

TECHNIQUE 88: TONE SCALE & ATTENTION UNIT BEHAVIOUR

A lecture given on
24 June 1952.

I am now going to give you The Tone Scale of Attention Unit Behavior, and I want to stress the importance of this, because it solves more cases. You can readily see that if attention units can behave and flow in different directions, there would be various ways to audit them, and that is the case.

You remember way back we talked about free theta? Actually, theta doesn't have any size or shape, but there was something there that was quantitative, and that was - attention units free for you to direct at your own volition. So, let's substitute that for the idea of free theta. The attention units you are manufacturing very often just go into a facsimile to make a facsimile for the rest of your attention units to run into. Now, that's a neat trick. When you leave an incident in restimulation or partly reduced, you still have part of the facsimile to mock-up. It isn't that you have more free attention units as much as the fact that you haven't freed the mock-up that your attention units are doing, so it makes you feel that you have more free theta. It's freedom to direct attention units without having them run into facsimiles.

What is an unreduced facsimile? It is a facsimile that still has the capability of absorbing your attention unit output. A reduced facsimile is one which no longer had the capability of absorbing your attention units into a mock-up of it. An erased facsimile of course is just no block on the track or in the environment. You are going to have a very surprised P.C. some day when you start to run a series of incidents called: "Glare Fights." They are not key incidents of Technique 88, but they are demonstrative of this phenomena of flowing attention units. Back in the bad old days, when you weren't very aberrated, and didn't have very much to do with MEST bodies, it wasn't much of a trick for you to walk up to somebody, and throw them into apathy by just directing a flow of attention units at them.

It was the first fellow who got the most attention units out in the least possible time who won. The other fellow would try to marshal his own attention units against the incoming units, and they would get dispersed. His own attention units would run into the incoming flow of attention units, and they would just get thicker and thicker, and he wouldn't know where the other fellow was, and the next thing you know he would be in apathy. That's a Glare Fight, or how to stare somebody down. You still have this as a practice in spite of the tremendous departure from anything like freedom of action, reason, and on down the tone scale. You don't have enough power to really do this to a human being (because over the eons we have all built up an equal resistance) but you have enough to do it to a dog or cat. Try it, just stare at them, and watch them get uncomfortable. When you get up the tone scale and feeling ornery, you can really do this to a dog, because he doesn't have enough theta body worth mentioning, he is just sort of a MEST body.

This is why your childhood is occluded. All the glares you got for doing perfectly natural things. Teachers in school, greens-keepers, mother saying, "Just look at those hands," etc. etc. Those are just words, but, Oh, the glares that went with them. These are the engrams that don't have any words in them. We used to say, it was inhibited communication, but that is a minor part; it is the glares, so you run those out. You can run incidents where some occluded person glared at you, and made you drop your gaze. They will come into view, and if you go way, way back on the track, you'll find these glare fights have some horsepower.

You run out all the glare fights on an occluded P.C. and he won't be occluded. They are basic on occlusion. There are lots of them, thousands and thousands. This answers the big mystery in the study of the mind, as to why childhood disappears. The behavior of attention units is a fascinating business. On this tone scale I am not going to draw in the harmonics. I will tell you this; that this cycle of motionless units, units gradually in motion, and units enturbulated, and units outward going, is a continuing cycle all the way up the tone scale. This is why you

