

RADIATION

I'm writing for *Hard Cock Magazine*. And I would like to ask you a few questions. The first question is what do you really have to offer? What does Ariadne know? What are you giving? What have you ever given? We all know that you're giving trouble."

"Victor, Conrad is trying to write his own version of the tale. And he has an affiliation with *Hard Cock Magazine*. This might be appropriate for completing the story. He has his own beliefs about the characters; he bases them on his personal contacts. What does he know? Why has the magazine listed him? He seems to have one interest. Is this the only one who is developing? There is a moment when Danielle only seems to care about one thing. This raw expression of physical desire that becomes the foundation of her connection to the world. The same could be said about Ariadne or Julie or anyone else in the story. This outlet helps to explain the philosophical orientation. The individual is observed in his social circumstance. She interacts with other people. She wants total certainty in these interactions. This can give meaning to her desire. Conrad represents just this kind of belief. Boomer represents just this kind of belief. He lives for satisfaction; it is the universe based upon impulses."

"The individual is pulled along by these physical drives. It is impossible to resist. There is no regret because the experience is so overwhelming. The individual accepts the conditions of this interaction. Anything else is secondary. Under these conditions, regret appears to be invalid. The individual tries to complain. But there's no way to counteract this experience. This is the foundation of a struggle. Can the social circumstances justify or contrary how it works?. Danielle claims that this expression is completely free. She is making a choice, and her decision has no other reference point than her need for satisfaction."

"She questions any interrogation based on her social circumstances. She resents anyone who believes that her outlook has been affected by the society. Instead she says this is an act of resistance. That does not diminish the importance of Conrad's role as a writer. He advances the philosophy of *Hard Cock Magazine*. This is a complete expression of social Darwinism. As such, he exaggerates the importance of short term outcomes. He ignores a stability to empower all people. If he stabilizes any kind of social fabric. Conrad has one goal in mind. In one sense, Victor questions the singular goal approach."

"As the individual evolved, her view of happiness would be revised. She would adapt to those experiences which benefited her developing insights. She would welcome her artistic development or artistic growth and create a supportive environment to enhance that awareness. Conrad sees things differently. Under any circumstances, he is there for pleasure. That includes all forms of stimulation. As the writer, he seeks new forms of provocation. Everything is immediate. There is no contrary viewpoint. To accept his viewpoint is to go along with a simple philosophy. This does not address inequity in society. It is a rank form of social Darwinism. It is all about short term outcomes. It is an exaggeration of the importance of the now."

He questions the influence of the individual. Conrad surrenders himself to the salt work since it rewards him constantly. There is never any regret. Why should there be? That is why he is the perfect author. He creates what he can from these details. Things work in his favor. He recognizes how to adjust his focus immediately. He has a single interest. He gratifies that interest. That is his greatness. It is his wonder. It is worthwhile following the trail of this

scenario. It is singular and understanding. And it benefits Conrad. In a sense, it might seem surprising.”

“Why would Danielle have accepted this seduction. It was all too evident. Her philosophy is meant to explain the effects of the present. Although it appears to validate a sense of creativity, all of that occurs retrospectively. Interpretation simply accords the individual with the facts. This is a very reactionary at work. It does not recognize the power of the individual to reverse these influences. It has a limited understanding of a social movement in overturning these archetypes. There is a little wonder that such a view accords well with a tyrannical attitude. The self is meant to accommodate to these principles. When the impulse arrives, the self goes along. There is a contrary view that is expressed deeper in the narrative. The individual can recognize the terms of this interaction, and the self can reverse these effects.”

“This becomes an ongoing dialogue which is the basis for storytelling. Conrad’s point of view marks any philosophy a challenge is his agenda. In that regard, Victor might go on. But Victor is doing everything he can to control this narrative. He needs to be faster than Duke and Conrad. He needs to offer an argument that is more convincing. He appears to have a stronger understanding of the social factors influencing behavior. Nevertheless, he seems to miss the importance of critical social connections. He is seeing things from the outside. This is somewhat ironic since this is a criticism of a Conrad. This creates a conflict between these points of view. In a sense, this is simply a personal squabble. The philosophical arguments are missed.”

