various body systems that various thetans are using because they're not all using the same system.

All right, we have... but still every thetan has a potentiality of putting an energy beam down each arm. Get him to do this weird little trick. Get him to take those beams and go through all the motion necessary to move his arm without the arm moving. He'll feel so strange for a little while.

He... you say, "All right, now get all the sensation necessary to move your arm in an inch." And the first time he does it he'll... he'll get a twitch on the arm. He'll finally be able to get what beams he's using free for his own use. It's very interesting.

Make him move an arm in and examine one of his own beams by turning it over. Going through the same actions he would go through to turn his arm. And he moves in, moves it back, moves it around. He can pick this up at any time, but this arm is getting... MEST arm is getting less and less real to him. And this beam is getting a little more real to him. And he

says, "This is very... very strange," and he'll put these beams in and he'll put them out again and it's... go through the same... just as though you were postulating the muscular action of an arm, but actually move the beam, not the arm.

And you get to working with this after a while and like working a little tiny bit at a time. Or the thing that moves the finger. Now move it without moving the finger. And he'll find that they're... they're busting out at the oddest places. Some of them... well when he gets a beam up here when he starts to move the finger, he's handling that whole arm from way up on the shoulder. Sometimes it's actually in the finger. Sometimes it's here and there, but you move his hands in. Get him to look at them. And close his eyes. He'll find they're pretty dim. Sometimes he'll say, "Aooo, oh no," because he's got a police implant which has given him horrible hands, horrible body functions. He thinks he's in that body.

You understand, of course, that that is just a body facsimile just as he has a facsimile of other past bodies. It's not really his body at all. And uh... anymore than... than homo sapiens's drape-over is his body.

You get him to move his hands in; take a look at his hands. You find with a lot of preclears it's totally unnecessary, I'm talking about a preclear now who's pinned down in the body. You can't get him out, something of the sort. Get him to move his hands in. Turn them over, move them this way, move them that way, until he can move them selectively without moving his arms. Get them very clear, very clean and if he feels... starts feeling nauseated or... and uh... depraved or degraded or something like that, just keep him at it.

Sometimes his feeling of degradation uh... if he is very badly nailed down in this department, will be such that... that you've just never witnessed anything like it. You see if degradation is just not-beingness and unable to use force, that's all it is. It's the emotion of "I cannot use force". It's a can't.

And you get him to work with this, back and forth, and around and around. And then have him walk over to the wall and push himself flat with those beams. After you've worked with these hands to a point where he can put leverage on things and so forth, get him to walk over to the wall and push the body flat. He'll find out that he's got more horsepower in those beams than he has in his arms, if you build it up right. Becomes very interesting.

Then make him hold his head still but use all the mechanisms necessary to move his head. Make him get the sensation of moving his head without moving his head. Without moving his MEST head. You'll have ridges going pong and pang and headaches turning on and off, and the guy's getting all excited and he doesn't quite know which is which and how to do it. And the next thing you know get him to shrug his shoulders and leave his MEST shoulders where they are. And he'll find out where he's using all these actions and it becomes elementary to him. And then all of a sudden he'll... where... even though he's located in the center of his head, he'll just move right on out. Not only that, but your theta will come out, you might say, fighting. Your theta will come out in a state where he can pick up a book on the table and flutter its leaves. That really upsets people. But you've demonstrated to him.

Now the wrong way to handle this guy that you're having a lot of trouble with, is to get him out and find out... find out what his hands look like and find out that he has a terrific dis-

gust for energy. And... and get him outside and he can't handle himself in any other way and he just goes into apathy and backs up into the body. You'll have to work a lot longer.

So I would put this at about step three, step four. Let's put it just willy-nilly at step four; just exercise the thetan's beams while he's still in the body. It's a very fascinating exercise.

All right, you're overcoming, when you do this, the automaticity imposed by the body, and that homo sapiens's body which your thetan is packing around is a last line of automaticity. When this body is dead the thetan isn't there at all, so he knows he's very much worse than dead. So he has no place to go but to report back to somebody or other or something or other and do something.

This becomes very interesting then as a level of automaticity. The most automatic thing there is, is a MEST object – matter. Definition of automatic: moved itself by something else, it moves itself. It... it... automatic means it moves itself, but we're using automaticity in being moved by something automatically, you see. Uh... we're using the thing of... a freight elevator is moved by a motor. A motor is the automatic part of freight elevator.