can confuse a 4 and a 2, are why a fellow at one time may appear to be at two places on the tone scale at once. He can be Antagonistic and Enthusiastic, because they are both outward flows. The difference is just in wave length and characteristic. So a person capable of great enthusiasm is also capable of great antagonism. That should explain something to you about the tone scale. He potentially, doesn't have two positions, but several hundred, because of the harmonics down. As you get down towards Zero (just like the drawing in the first book) you will find the are halving. At the bottom it is just a solid line. A person who is an outgoing person harmonics from 1 to 2 to 4 to 8 to 16 etc. That is your outgoing scale, and the numbers are arbitrary. Now, you take a fellow who is dispersing; he will, low on the tone scale, disperse at 1.1 (fear), a little higher he will run around gay, gay, gay, and on up the tone scale where he is so dispersed, he isn't there at all. Take the first outgoing case I mentioned. At One, static; then a little more outgoing, and at the same time outgoing and incoming, until there is an enturbulence, and then out of that more and more outgoing. Part of this enturbulence area is a dispersal area, and actually confusion is right there. That point magnified, would look like 3 on the tone scale of Diagram 7, everything flying away from it. Fear is one of those harmonics (1.1), and up the line it is the "gay, gay," fellow that has to tear around all the time. Fear leaves a hollow spot, since the attention units are flowing out from fear. Probably 2 out of 3 people have a hollow spot somewhere in their body. It is a spot which was in confusion, and was hit with a directive enough comm- and so that all the attention units have a tendency to run away from that spot, and they leave a sensation of being hollow. Did you ever audit somebody or been audited yourself when you knew some section of the body had something wrong with it, and you couldn't get into it? You couldn't seem to touch it with anything? That is a hollow spot. Some peoples' heads are hollow, actually, and some have a hollow spot in their stomach, and some have a hollow spot in the groin. Some have a left leg that is hollow.

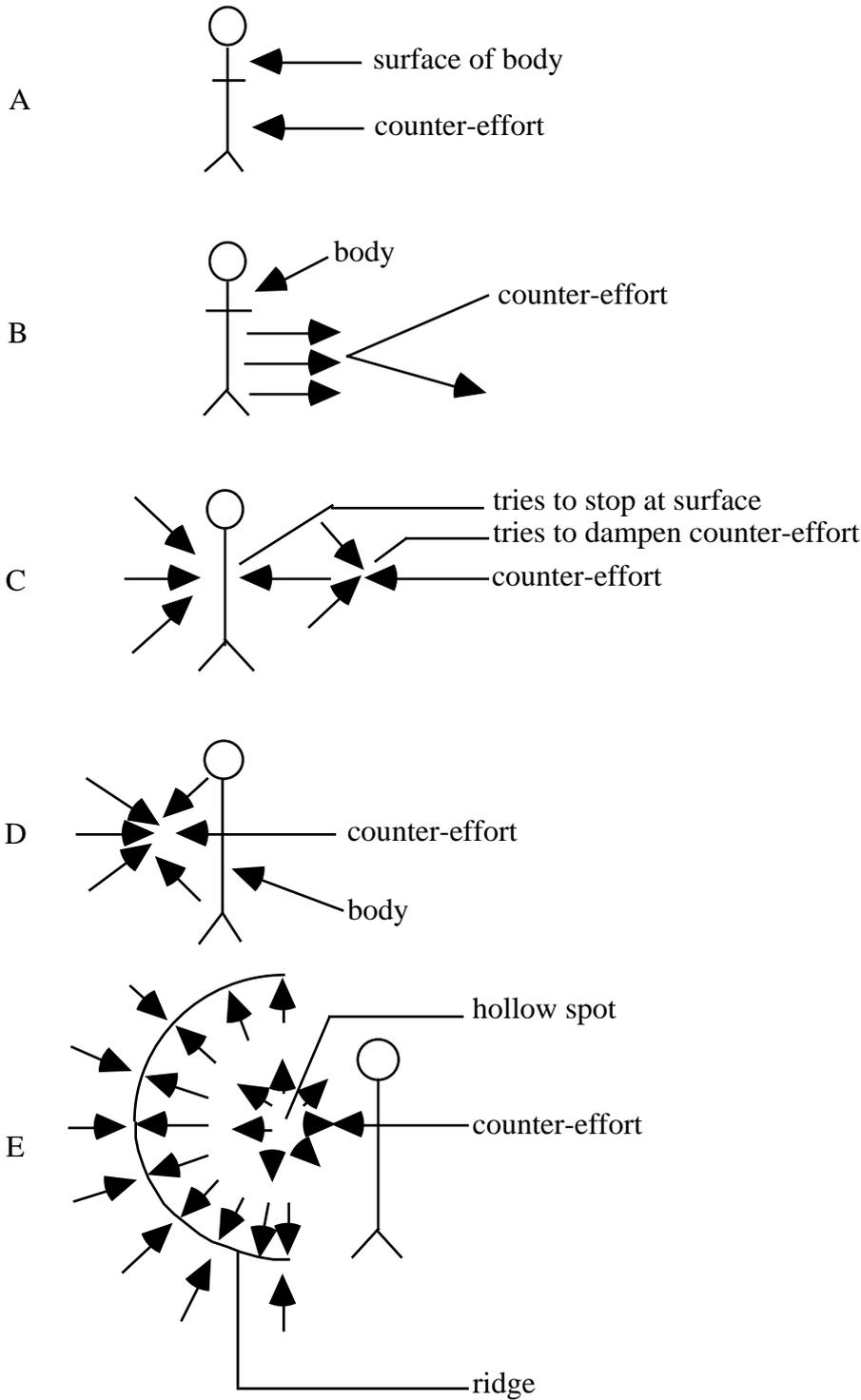
The more times you put them through the incident the leg happens, because you are trying to run a P.C. through an incident that asks all his attention units to buck into all of his attention units which are outflowing. The more you crowd at this hollow spot the tougher it gets, because the energy is outflowing there. For this, there is a complete Technique that runs like this: "Have you got a hollow spot anyplace?" The fellow looks himself over, he hasn't thought about it before, and says, "Yes, I've got a hollow spot in my chest." You say, "Can you get into that hollow spot?" He says, "No, what's wrong here?" He can't get into communication with that spot, and it will start to worry him, and the harder he tries the harder it becomes to get at. He just can't get into communication with it. It is a section of the body that has had such a hard impact in the center, that all of the attention units in the mock-up flow out - away from the center. It is an outflow from a central point, but the point is a counter-effort. What happens when you run it? If you could run it the fellow would get a sensation of fear. And that is fear expressed in terms of attention units. But how do you run it? It is very easy. You just tell him to be in the center of it, and outflow. You push him into the center of it, and say, "Go on, go on, get in the center of it, and outflow." You are actually making him be the counter-effort, but this is the only way you can make him be that hollow spot. You tell him, "Now be in the center of it, and feel the attention units flowing out." All of a sudden, "Oouch!" What's the matter? You have turned on the emotion of fear just like that. Do you want to know how to run the fear out of a P.C.? That's been a tough one to run. Just pick up all the hollow spots, and run them. That pattern makes the emotion of fear; that pattern is the emotion of fear. If you want to put a person into fear, you just get his attention units wobbling and confused, so they can't block anything, and you just hit him in the middle of that area with a very directive beam or shock. He will become terrified. You can use your feet (a kick) for the shock. All the attention units try to leave, and he gets the sensation of being afraid, and that is fear. If we have fear there (at 1.1) it must be that above and below fear we have confused areas with attention units going in all directions. That produces an enturbulence which is practically solid. And you get the 2 things that are solid: (1) at 1.5 you get the holding sensation which is anger (anger is really a terrible confusion), and (2) below 1.1 you get the other holding sensation which is grief. Grief and anger are very closely inter-married. They are just on either side of that hollow spot on the tone scale. It follows then, that there must be an emotion down here below grief, which is an outflow emotion. Sure enough there is, but there is no name for it, and you will find this behavior in auditing.