“Does Danielle permit these points of view. Is her acceptance simply a matter of essentialism? Does she really believe that her own perspective has that much weight? On this view, Victor tries to dismiss the artistic efforts of others. Danielle is in a tricky position. She is advocating for her friends, but she is admitting to a policy that seems to diminish the importance of their feelings. She accepts only one standard, the will of the self. And so doing, she marginalizes the role of people like her friends.”

“She suggests that Conrad’s perspective is dominant. There is some thing vaguely Nietzsche in in this view. If she gives in to the power that seems to validate its expression. How does this affect her own outlook? Can she achieve any independence in advancing her point of view. Indeed, this is her challenge. And it seems to be raised in the background. She is trying to make her vision prominent, but hit it has receded in the telling. How has she caused Conrad to think differently? Even if she has, what difference does it make because she has totally ceded to his point of view. He would resist any attempt to formulate an alternative political position. He would consider this victimhood. In her own way, she might want to be assertive. And she might see her role at Reunion is being an expression of this kind of assertiveness.”

“Desire struck her in the moment. And she wired herself to go along with this expression. What else could there be? What else should there be? She was not looking for morality. She was rejecting the system. And she was rejecting its judgments. The system denied her satisfaction, and she seized it from the system. Any judgment about her actions would ignore the validity of her efforts.”

“I can train you. I can make you just like me. You can find success. You can find success on your own terms. You’ve been aiming for this all your life. I realize that your names are pathetic. What are you really offering? How can I remain here? But this is my only choice. I find acceptance here. It all makes sense. I makes sense. I’m a drone. I have one function. I have one

switch. Turn the switch on, and I am on. I turn the switch off, and I am off. I am on and off. I'm nowhere. Is this a contrast? Would you resist? Would anyone resist? Is this a reward? Does anyone know? Do you know? Even those who resist find a moment to be scintillating. The noise is deafening. I am fighting it off. I'm fighting off my enemies. If you didn't find it the first time, why do you think it's going to work if you try again. Do I get closer? Do you think that your art has given you some thing else. But it's only given you the same thing again and again. And Conrad teaches the Crusher. Samo has apprenticed the Crusher. And she's created a monster. I don't want to be mean. But I have to be mean. This could be your end. There's two different ways of thinking about this. It was one way. And the other way fall is the first way. Crusher, I'm sure you understand this. I'm gonna ask you one question. If you answer in the affirmative, you're going to have to accept the hurt. Nothing looks that good on close-up. I think we're going to have to cut here. And that's how it ends up."

"Find a place to cut. Do you find someone to care. She really cares. You don't know how badly you fucked up. The amount of conspiracy theory is all over together. This is a dangerous place. You're taking a little long to make this happen. You've been so good at this before. I need to talk to you about this face-to-face. You need to reveal. Need to tell me what you know. This is absolutely useless. If you only realized how useless you appear, or any might deal with it better. What did I have to do differently. I recognized what I needed to do. This is how I think we should do things. Did you rent me out? "

"Did you give my heart to someone else? I'm sorry that I did that. I'm sorry that I believed you. Sorry that you gave me your heart. I'm sorry that you fell asleep. Crusher can't have a story. We've already been through this. Crusher, here's the Burger King, no answer this different place. This is where the art for support. How can I look through all these volumes of *Hard Cock Magazine* and understand anything? How does it lead to a greater understanding of humanity? Here's how it works if the progression from the starting point to the ending point represents this level of force, and one particular contact describes the development of that force? How can a particular connection of the body complete the journey. Indeed, this becomes a critical understanding.

"How do I go from one point to the other? How do I go from one point to the other? That is Conrad's paradox. He sees what he wants, and he gets it. For the moment what he gets needs to embody all these connections. It needs to reflect a complete awareness. But Conrad is not aware. He does not seek social awareness. He believes that he is advanced. He acts as if the pursuit of pleasure results in an understanding. Crusher is not even interesting. Unfortunately, no one tells him that he's a fraud. Conrad's not fraudulent and that way. Conrad is what he is."