All right, therefore your thetan... your thetan is actually serving the body instead of the body serving him. And this is the fate of any robot, anywhere, even though he might have started out to be a self-respecting well wound up robot, he will wind up as a servant because he can be handled and placed in time and space by anything.

Let's take the automaticity of a rock. The rock's desire for automaticity is such that it does not, willing, will itself into any space, or time, at all. It requires an entire machine to change its position. A man can come along and pick up a rock. Now don't make the mistake of believing that this is so tremendous that a man can pick up a rock. The man is picking up the rock for a thetan who is in a state of mind whereby he believes he is serving the man. The servant of the robot would be the most interesting little tale of man's activities here. The thetan has become the servant of the robot.

Okay, automaticity as it manifests itself then in illusions and creative processing in general, takes on a new meaning and a new significance.

You see that it is the thirst of the individual to have things done for him. And in handling, then, these things, you want to be very careful that you handle these illusions simply enough so that automatic tendencies on the part of the illusion do not take place. It acts itself independent of the command of the preclear. That's very bad. That means the preclear is the servant of that illusion, just as the thetan is the servant of the body. And the level of service that he is being forced to do is the criterion on this.

Now of course, this, this whole schedule here, all of these scales very naturally go together uh... and automaticity uh... runs from self – determinism, partial automaticity over to total automatic. And this goes over here from sensation scale: provides own sensation, needs own, and sensation is always others. He provides no sensation. You get somebody low on the tone scale, they don't even use it. They don't feel any responsibility for giving anybody any sensation. They can't give anybody any sensation. And they don't either.

So this would be automaticity and this would be sensation. Now your sensations can be graphed here and uh... your actuality here is that you're dealing with a level of perception so he again places perception. Here he places and perceives what he has placed. And over here he has perceived only, low band. That isn't of course this... this is no perception. So that's perception. That goes right hand in hand with automaticity. Goes hand in hand with sensation.

"I don't get any fun out of life" somebody says, they want everything done for them. Same breath. When they tell you those two statements in the same breath, they both coor... coordinate the same thing. That means "Energy must do it for me" – says the same thing.

So we have the guy that's self-determined up here, that is to say he does things himself and then he's partly automatic. And then he's totally automatic. And a guy by our definition is, when he is totally automatic, dead. He's deader than a mackerel. Anything can handle him – embalmers uh... anything.

Now on perception, what do I mean here when I say places perception? Yes, yes, he... he hands things out to be perceived. He knows so certainly how things would be perceived if he's going to enter in the scale and use energy to that degree. He could place it and know how it would be without inspecting it.

Did you ever see a golf champ walk on... I mean a real good one, walk out on the course and put the ball down and take a whoomp at the ball and simply put the club back in his bag and start to walk down the fairway? He knows the ball's a hundred and seventy-five yards out there on the green. He didn't look. What a level of self-confidence. Well, that's it.

So you can put the perception out there, you know what's there, furthermore, you know no perception could possibly hit you that you wouldn't want to worry about. You just... no strain on perception. You don't even bother to perceive. That's a level of knowingness.

Well, down here because you've elected out everything... you've elected things out to be fifty percent automatic. You've got to perceive about fifty percent of the things, but you still know that when you perceive you place the perception and then get it back again.

You... you... you're w... well aware of the fact that when you want to feel joy from that person you put joy on that person then experience the joy. Now you can put something else on that person. You can fish through the ether, so to speak, and take the viewpoint of that person and find out how they are perceiving life. Just make a test of it, then you know what their emotion, or feeling or idea is about life and you don't have to take this relatively unnecessary step of putting an emotion onto their stream of regard for life to find out how they're looking about it. You know how they're looking about it... at it. You don't have to reach over there and inject an emotion so that you can feel it. That's on an idea level.

Then you find out their idea of agreement simply by expanding or extending in their direction on an agreement basis figuring out what that agreement is, what their communication line is, what they're experiencing in the way of emotion. And by substituting then using that idea, you substitute that emotion and then you get it back again. You could feel what they were feeling and that is the way you would get counter-emotion at twenty-two or eighteen on the tone scale. That's the only way you'll be able to feel counter-emotion.

You got an idea this person should be sad, he's looking at those... a wreck and therefore he should be sad, so you'd have to extend over into his chain, a feeling of sadness, and then reexperience from him sadness. And you'd say, "I know he's feeling sadness." You'd know at the same time you'd put some sadness over there so that you could feel it.