You aren't immediately in apathy just below grief. No, there are several shades of difference. From the confusion, you have a flowing area becoming more and more enturbulent, then you've got another outflowing area growing more and more enturbulent, and then a complete outflow, and you get another static. This by the way, is the plus and minus randomness in the axioms. So there is something down below, not quite as enturbulated as grief.

The person you normally think of as in apathy, is a person whose attention units are very dispersed, and who is getting in-flow. It is a person who is not in confusion particularly, but who reacts, and goes along with every motion that comes along. Grief has a little bit of that characteristic, but it isn't the grief, it is the little band just below that. As you go on down, you hit another "Stop". A "Stop" is a cancellation area, and it is actually an area that's very tightly enturbulated. It gets solidier and solidier, until when you get clear down past the zero on this tone scale, and on down to the theta zero (Absolute Zero - on Motion Diagram and that is MEST or motionlessness. Here in apathy is just an apparent motionlessness due to cancellation of vectors due to randomness. That is real apathy, down at .5 or so, and when you hit that, it is just like glue. Because it is just about the lowest level that life can be tolerated, and it is solid. So is anger solid, so is grief sometimes solid, and so is this band just above apathy. Going over that again: At 2 we get an outflowing, that is antagonism. Up and through that outflow we get another enturbulent cycle, and we get another outflowing at just below 2.5 - Boredom (which is a matter of the attention units spinning idly, and just above this you get the boredom action.) People here, fluctuate from this inaction of boredom to senseless activities of tearing around like mad doing practically nothing, following every fad. It is escape, and escape & boredom are right next to each other at this point. You go up a little bit further, and you find conservatism. This is another holding action, just beyond escape, and it is pretty solid. Then we get up to 4 where we have direction outward, and down here just above zero, you have direction inward.