"He lives in the moment. He survives in the morning. And those individual moments He does have a lasting perspective, because they represent the power of all previous moments. None of this is retrospective. All of it is active in the present. You look wonderful. And you look wonderful. You look wonderful. You look wonderful. You look wonderful. You look. You look. You look. You look. What does any of this mean? Why are you talking to this person? What's going on? Why are you trying to implicate me? He has friends. And someone killed him. Conrad do you understand where this is going you look wonderful. You look wonderful. You look wonderful. You look wonderful. You look wonderful. I think I get this."

"Does wonderful look more wonderful than wonderful looks? Does wonderful look more

wonderful than wonderful looks? That wonderful look is more wonderful than wonderful is? I'm going to binge watch it. I'm going go out it. I'm going find it. You're not here. You're not here with me. You're not seeing what it is. At this moment, you were sacrificed. I can't deal with us any longer. This is more than wonderful. I'm not trying to do that. I'm not trying to win you over. This is meant to be simple. I could've done this differently. I didn't. Quit being so angry. Who let you out? Who let that dog wander? Conrad, do you understand? What are those noises? Why can't you calm down? I am trying to understand by looking at the shadows. If you have an aged one hundred years, you have learned nothing. Are you barking at me? You see what I've done? This is the road to deliberation. We have to work through the animal noises. You have a genius. Do you understand so well? I've opened you up to some thing. I have a blessed you. I can't do that right now. You have to go straight on. I'm glad that all of you have joined the tickle club. Go to it."

"There's an omen at some point in the future where all the drones feel that they are blessed. Do you know what happens there? A cock crows. This is awful. I'm giving you too much credibility. That's where I really fucked up. Quit lying to me. You're wonderful. You're wonderful. You're wonderful. You're wonderful. Remember, that Conrad cannot lie. The drones cannot lie. That is why you go to them. They will tell you one and only one thing. You want the snaked by ear. Why is the snake biting you? Why did you ask for it? I'm so close. But I'm no closer. And you don't want to ask. I'm gonna be honest. This is not a contest. This is a contest. You really fucked up. You fucked up again."

"This is a Comtesse. I'm making my way. You are making reasonable progress. This is another place. This is where the worker bees are. The worker bees and the dying bees. Then there's this other place where there's the queen bees and the drones. And all the queen bees are dying. Conrads there to save the Queen Bees. He's there to give them theory. The theory of the one fuck. The theory of the hard cock. They are cultured, and the mysticism make it into some kind of ritual. They don't need mythology. Conrad says it for them."

"You're wonderful. You're wonderful. You're wonderful. I write for *Hard Cock Magazine*. And you spend all night disparaging it. And you talk about the patriarchy. But when the donkey comes in, you ask for a copy of *Hard Cock*. And you practice hard cock on yourselves. And use the strap ons any use the masks and the restraints. There's the drones, and the worker bees. And the worker bees don't venture here very long. And they all get lost. They lose the desire to work. And they can't be drones. And they wonder about it. This could be a comedy act. We can make jokes about it. I'm glad you're not going get to this point to read about it. This is the really dirty stuff. This is falling off the wagon. Because the wagon was never meant to go that far. And you relied on some thing. I was never going to give you an answer. I can make it happen. I can give it all to you. I can watch it explode in your face. He creates a mythology about getting high. But that's not enough for you. You're really on the wire. We are going for an all day kick off. And I'm going to take the train to the same place. Even the way you talk, betrays that you're a head case. I couldn't bother. I wouldn't bother. Not none of this matters. You missed your calling. You missed your station. You're not alone in this. You've had help. You've had sufficient guidance. This is the place where you turn. This is a crossroads. What the fuck, are you really that good? You know the type. I've been encyclopedia, and a lot of nonsense. Did I go to this place. I've been working on the equations I've been working on you. This is the shocking

part. There are those who gone through the initiation. And there are those who are not part of the shower. Those were not part of the shower do not recognize how the dogs are barking. They do not recognize the dangers. Those who have taken the initiation, have already lost their place. The anger is possible. There is an echo. You may be guarding hell. But your watch will not last for very long. You've already betrayed yourself. This is all about betrayal. We can't see it any other way. Who else recognize this. I need you to walk with me. You've already taken it this far, and we recognize Conrad's role. He knows what's expected of him."