Now way on down tone scale you look at him and you say, "He feels sad." You see it's all automatic by this time. You just look at somebody and you know he ought to feel sad so you feel sadness from him. And you omit the fact that you have set up circuits which automatically install the sensation of sadness in him so that you can feel it back again. You don't inspect it in lines of ideas at all.

Did you ever have this experience in your life: "I ought to get mad about this," and then get mad? Let's look it over from an analytical standpoint, you say, "Well, I ought to get mad about that," and you got mad.

Well actually a little bit lower level than that, an individual goes into this kind of a line. He looks and he, I mean, pardon me, higher than that at "places and perceives", he looks over at this situation and he says, "That girl ought to be feeling great happiness." So he says, "Let's see, all right, I'll feel great happiness from the girl," and so he does. He gets the emotion of great happiness from the girl. Isn't that pleasant? Great.

Little bit later as he goes down scale you'll find this same individual has become so haggard on this subject of placing and perceiving and so forth that he sees this girl and he says, "Oh, I wish she would feel happy, I'm so tired of feeling that sadness coming from her."

Ah, this is something you... it's just about as idiotic as the fellow's lying out on the pavement and he's got this boulder on his stomach. He's not hurt in any way, he's got the boulder on his stomach. And you say, "Uh... hey fellow, uh... what's the matter with you? What you groaning about?" "Well, I got a boulder on my stomach." And you say, "Well, why don't you push it away?"

This would come to him as a totally shocking idea. Obviously somebody else had to come along and pick up the boulder and remove it from his stomach.

Well that's the same thing as, "I object to all these people feeling sad. I object to all these people feeling upset." What you're really objecting to is the cross warp, you... you realize that what they are looking at and what they see... their idea is that things are sad. You know that by just investigating the situation – just looking at what they're looking at – and you can actually test their agreement and find out what their agreement level is at that time. And you say they're... they're... there's the postulate on which they're running is sad.

Now, you've gone in addition to that and put a current of sadness over there and you've gotten the current back again and you can feel the sadness. This is a trick that you do. Then you hide this from yourself and say, "My, how sad those people feel, and I feel this great sadness coming in upon me."

It's a very interesting trick and your preclear is... is remedied in this respect simply by having him mock up things and put the emotion on it. No matter how bored he sounds, looks or anything else, when you make him do this, you make him do this, and you make him do

this he'll start to feel some pings and bangs and all sorts of things around as his automaticity circuits start cutting out on him. And then he's left in a rather strange situation of walking – it's so quiet you thin... think at first that... you think at first that it was necessary to have all these things.

This fellow walks down the road, and he's gotta hike eighty miles in the hot sun and he's carrying a great big roll on one shoulder and a big pack on his back and there's a belt with a lot of things hanging on it and there's a hat with a lot of ornaments dangling from it. And there's can openers, and spare boots, and all of this sort of thing, and there's a great big roll of blankets, warm summer, see. He's got a great big roll of blankets, and you go over to him and you say, "Gee, whatcha carrying all that stuff for?"

And he says, "Well I... I might need something. I might need some of this somewhere along this line. I... I... I just don't dare leave any of it aside." Of course, you see him dead down the road another twenty yards with a sunstroke. But uh... he obviously needed it all, didn't he? Uh... he only carries it with him because he doesn't think he can create it at any time.

Now it's rather upsetting to your preclear once in a while – your preclear gets into a situation where he's starting to plant perception into everything and he starts to do it very consciously. He's being very, very conscious of it and he'll start to fight out of this. Why? He's surrounded with the idea that it ought to be automatic and he'll start to fight right straight out of this and back into it again and out of it again.

And he'll fluctuate around because he's in the stream – you might say in contact with the idea of agreement on ever... every hand. And he's afraid he'll just take off from here. Well, he can, but he can also come back, so show him he can do that.

Now one of the things of automaticity is to have one's space made for one. That is a great one. Go around all the time expecting somebody else to make one's space. You expect the wife to make the home, you expect the husband to provide the playground, this and that. You make one out... that's just low manifestations. When I'm talking about space, I mean real space, make... making real space. And uh... one of the most interesting things you can have a preclear do is just reverse automaticity of space manufacture by having him pick up and put in one place in front of him or hang around the neck of his body or anyway you want to do this, every area he has ever lived in in this life.

You say, "Put out two anchor points. All right. Put your first childhood home in the middle of it."

"Yeah."

You say, "All right. Without removing the childhood home, now let's take the first school you went to and put that in the middle of it."