For all intents and purposes, this cycle of a confusion over here which is practically a static, an outflow, and enturbulated area of confusion, and then a point where we get an outflow from the enturbulence and then more of this enturbulence, and then an outflow again, and we get another one of these confused areas (0.8), that looks like a static. In other words, we have this repetitive cycle of action of attention units, and that is the tone scale. So, when you are auditing P.C.s, if you can tell where they are on the tone scale by auditing them, or if you know just at a glance what their behavior is and where they are on the tone scale, you make them run that type of attention unit, and the incidents will reduce.

Now, let me show you what happens when you have a counter-effort entering the body. This is a manifestation which is quite important to you in auditing. This is a cycle of attention unit behavior, and shows you why a person goes down the tone scale under the impact of counter-effort if the counter-effort is too sudden and too strong, and why unconsciousness ensues on a hard enough counter-effort. Here is the individual going down the tone scale. See DIAGRAM.



Above is attention unit sequence in every counter effort incident. You must know this. There is no variance.

At (A), here is the surface of his body. We get a counter-effort coming in here, (arrow). It starts out at a distance from the surface. He is not his body; that's been the trick of all this. The second his attention units extend out (people have wondered how the body knew it was going to be hurt just prior to the physical impact) Well, you might call this extension an

“aura”, it’s actually an attention unit band, way out there. Well, the counter-effort is detected in (A), next in (B), he turns the counter-effort and adds it to his own attention units. That is his first effort, he is all set to use the counter-effort before it touches him. Then in (C), still way out, the person realizes it isn’t stopping, so he holds it, and unable to hold it he starts dampening it out, unable to dampen it out he lets it approach more closely, and tries to stop it at the surface. Some facsimiles are held right there. He isn’t in contact with it or feeling any somatic, and you touch it just enough to let the facsimile mock-up move in on him, and he says, “Ouch”. It hits the surface, and the attention units try to drive it off. It penetrates a bit (D), and the attention units hit it at all angles, trying to hold it in a pocket, which is your enturbulence. They discover that they can’t hold it, and it penetrates a little bit further (the whole area is now confused) the attention units fail again - decide it is really dangerous, and disperse as at (E), a Hollow Spot. After they are through running away, they run into other attention units going in the direction of the damage (these last ones haven’t got the word yet), and so, the incoming attention units meet the outflowing ones, and build up in a ridge. Here then, is this terrific area of confusion around this hollow spot.

Very often this hollow spot feels like someone swallowed a globe. What is it? It’s your attention units still coming in (to kick it out) hitting the attention units which are escaping. It’s this shell around it. This is one for you to remember. People act the same way. In an area of violence, the people near to the scene fight to get away, and run into the curious just arriving. It gives a hollow spot surrounded by a rim of confusion where people are trying to go both ways.

You will find infections in the vicinity of these hollow spots, and you will find arthritis on the ridges, and in the center is an area so deserted, that any wandering bacteria can find a home. So, when you have a skin blemish, a boil, or any area in a state of continual infection; you know exactly what the pattern behavior of the facsimile concerned is in the vicinity of the area, and you know exactly how to handle it.