"Victor is different he gets caught up in in the story. The are people who can't do the numbers. That exaggerates the terror of the margins. They are the ones who live up on spectacle. They need to be ignored. They all need to be ignored. Do you want me to be honest? I need to push out further. You're simply reflecting back what they're telling you. You may disparage Conrad but he's exactly what you are. He's everything that you are. This is good. This is very good. But it could be better. Time to pour your wine glass glass of wine. Time to feel good about yourself. This is not pain."

"This is not suffering. This is realization. These emotions accord with what we see. We see, and we move these things along. Conrad only sees what he's seen. Victor would become Conrad, but he's too involved. He's too caught up in what's going on. What do you know? Or do you know my child? What did you missed? We could've done a lot more. We could've figured things out. We stopped. We stopped in the middle of things. I can take it from here. If there was a map, why didn't Conrad see it? How does that work? This is happened before. This is happened before. You can't let this one go. These are the terms of service. Friday is built into it. We have different rules now. There's a different way of doing this. I need you to be here. I need you to make some decisions."

"I just got a letter that I've been rejected for an interview. I was told that *Hard Cock Magazine* wanted to talk to me about my experiences. I wanted to share what I thought with your audience. I thought your audience would be interested in what I've been going through Now, it appears that you really have no interest in my experience, and I wonder why that is. So I've spent enough time here. Do you know me well. I have a lot to share. I'm a social person. People seek me out. They recognize what I have to offer. On that basis, I think that I would be a great addition to your magazine. I hope that you can find a space to write about me."

"It's not as if we are at *Hard Cock* rejected you. You were on our list. That means that we've already expressed interest in your contributions. And it will only be a little time before you can offer us what we need. We'd like to thank you for your interest and remind you that *Hard Cock* is going to come to you."

"I guess that I felt a little alienated when I wasn't getting the attention that you promised, but now you've reassured me. In fact, I feel a little excited."

"You need to understand that this is how things work. *Hard Cock* is willing to come to everybody."

"And I feel as if you're reducing all my efforts to one thing. I'd prefer to be alone that deal with people like you. What gives you the right to put people in magazines and make fun of them? Life isn't like that. We struggle to make ends meet. We put forth a lot of effort, and people make fun of us. They make fun of the way we look. They make fun of our dreams. They make fun of the fact that we need to work. You're only adding to this kind of stress. Why should we

feel sympathetic? What kind of society allows magazines like this?"

"Conrad wanted to explain the challenges. He came out to feel that he was mine too. All his gestures were based upon his confidence. He didn't want to surrender to the moment. Do you want to show the world what he had in his favor? *Hard Cock* wanted to make his arguments now. He could find sympathetic readers. They could go along with his presentation. These conversations revolved around enhancing pleasure for people. Where does that leave your phone activities, and what did he discover? What would enhance individual identity? He felt that he was offering a method that could be appealing to others. They could lose themselves in the moment. They could find experience excitement in this experience."