He'll say, "Mmm, creepy, yeah, I can do that."

You say, "All right. Now let's take the area where you had your first job and let's put that in the middle of it."

Creaks. You're just making him stack his old anchor points up; they're no good to him, anyhow.

And you... by the time... you get some people they've lived in dozens and dozens and dozens of places and you get all those places stacked up, one right on top of the other. Boy, he's holding it together. He knows this whole thing is going to explode, he knows it's just going to tear to pieces. It's the doggonedest sensation, trying to hold all that together.

And you say, "All right. Skim them back to where they want to go."

And he's liable tell such things as, "Well the lines are all stretched out now, it won't snap back." You say, "It won't, what?" "Well, they just don't snap back to where they ought to go."

You say, "I didn't say let them snap back to where they ought to go, that's automaticity." He's expects all of a sudden these places, now, he's going to sit back and they're all going replace themselves. It's something like... it's just about as liable to happen, you see, it's just about as likely as after you've come home and tired, and thrown all your clothes off around the floor that they'll get up and put themselves on the hangers while you're asleep. They won't.

So you... you take these things and you... he has to deal each one of them back. And he'll start to swear after a while, because he picked these things up carelessly; he just grabbed these things and brought them in there and he can't quite find out how he got them and where they fit and he'll start expressing all this concern about them.

And you have him make up a few places now and just throw it in for randomity's sake. "Now let's pretend that you lived once at... in the uh... the capital at Washington. All right. Now let's pretend once that you lived in Buckingham Palace. Now let's pretend once that you were at the top of the Eiffel Tower and let's put that space in there."

"Oh," he says, "but look at... that space is dimensional. You can't get that in there too." And you say, "Well, put the Eiffel Tower there and now start ringing it with your childhood home, with your first school, with college," with this, with that, and so forth. And he'll ring it all. He'll say, "I'll never get them back again."

"All right, well ring the Eiffel Tower and we'll have it all stacked up. Now take the first one off and put it back."

"I've forgotten what the first one was." You say, "Well take a 'look at it.'"

And he takes a look at it and he says, "Well, all right." And he has to go back through all of the trouble of putting it back in place.

First thing you know he can throw all these places together. He says, "What the hell, they're just anchor points. I can create better anchor points than that." And all of this feeling of lostness and so forth goes by the boards that he's been packing around all his lifetime, feeling so lost; also childhood will fly into view and fly out, as an unnecessary ingredient.

Automaticity, in terms of space, is having somebody else provide the anchor points for you namely... namely the MEST universe. The MEST universe is very nice about waiting

upon you. It does a good job of waiting upon you. Gives you everything. It supplies you with a perception of abundant energy providing you are willing to perceive the perception of abundant energy. And it provides you with all sorts of combined ideas of other people, doing this and you staying in agreement with the other people. As long as you stay in agreement with the other people the objects still remain there for your use, and of course you need them. That's obviously... you need them. Yes sir.

You know you talk about teleportation. You don't have to worry much about teleportation. That's been a... a dream for a lot longer than Man has been writing. They drag... drag the body here and drag the body there and so forth.

It's like the old man of the sea. The legend of the old man of the sea, the old man of the sea gets onto Sinbad's back and he won't let go. Well, that's kinda... it's worse than that, having a... having a body because the body is... is there and you don't even know you're there. But if you start rehabilitating this, why, you start packing around the body. There would be act... actually nothing easier than to pick up the body by the scruff of the neck making sure that you didn't choke it and uh... yanking it over and putting it down at some place or another and kicking in a door, and sitting it in a chair and smoothing it all out so that it could be observed properly to be doing what it ought to be doing.

If you start doing that, however, you'll step up out of the, what you might call the stream of agreement or the consciousness of intermingled ideas and agreements. You don't have to have those at all. You don't have to pay any attention to anybody else's agreement but, you have agreed to.

You know it's really best that uh... we find out what the other fellow thinks and uh... we do this and we do that. And it's really best that we don't interrupt other people when they're talking and we give the other fellow a show. That's all agreement on this line, and contributes to automaticity.

Okay, I hope you can work this out now with creative processing. I don't think I'm going to say too much more about automaticity. But know that these schedules fit in, of course, with start, stop and change, with be, have and do, with space, energy and time. This is just an additional set of cycles that goes onto the other cycles tieing up a little tighter the packages of Man's experience in this universe and the experience that Man and Thetan are. Let's take a break.

(TAPE ENDS)