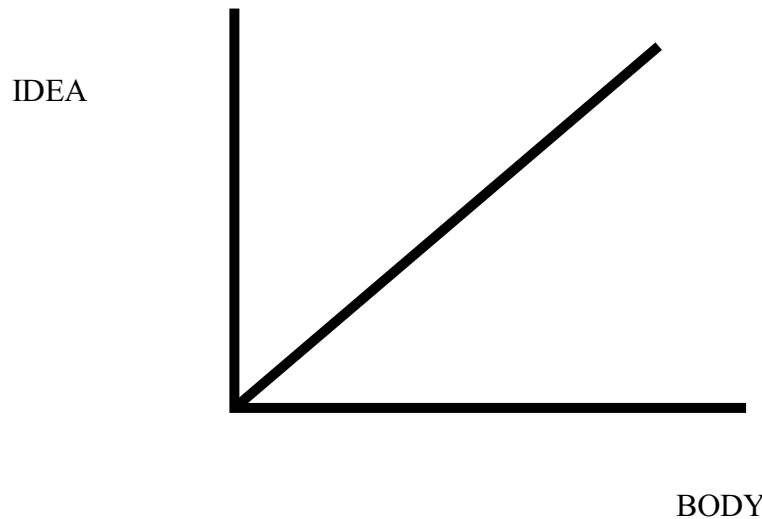


TIME OUT OF TIME

When I begin, I am groping in darkness. He took me to a room full of light.



The description offers a uniformity of development between the idea and the body. This lends a clarity to the idea. It is almost as if the description creates the body, the self creating the body. The description draws its support from an invariance in biological processes. Even if the process appear to disrupt the calm of the self, there is a consistency that can be observed and used to align biological events.

The self emerges in this coincidence. Its manifesto reinforces physical experience by speaking from a place other than physical.

THE RED ROOM

–I have the key

–Where is it?

–Somewhere in the mansion. I have been there. I have read your book. We have shared a region of intimacy.

–Don't let it mean more than it does. It's just a trick of the imagination. Something that we share that isn't real.

–We could make it real.

–Then I would feel obligated. It has to be more spontaneous for me.

–This is something different. It's not about adapting the self to a predetermined idea. Like love or caring. Instead, you make it up as you go along. It just follows a path that you desire.

–You're getting carried away again.

–Am I pressuring you?

- Only if I believe what you are telling me.
- If you listen to the poetry, you will hear it.
- I've never been good at picking up on that sort of thing!

GOING UNDER AGAIN

I hold my breath and submerge. I can no longer breathe freely. I surrender myself to the moment and all that it implies. I really can't let go. It is more like holding my breath. I try to take it all in. But the physical experience appears to interrupt any assessment about what is happening. I can't form a clear picture. Just bits and pieces of experience!

I need to figure out a method to help make sense of it all. A second sight. Then I could collect these jewels one by one

PSYCHO-PATHOLOGY

The body teaches you how to satisfy yourself. You eat when you're hungry. You drink when you're thirsty. But as you push to the outer reaches of satisfaction, it seems the very thing that feels good hurts. You find satisfaction but later regret the circumstances that permitted such delights. This is a psychological hangover. You can walk through your life in this kind of stupor. You only get excited long enough to engage the gratification of your appetites. And then you are dragged down by the after-effects.

The pathology acquires a more intense form, an outrageousness. You push further to discover more bizarre forms of entertainment. Edgeplay. You gratify your vampire nature. You feed off the blood of others.

- I am trying to see from the outside in.
- You have to throw yourself into your experience.
- I do. It is a form of controlled throwing. Just enough so that I can pull back at the last moment.
- How do you feel being part of the last year of recorded time?
- Strange. And there is a calendar.
- The final one. Although it offers a new way of telling time! A reinvigoration of the now. Past and present float together into the dream world. And you can step across in a more permanent way than sleep.
- Death?
- No! Living in half-existence.

- You end up destroying what you like.
- The universe is destroying itself. That is what nuclear weapons are. We will eventually all destroy ourselves. History as revenge. The embrace of death.

APRIL 24	IMMERSION
MAY 1	A NEW WORLD
MAY 8	ESTRANGEMENT
MAY 15	SPONTANEITY
MAY 22	THE GAME
MAY 29	ENTERTAINMENT
JUNE 5	CONCERN: This is an authentic connection of one person to another. The region of intimacy is extended to a place beyond individual satisfaction.
JUNE 12	TRUST: I AM GOING TO TELL YOU A SECRET!
JUNE 19	TRAVEL
JUNE 26	AFTERMATH
JULY 3	FATE FREE SPEECH MOVEMENT longing} dazzle
JULY 10	CONFUSION
JULY 17	convention
JULY 24	driven...killer
JULY 31	resonance
AUGUST 7	ange/ bitch –Why did you act like that? –I’m sorry. Sometimes I’m just a bitch. –And sometimes you’re an angel!
August 14	THE END extraordinary

AUGUST 15: I wait for your call! Nothing!

AUGUST 16: N_o

AND NOW THE END OF TIME: We move in the nether world!

APRIL 24: CREATING RESTLESS!

We are going to create the place on paper.

–You’ve been doing that all along.

–Follow EA’s work on the mirrors of self.

–Can you pierce the mirror, or do you just watch from the outside?

