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RANDOMITY AND AUTOMATICITY

RANDOMITY is the amount of predicted and unpredicted motion a person has, in ratio. He likes 50/50.

AUTOMATICITY is for the sake of randomity—he pretends the motion is unpredicted. He wants to be surprised. If there is too much unpredicted motion he gets lost. Occlusion of origin is the first break into automaticity.

The thetan has set up machinery which he thinks he needs to do things. Actually he can do *anything* better himself than his machinery can. Rock bottom to this is his body.

AUTOMATICITY is the right signal in the wrong place, trying to make him reach a goal which is not geographically present, i.e., some perception triggers the machine and he goes looking around for stairs, etc, which are now not there. Automaticity *never* answers the second occasion though the thetan thinks it will, so he gets discomfort and wonders where he is, half unconscious, unable to finish a started cycle of motion. Anyone with permanently moist hands is trying to hold onto something he can't find. The overt act—motivator sequence stays in suspense on this basis.

You can clean out automaticity just by doing things differently. Observe how you do a thing and do it differently, which means consciously. The machine is only as good as the person is conscious of it, e.g. observe your breathing then change it; take a deep breath, hold, out, little breath, out, hold out, little breath, half out. After this do *you* have to go on breathing, or does the machine just go on?

If you can find something to put your attention on you will have that much more attention. Attention is not a finite quantity.

Mocking up the body for ten minutes will get him out unless he is in the effort band where *he* can't work, because the body does all the work. All non-exteriorizing cases can't put out much energy, and this is bad communication. He's got to put out effort (enforced) or else he just can't any more (inhibit). He's fixed on his body because he thinks he has to have his body to work and think and do everything for him.

The pc will give you "reasons" for an action failure. The action failure always precedes the reason and at this level "reasons" is trying to reverse or invert the "looking-is-condensed-feeling" scale.

He gets lost if, for example, he has an anaesthetic, then an operation, and finally wakes up all in different rooms. "WHERE AM I?" All machinery is set to go on geographical locations. If the original location has gone he can't get from one stage to another of the automatic set-up.

TECHNIQUES: Location by the things the pc has had a hand in creating The integration of geographical location and positive and negative positioning. We make him independent of the things he has created, forgotten he has created and now thinks someone else created.

Ask him to be somewhere and he will start to be where he thinks he is. Everything he knows he can do, all his abilities are somewhere else, so waste machines that send you some place. NB. mother and father, etc, are machines.

Geographical location presupposes that there are barriers. The MEST universe is composed of barriers. There are machines that make barriers, unmake barriers, cover barriers with blackness, etc.

Double terminal yourself setting up something that will go on running without attention.

Responsibility is willingness to make or unmake barriers.

Failure to exteriorize is validation of the barrier called the body.

Have the pc put his attention on the object, then on the spaces on either side of the object and put some emotion into it. Find out where he is focussing and what happens to the object. In the second case it may disappear—he's got a machine that unmocks objects.

Waste machines that concentrate or machines that make it possible for him not to concentrate.

If he has got a machine to do something, he's got one not to do it too. (Postulates, and postulates that prevent his postulates being effective.)

If his attention merely stays on the object (above), he is just satisfied with the MEST universe, so have him see some object without part of it there or without something else beside it, etc.

Unmock his nose and other parts of the body on gradient scale until he can unmock his whole body and just be there three feet above his chair.

In all this have the pc do it and not do it till *he*, as distinct from his machines, can or not at will.

Run, where there is a time lag, a machine that checks it all up and sees it's safe before he does it.

EVALUATION is changing position in space.

Every mistake you make is because *you* didn't *look*.

You never really perceive with the body—only because you drop a little gold plate over each eye, a little hearing plate over each ear. You do this with each sense and forget you put them there. Mock up a couple of viewpoints and send them somewhere, put an optic nerve on each for communication and look. Put them on your nose, ears, stomach, and you'll find you can see with your nose, etc.

When perception deteriorates it is because it has been done too long automatically.

What kind of a machine is interrupting Pc's beingness?

Create and destroy it in brackets on gradient scale. Waste, accept, save, desire, and be curious about it in brackets.

Putting emotions into MEST goes straight into the teeth of automaticity.

CAUSE AND EFFECT.   Cause   —   source.
                                     Effect   —   receipt point and what is
                                                            received at the receipt point.

The thetan has a basic postulate that he wants to be an effect. Randomity is for the sake of interest, and optimum randomity is a 50/50 ratio between cause and effect, or a 50% offensive and 50% defensive potential; a higher ratio is boredom.