If a person is built up on a block of confusion such as arthritis gives you, and it is darn near solid matter in that area, you know that you have a ridge where the attention units are trying to escape from an old point of danger, and you still have this command operating to send more attention units in. There is a hollow spot on the other side of that ridge, so you know what to run. You run both sides of the ridge. Feel both sides of the ridge with the attention units coming in from both sides and piling up, and feel both sides, because if you feel one side only it may not disintegrate. Follow along the whole ridge, the guy will start to hurt, the ridge and somatic will start to shift and move, and the facsimile starts to run. Up to that time you have had an awful time running the arthritis out of this guys wrist. It’s a ridge, a hollow spot. Run it through its whole manifestation and you will run the whole facsimile out. There is the point. After you get the ridge, and it is gone, and you got an enturbulated area, you are going to have to go in to some degree and run the hollow spot, and make sure it is all gone. You will get a repetitive cycle of behavior. The easy way to do it is to ask, “Is there an area there more solid than it should be?” The fellow says, “Yes.” You say, “Fine, we’ll run both sides of it - feel the attention units hitting on both sides of it, piling up and hitting there.” He actually can perceive these attention units. They are actually energy flows. If you can imagine the Aurora Borealis as an energy flow, that is the sort of thing some P.C.s see when a hollow spot starts operating. You will see flows sometimes in color, although color is less reliable, because electricity doesn’t have much color.

You ask him where the ridge is, and run it. Ask him for the hollow spot, and run it. Then ask him, “Is there a Solid spot now?” He says, “YES.” “All-right, run the piling up of attention units from the other part of the body to it, and all around it. He will report another manifestation, and he wont know what it is. “Alright, are there any hollow spots around?” He says, “Yes, there is one over here.” You say, “Run the feeling of energy flowing out of this hollow spot. Get to the center of the hollow spot, and feel the energy flowing out.” The P.C. by the way, may have a tendency to hang around the edge and try to run the ridge, and push back in towards the center of the hollow spot - which he can’t do. So, you get him in the center of the hollow spot, and have him feel the emanation flowing out. Ordinarily he wont

like that, for the solids are near by, and will start unsnarling, and that is pain, so, it will start to hurt ordinarily when he starts this. The emotion felt on a good big hollow spot is fear, and you will have people who are gagging sick on this technique. Just keep them running, and it will run out. At least it will shift that facsimile. So, run hollow spots, ridges, and solid areas (alternately) or in rotation. That's all you are looking for, and gradually you will get to the point where his attention units aren't all piled up in one spot on his body. Some people will come up to the point where they will run the whole body simultaneously. He will feel attention units going in all sorts of directions in all parts of the body.

He will run perhaps 1/2 a doz. or 50 ridges all at once, and at the same time he'll run the hollow spots. He will get some unusual and obscure somatics too, but he is really coming up the tone scale when he can do that. At first he may be able to feel his little finger, or at least be aware of it. He gets a sensation in it, and you may find out it is the first sensation he ever felt in his body. Don't forget the Third manifestation. The Dead Spot, or motionless spot. The fellow says it is completely motionless, there is no outflow in this spot, because it is so far down the tone scale. Actually there is a slight action in it, but you get him to feel the motionless of that part of his body. The 3 manifestations then are: (1) The Hollow Spot, (2) The Ridge, or Solid Area, (3) and The Motionless Area. The motionless area has no sensation in it, and it is not hollow. It's just not there.

The reason a hollow spot can be felt at all, is that they feel the ridge around it, and they know they aren't feeling any deeper, and so they say, "There must be a hollow spot there." So, you run that cycle on your PC, and you will start to give him somatics. There are several places where pain is on this tone scale. The one you will be most concerned about is at 1.8 or thereabouts. That is good, real pain. Get yourself a PC who boasts, "Dianetics doesn't work, I have never had a somatic." If you know this technique that man is going to change his story. What do you do? If you want to - make him scared all you do is look for a hollow spot, get him in the center of it, and have him feel the outflow of attention units - he will get scared. But if you want to show him a good solid somatic, have him find a motionless spot in his body. You say, "Is there a spot in your body that doesn't have any sensation?" He says, "Oh, all the spots in my body have sensation -- let's see, do any of them have any sensation?" You can point out to him some spots that normally have no sensation - those are the seat of the pants and the tip of the nose. You start bringing that into awareness, and you are actually getting him into communication with it. So, you get him feeling that motionlessness as far in, or as far out as it goes. He will get the somatic, because what you start when you start up motionlessness is a manifestation just below pain. Attention units in this situation feel something like a leg waking up, not the same sensation, but a similar course of events: Nothing, A Prickly Sensation, and Wham!