"The magazine recognize that you were looking for better influences. We can help you. You come here to have fun. We can call you in two new ways. I'm enjoying myself. If pleasure is based upon the ability to keep the party going, we can help you find party favors. Sure, there's going to be a little regret in playing these games. Sometimes you may feel as if you're being used. *Hard Cock Magazine* wants you to get rid of your feelings of guilt. You're a beautiful person. You're hot. You have one thing on your mind. Do you want people to like you? Do you want to feel a sense of togetherness. *Hard Cock* gives you a place to hang out. It makes you feel as if your life is worthwhile. You only have so much time in your life. You have to spend it wisely *Hard Cock Magazine* reminds you of your attributes. And helps you network for more pleasure. What else is there? Why should you get lost in pursuing things that are not going to advance you socially. You don't want to be alone. Come on out and make things happen. There's enough wild things going on. Who are you running from? Who are you trying to escape? We're here to make you feel right. Here's my problem. Let's say that pleasure is a dominant impulse. In that basis you only see people based on what they can do for you. And if they show a little resistance, you start to get aggressive. *Hard Cock Magazine* doesn't cause you to analyze yourself. It just makes you the same as everyone else. It increases your desire to tell people what to do."

"You need to see it the other way. A lot of people hate us. They hate our magazine. But we're telling it like it is. We're not sugarcoating things. We're not beating around the bush. If you want to have fun, we teach you how to have fun. What else is there? We are helping you find other fun-loving people. Fun-loving people reflect this attitude. They don't care. Come out with one. They want to get turned on. If you can't get turned on by one person, go find someone else! *Hard Cock Magazine* tells you to quit complaining. It says if you want to get drunk and do some crazy things, get drunk. You don't need someone to tell you to face the facts. You make your own facts if you can get others to do what you want."

"What else is there. If you're out to enjoy yourself, if you can't have fun, what can you have? And people just need to be honest. If they're looking for action, they need to find other people who want to be a part of the action."

"You can try to see it some other way. What are we here for? Some people are born to have fun. You shouldn't object to that, you need to be tolerant. You need to tolerate when you can. That's the purpose of the magazine. It's all balls to the walls. It's a fight to the finish. Are you win, or are you going to go home sad? Fight to the end. Fight to the end. Fight to the finish. Conrad, I'm sure that you understand this. This is all part of your philosophy. You're advancing this philosophy to others. We want to understand our opportunities. This could be wonderful for our development. Why stop now? This is so exciting. Why stop now. This is more than wonderful.

That's how the magazine works. That's how our lives work. We want things. And we know how to get them. It's that simple."

"Conrad says it's all about having fun. You can't worry about what someone else is doing. Ariadne, you can't control someone else's behavior. He's going to do what he wants to do. He's never going to give you what you want. What do you want? If you go, if you want to spend your whole life doing the same thing, then go ahead."

"It's all gets very confusing. It's confusing for the individual, and it's confusing for the group. This needs to be automatic. I did the wrong thing. I press the wrong button. How can I get satisfaction? How can I resolve this mistake? Thank you, thanks!"

"He knows a lot more of music than you do. Sure he works in a service job, but he has dreams. What's important is not your dreams, what's important is your future development. How can you describe your present situation, how can you discover key elements which can benefit your growth? This process is ongoing."

Conrad, it sounds like you're advocating for the men's movement. Guys need to get in touch with their emotions; they need to be able to tell women how they feel. And the woman should be ready to gratify a man's desire. The men's movement doesn't ignore the needs of women. Conrad realizes how we can satisfy a woman in creative and considerate ways, and she's looking for just this kind of snack. Conrad knows what he wants. And he says it he doesn't get caught up in trying to justify himself. He's not all in certain. He knows how to turn on a woman. And he focuses on that goal. All about hard cock."

"That's just a symbol for how he feels; he wants to gratify; he wants to bless. He wants to give people what they want; they want it pretty basic. If you try to see it some other way, you don't really get it. Be quiet: I want to make my point in the end, and I'll come down hard cock. Can you give me what I'm looking for? When you're finished can you disappear? Can you help me with my troubles and gray? What means anything? What means white? How do I gratify myself? How do I get my stuff when I need it or things can get tricky. Hard cock it's just that, and it stays hard, it goes places, it's a calling card. I know what I'm after. I've got a calling card and I'm calling on you. There's more to learn. There's more to give."