The maintenance of *distance* between cause and effect is one of the pc's concerns.

TECHNIQUE: Mock up people agreeing with others that there must be an effect.

A person begins to resist being an effect and his facsimiles collapse on him.

In space there are no barriers, no bounce-boards—if you have to use energy, bounce-boards are put in with hate, and knocked away with love. Hate characterizes space opera and on some planets they specialize in love, to melt some of this—religious stuff.

TECHNIQUE: To get rid of a cough process beauty and sex, or for a very bad cough, process sex and beauty.

Has anybody ever asked you: "How do you do it?" This disturbs you because you become aware of the machinery you set up to do things automatically for you.

TECHNIQUE: Create, destroy, waste, etc, the machine that was doing it for you. Make them really work, and throw them away.

Be solicitous about someone's health and you'll cave in his psychosomatic machinery. He thinks his health is not under his own control.

REVERSE FLOWS: You only get restimulation when the same wave as you put out comes back and hits you. LRH quotes his own experience when, as he started to lecture the "speaker" shot his own voice back at him (the tape had been put on the wrong way round). When you put an effect into something which will come back at you—watch out.

TECHNIQUE: To reverse flows on talking—eat reels of tape. Lots of facsimiles will turn up.

TECHNIQUE: For actors—mock up audiences leaping across the footlights and eating him.

Thetans are trying to put out beautiful mock-ups and have them go through graceful evolutions. Other thetans, of course, are doing likewise in competition with him. Lower on the scale their method is to try and prevent each other from making mock-ups. So he is liable to get hit in the teeth whenever he puts out a beautiful mock-up and the mind works on a short circuit by thinking that the reaction comes from the mock-up itself.

TECHNIQUE: Have pc put out an aesthetic mock-up and have someone he didn't know was there hit him in the teeth with blackness.

Have him put out beauty and get back ugliness, in brackets, "Every time I put up something beautiful it's spoilt". All the protection you will ever really have is beauty, not a strong arm.

The purpose of the most fundamental machine is to put out beauty and destroy or inhibit competitive beauty.

DISTANCE PROCESSING: The dwindling spiral comes about by trying to pull in as much effect as one has put out as cause. The weaker the cause, the less distance you can receive the effect from. Finally, you can only receive effect at zero distances. This is impact—cause and effect simultaneously.

People have machines that unmock their own beautiful creations. This follows from the above. Things forbidden become scarce till you can't have them at all. This is basic to *acceptance level* processing—what mock-ups are at once absorbed by the bank.

TECHNIQUE:

(1) Put thought, emotion and effort, etc, into MEST till the pc can stand up to strong causes.

(2) Mock up bad things close in and good things far out.

(3) Mock up good things close in and bad things far out.

We expand the distance over which a person is willing to be cause and receive an effect. Put rage, terror, etc, close up till he can have them in his teeth. Put lower scale emotions in parts of his body with the idea that others are putting them there. At first he would have trouble putting beauty on the end of his nose, so run the higher scale further out, lower scale close in. The longer distances are the higher tones. Put the feeling of beauty, calmness, etc, into MEST, going further and further away. He may get sick with great distances, e.g. putting beautiful planets five light years away. *NB.* The sensation of beauty or the thought that there is beauty are senior to a beautiful object.

He's got a machine that unmocks beautiful things fast—he reckons he'll get it in the teeth if they persist. They might get stolen, but why doesn't he make lots, so *Run all this in brackets.*

In the universe distance is the first barrier. People will get exhausted if you run this. You find this on the early track—tremendous distances.

TECHNIQUE: Have pc walking down the street and have him put a brick on the side-walk every few inches as he goes along. Then two bricks, then several bricks, chains of bricks across the path, little walls, till finally he can put successive solid brick walls and walk through them. This is practice and penetration of barriers.

All this is to reassume command of automatic machinery. Plough it right up whenever it appears. The test of whether a technique is doing anything for the pc is perception or communication change.

The machines that send him places, keep him where he is, make him concentrate, stop his concentrating, make him see things, unmock things he is trying to see, etc, are important. The worst machine is that which duplicates effects. Sooner or later this one will turn round, start kicking its owner and cave in his space, facsimiles, etc.

TECHNIQUE: Be the machine, be yourself, be the machine, be yourself. Be a MEST object, be the space around it. Be your body, be the space outside you body, etc. (This is a heavy one.)