A practical application of this technique is to find a person who is wearing eye- glasses. Then you say, "Do you have any sensation in your nose?" The fellow may say, "I never thought about it before, but no I don't." You say, "Well, what does it feel like in your nose?" He says, "Sort of motionless." Boy, you are all set, because if you keep this up you will find out you have started a series of motionlessness, ridges, and hollow spots throughout his head. You start running these areas of his head, and you will find somatics down his back, and what he thinks are his optic nerves (they aren't) start doing things, and a couple of hard spots turn up way back of the eyes which are bunched up. Then ask for hollow spots back of his eyes, "Can you feel the attention units running away from there?" A nice somatic usually results there. He will get alternating areas of motionlessness, hollow spots, and ridges; and if he isn't really coming around, you say, "Can you feel the motionlessness in your eyeballs?" Sometimes they will startle you, they will turn so red that you are afraid the blood is going to squirt out of them. He may scream faintly, but it sure changes his vision. People who are wearing glasses have a very strong, hard, aberrative facsimile that is so solid, that when you start to penetrate it you get lots of action. It takes a technique like attention unit running to unsettle a facsimile that tough, that hard, that ridged, but it is easy to run knowing this technique. Don't run any one ridge, hollow spot, or motionless area for more than ten seconds, because he has something else by that time. The first thing you know his facsimile is all unbalanced, his

prescription has gone to the dogs, maybe his eyes haven't returned to perfect vision but they have certainly changed.

This attention unit running applies to any somatic of any kind or character. With this process (just as I have been telling you here) you can address with some confidence, and produce a result on a chronic somatic in a very large number of cases. An infection is a hollow spot. A deposit is a confused solid ridge area. The motionless areas will be your dermatitis and ills of parasitic growths. You can take a case of sinusitis and use this technique of motionlessness in the nose, and throw it into kingdom come. Just keep asking for the motionlessness in the end of his nose. Sinuses are membranes which are peculiar types of ridges. It's a covering for something, it separates or limits a relatively liquid area. Membranes adapt themselves to pain, so you have inflamed membranes, and you can have them throughout the body, because they are little minute ridges. It's a whole sheet of ridges. It's built out of an enturbulated area, and it inflames easily. You start running any motionless spot in the vicinity of that inflamed tissue, and you are going to upset the balance of that tissue. You have turned off the inflammation, you don't have to run the somatic. You just change the location of any attention unit pattern, and the second you do that, you change the character of a psychosomatic illness. Now, you should know how to treat a chronic somatic. You want to try this one. This is just for five minute miracles or changing something acute to a sleeper. If you want to spend an hour or two on it, and really get rid of it just run out the facsimile. When you run the whole thing out you are going to run into the areas of apathy. It takes a long time to run apathy, so you had better run the basic apathy on the bank. If you are going in for this (to run it all out) run it out with an E-meter carefully, and invest your time well. Because, I guarantee you that you can pick up a late apathy incident which has one of these very solid ridges in the area (it's just like running glue) and you can get him stuck in this, and then run other facsimiles in its vicinity, and he is still stuck in it, and you run other facsimiles, etc. etc. and he becomes an occluded case that can barely contact what he is running. You have got him stuck in an apathy incident, that's all. He is in this solid thing which is timeless as far as the bank is concerned, and it rides there, and it goes with him on the track. It's everywhere of course, because it has no time and it's so low on the tone scale. You run him on the time track and you can run incidents, but everything he looks at, he is looking at through this wall of something or the other. Sure, find the wall; sounds simple, but it has been overlooked normally. Where has he got one, where is this wall, where do you find it, how do you reduce it? Well, it's pretty easy to reduce. It has to do with Technique 80, because one of these confused areas, when it gets great in magnitude, is full of Motivators, Overt Acts, and DEEDS. You just have to resolve it on that basis, and it resolves pretty easily.