–You go there to escape. But you find an escape-proof self. Then there is that one night that things just get out of control. You don’t come back to the real world quite the same. The only way to be yourself is to go there all the time.

–I get it.

–And you have problems reduplicating the craziness of that first night. All the faces and bodies and sounds. You realize that you have to become a new person. You get lost inside. You have gone so deep within.

–So how do you ever escape?

–That is our question. To escape to escape!

–I am the man who is trying to forget myself.

–I’m getting the idea.

–You’re forcing me to be a way that I’m not.

–But you’re moving in that direction.

–You really can’t say that for sure.

I NEEDED YOU!

–Where are you going?

–We’re going to go FUCK! You really don’t know about it. It’s not one of your ideas. But it’s one of mine.

–Hold me. I won’t let you go.

–It’s too late!

René Bontemps worked to map the interplay of biology. He offered a cognitive map whereby the self could satisfy its deepest desires.

–The body has its own logic. You have to learn it and use it to your advantage.

–Can God work against the RULES OF NATURE!

–He emerges in the rules of nature.

Walter Dovsky contradicted Bontemps. He attempted to design his own image of the body.

–It disrupts these homeostatic unities that Bontemps embraces. The self finds itself in

its pathologies!

- Can you move fast enough to see the image in the mirror.
- I can see myself.
- No, there is an image hiding there that you normally don't see unless you are fast enough.

LAW	BARTER
MONEY	THE BODY

Ten years from now, he'll still be dancing in that corner over there. He'll pretend that he learned something. But there is nothing to learn.

- It is ten minutes to midnight on August 15.
- It is the last day of recorded time.
- The center is coming apart. No more EA in the center of the dancefloor.
- I won't let you talk me into something.

THE FEAR: If they like you today, they won't like you tomorrow.

- This is where you take the risk. You move beyond your forms.
- The inside is the outside!
- Some kind of nonsense. It is pain. But you don't feel it.
- So you want more. You embrace the blade.
- Some such silliness.
- I can taste who you are. It's in your blood. Let me cut you. Let me taste your blood.
- Your desire to know everything is going to destroy you. You'll find someone to follow. And you'll try to observe their every move. In the same way that you have observed the self. But it won't happen.

JULY 4: I glimpse the Paradise.

- We're in Vegas playing the slots.
- That will all come later.
- You have to gamble.
- I do. I go to Restless.
- Have you played the roulette wheel.
- All plays end up the same way.
- Charlotte has a plane to catch.

- Is she going away?
- She is going on the night plane!

WE CAN DO ANYTHING THAT WE WANT!

- After the end of the world, the mystics do a dance.
- It makes no sense.
- They have transferred to the spiritual realm. They don't need the body.
- But the body offers the link to the balance of space. The self exists in that balance and realizes its contours on the dance floor.

EVERYONE IS COMING BACK FOR THE FINAL PERFORMANCE!

- Crucial is going to put on a show.
- Nothing changed. You pushed too far. So I went back to what I do best: FUCKING!
- This is going to drive you crazy.
- I'm already driven. I'm a killer.
- I am not yet ready!
- Yet?
- Those are your words!

- (I) (*) (you)
- I am holding you.
- Hold me harder.
- Can you feel that?
- What?
- That is for later on!
- I want mine now!

- I am trying. I have been trying. You just expect too much. Come out of your shell. The protected world that you have created for yourself. People do things out here.
- They get dazzled and give up on what they really want.
- Who are you to say that?

- What do you want?
- A permeation zone!
- I have that. It's sex with other guys. And I'm going to get my sex fix tonight.
- And afterwards.
- Let me worry about that!

- I don't want to build on anything. I don't want you to speak to me in that tone. I just

want to have fun. I'm young. I want to go crazy.

–And then the guilt in the morning!

–It's my guilt. You can't wash it away. You can't give me absolution.

–What about all the thing that we've talked about?

–It's been great. It's been talk!

–Im just looking for one real moment in my life.

–Have you had it yet?

JAY: I WANT TO KILL EVERY CHARACTER IN THE ROOM!

That is the ultimate in intimacy, the ultimate in pathology. The belief that your inner experience touches that of everyone else.

–It starts outside to come back inside and then outside again.

–Biology.

–Something like that.

–I want to get past that.

–You will!

–Why do you like Tab cola?

–What is this about?

–This is the most fundamental question of the story!

–I get the most ecstatic feeling drinking TAB!

We all laugh!

–I'm concerned for you.

–Don't be. You sound like my mother.

We can address our wants and determine if it is in our interest to satisfy them.

–Be like Karl. Take what you can get. That's that basic premise of life!

–It's not that bad. It's not that abusive. You have to hurt to really have fun. Here take the knife. Get to know the edge.

–I can stop my heart with my will. I don't need my body to survive. I have already traveled places without it.

–But what if you don't want to come back?

–That's my tragedy!

SEEING AS CREATING

You see the body. It offers satisfaction in its contours. You seek to create a bridge to satisfaction. To touch without touching.

You are here to construct an image of the body. To let that feeling wash over you so completely that when you leave, you carry that impression within you. You have become the other person.

Your eyes say yes. Your body says yes. You pervade her region of intimacy!

–It's not as if I'm going to sleep with Mick Jones of the Clash.

–You had that opportunity?

–Yeah!