But, if you are going to run long incidents, I guarantee you that you could probably invest 5000 hours of running above and below an apathy incident without ever hitting the apathy incident, because it is just riding there. So, you find the basic incident you have to run to release this apathy, and you run it on attention units with an E-meter, and you are going to have a case that starts going up on the tone scale.

Too many cases are hanging fire on the tone scale. So, this attention unit running has 2 uses: (1) It has the long range use, and it is run as something you understand. You know the scope of the incident, you know what you are running, you know what happened, you know how long ago it was, you have spotted it on the track map, you use an E-meter, you run it out, and it's gone. That is one way of using it. The other, (2) is you simply use it as an assist. You go around taking peoples glasses off, you cure their arthritis, and you don't know what the incident was, where it was on the track or anything. All you do is unsettle the position of the incident - the facsimile with regard to the PC.

If you are running a PC who hasn't got any somatics... It is possible that your PC is on the couch, and all of his attention units are "out there", way out there, running like mad. I had one PC who swore, after he got into it, that he was a hollow spot for 200 yards out in front. There were no attention units anywhere near him, and he was scared too. He didn't have attention units. PC, "What's an attention unit?" So, I asked him if he felt any hollow spots. PC, "What's a hollow spot?" Well, are there any spots in your body that are more solid than

any other?" PC, "No". Any ridges in your body? PC, "No." Any sensation in your body? PC, "No." Now, there is a rule for you. If your PC hasn't any hollow spots, ridges, or areas of motionlessness - ask him to Look Out There a Couple of Hundred Yards. In other words, this stuff is departing from him with such speed that there is no trace of it anywhere near him. You say, "Can you feel rays emanating from you, or motion going from you?" And he says, "No." You say, Do you feel something going out, or can you be in the center of something and feel it moving outward? He says, "No." You say, By the way, is there anywhere around you a light spot, or a sensation of something being lighter than another, or some motion taking place? He says, "Oh yeah, occasionally I feel that there is a person over here, I just feel every once in a while that there is this person, but he's never there, etc. etc. You say, Can you feel an outflow or sort of energy over that? He says, "Yeah, yeah," and then he will say, "I don't want anything more to do with it!" He gets mad at you, "What are you trying to do to me?" What you have there is a fellow who is in fear, but balanced. He is balanced so that he isn't feeling the fear; it's way out there someplace. The second that you get a track on a single attention unit (you see these attention units in terms of millions of units, solid sheets, and spheres, etc.) or he gets a line on 1 or 2 units way out there, and it unbalances, and he starts turning on this fear. He will get very upset with you. If you run him just about half way through this hollow spot; you gee an odd manifestation with regard to it. He will want to leave. If you want to know about the behavior of human beings - A human being behaves like attention units. That is simple and factual. If he is in an area of fear, he tries to run away and leave a hollow spot where he was. If he has an incoming force that is very powerful, he will try for a while to block it, and eventually he will let it go through him. If he thinks he can attack something successfully, he will rush out towards it. He behaves like attention units, and you should understand this. If you give him something to defend, he will build up ridges around it, like magnetic lines.

Here it is again. You ask the PC if he has any motionless spots (these, by the way, are areas that are anesthetized or dead). You just ask him to feel the motionlessness in it. Nobody has ever thought of looking for motionless areas before. You ask him to feel the motionlessness, the closely packed feeling, and all of a sudden they start vibrating. That is the cycle. The vibration gets more and more furious. Then you ask him if he has any ridges, spheres, globes, lines, or anything like that in his vicinity, or any hollow spots. If you want him to run a hollow spot, you run the feeling of being the center of a spot, and the energy flowing out from it - the outflow of units. You can run that just so long, and a ridge appears out here. It isn't because the attention units have built up there. It is just that is the pattern of a facsimile. The next step in the facsimile is that there was a ridge out there. You are running an old facsimile, but with fresh units that are disintegrating the old units. So you run this fear, and it will disappear, and all of a sudden the guy has a motionless place somewhere. You tell him to run the motionless place. You will find that it will be very slow at first, then faster and faster, particularly if you are running the whole track and the basic incidents on the track. He will keep running faster and faster, and all of a sudden he gets up to the point where he gets an apathy somatic, and he just goes "phoosh" through it, and he is so used to the behavior of attention units by this time that he will run this stuff sort of automatically. It is a fast method of mechanical running.

I told you that attention units had a wave length and a wave characteristic. The wave length gives you the tone scale, and the wave characteristic also works out so that each emotion has this. EMOTIONS ARE INSTALLED. All emotions are installed. There are implants along the whole track where emotions are installed in the theta body. A person is hit with a motion of certain character, and it gives him emotional responses. It makes him a stimulus response individual, and therefore easy to handle.

So, there is where a person sticks on the tone scale at various emotion levels. You will find these incidents. You feel skeptical? Wait until you hit the one that plants anger. That one is something! And wait until you hit the one that transplants aesthetics into sex. Oh! That's horrible.

Now, you get this pattern (attention unit pattern) of behavior that is a continuing cycle on up the tone scale in harmonics. It is the same pattern however: attention units escaping, attention units holding, attention units motionless. As you go up the scale you get this pattern behavior. Well, what is it that makes tone drop down the scale? Why is it that this pattern behavior of fear (below one), why is it that that pattern behavior is fear, whereas the pattern behavior of escape is just a little bit above boredom? Why is this harmonic there? What makes the difference? It is the wave length and characteristic, that's all. This is the bottom of semantics.

You tell somebody "fear", and all he understands is that it is something you run away from, and so he is afraid of it. He has all ready got fear that can be kicked in (keyed-in). He knows all about this. So it isn't semantics that are doing this. The semantics are just symbols for these things. The emotional scale and motion scale follow a pattern of attention unit behavior going in the cycle of motionlessness, enturbulence, flow, motionlessness, etc. That is more or less the cycle as it appears. It has positions on the tone scale, and this runs from the center of the emotion band at .024 cm (it's about the middle of the 0 to 4 band) up to (26 zeros) 25 cm, which is the center of the aesthetic band. That's a tiny wave.

You will find PCs who suddenly run this. They will say, "you know it's the funniest thing, but this isn't what I've been running, it's different." What's different about it? "I don't know, it's not motionless yet there is motion there. It's different, I feel like porcelain." You know he is running way up the band, and occasionally you will find an incident that has a nearly aesthetic wave length to it. This fine, tiny wave length is hitting with considerable force, his skull all of a sudden will feel like porcelain china. He'll say, "What's this?" it's just a tiny wave length with considerable force. Incidentally, it is quite a trick to run it. But don't let him concentrate on that part of it, let him find the hollow spot, the ridge, etc., and keep it moving.

You will find in using this technique (Attention Unit Running) that every time you find a new manifestation, a motionlessness, a ridge, a hollow spot, that it will only run for a minute or so. Maybe just a few seconds. You have motion for just those few seconds (if your PC is average) there is attention unit flow for just a few seconds, and he will bog again. So you want to find the next spot, you want to find something else. If you find a hollow spot, that hollow spot will flow, and you will have a ridge. You run the attention units banging up on both sides of the ridge, you run that ridge and you will find he can run only a little bit of that, and you want to find a motionless spot. You will find some other point of the body has changed its characteristic each time you have done this. You find a motionless spot, and you run the motionlessness in this spot. You run that for a moment or two, and then you run a ridge, and so on. Keep in action.

If he starts to boil-off, or something of the sort, well, try to avoid it if you can. Boil-off doesn't accomplish anything. You will find that they will boil-off, willy-nilly with this technique. Sooner or later they will boil-off, but on this kind of running they boil-off less and less and less. After a few hours they don't boil-off anymore. That has been my experience, but of course you will hit a big heavy incident somewhere, and they will start this boil-off cycle over again. But it keeps getting shorter. So, you have attention unit running, and attention unit behavior, and attention units on the tone scale.

It is something that I hope all of you will know well, and something you will use. I don't think there is much that can stand up to you now. Not with these techniques. This isn't all, by a heck of a long way, about these techniques. I am just giving you the mechanics, the mechanics of a mechanical technique that you need now. Don't think that other techniques that you know are not valid. They are valid.

Next, I will tell you about another technique that goes right along with Technique 88, and is called "Concept Running". It's very closely allied with attention unit running and is to be interspersed with it.