"I want you to love me. I want you to give me what I need I don't want to give you anything in return. I don't want to lie to you. I don't want to pretend. The men's movement is all about quit pretending. I don't worry about this kind of stuff anymore I'll give it out. If I get it back; that's great I can't worry about anything else. I can take all these feelings, and I need to focus them. I need to eat. I need to sleep I need to realize my dreams. I need to get rid of what's bothering me.

"A hard cock is all about that. It's all about giving what you need. It's all about getting what you need. I got to learn how to make this happen. I need to learn how to share. I need to share myself. That's not going to last. My feelings not supposed to last. Sami, she's having fun! I am no different. I don't want to hear your silly thoughts. I don't want to hear your explanations how did you get this far? You're too much in my head. I'm too much in my head. Feeling good. This is good feelings. What are you accept question? Conrad says don't worry about it. Just get it hard. Just get it in. Just forget about it. Don't think about it too much. Conrad reminds people that they shouldn't think about it too much; after all, he never does. He never does."

"If Conrad told you that he was writing for *Hard Cock Magazine* would you walk away?"

Will you tell him what he wants to hear?"

"Stark came aboard as Conrad's theoretician. It wasn't enough for Conrad to have a game plan; he needed to assert it effectively, and this meant sizing up his opposition. Conrad was all intuition. And he really had no theory. But his practice seem to put Ariadne to shame. What was she going to claim? She was making hapless drifters seem as if they had a program. It wouldn't be very effective just for her to sit down schedule her sex book. What would she talk about? What would be the point of the seduction? If she couldn't justify her actions, this created pressure on Conrad. For that reason, he needed Stark. And stark seemed to justify Conrad's actions. But it wasn't as if Stark sat down and wrote out his theories. He accompanied Conrad on his adventures, and that seemed to give him the necessary support for his actions. Honestly, what else did Conrad need. Granted he was depending on successes. That was never enough. He needed to demonstrate that there was some intent behind his actions. Sure, he was driven by his desires. But he wanted to add a cultural flavor to what he did. On this basis, he could even challenge Ariadne. What was she fighting for her? How did she provide credibility to her actions? It wasn't enough to be on the hunt. He needed a more authoritative portrayal. The pleasure seeker needed to justify his actions by the progressive development of his awareness. He wasn't simply gratifying himself. He was discovering a deeper connection. Each interaction added to that awareness. Stark could add nuance to this theory Ariadne may have pretended that her knowledge described a more engaging sense awareness. She was turned on to the world. And Stark took this idea further. It wasn't enough to see things. And the individual might try to develop a philosophy to accommodate for his actions. He was further exploring this architecture. This added to his overall awareness. Stark fully embodied his insights. And this gave Conrad a stronger motivation. This was the contrast between the two individuals. Stark struggled to give credibility to Conrad's actions Conrad simply did what was natural. I

"If Ariadne had Livy, and Conrad had Stark. He wasn't advocating for a subculture. Instead his argument tried to be more universal in nature. This was a form of mystic psychology. The individual was situating himself in these supernatural landscapes. He was an explorer. Livy's understanding gave credibility to the challenges in the work environment. The subculture was a response to the efforts of the dominant culture. Stark mocked that kind of viewpoint everything existed in there now, and then now could be connected to some thing internal. This long-lasting awareness added to the offer; it also belittled Livy's arguments. Stark claimed that Livy was acting like a victim. Of course, Ariadne would resist this description. She felt as if she was asserting herself. But Stark's philosophy only pointed out to the kind of oppressive nature exhibited by Conrad"

"There was nothing remotely amusing about this. Conrad knew his philosophy would work for him. He only needed to exercise it as well. In contrast, Ariadne assume that she was exercising a higher level of control she wasn't depending on society she didn't want to be judged by anyone else. This made her appear stronger. Such a view couldn't be further from the truth. With each successive rendezvous, she only she showed herself to be more empathetic. This situation would seem to be a pointed argument against Stark, but he took it just the opposite way. For him, it demonstrated the liberated notion of pleasure. If Ariadne seemed drained, she was only expressing the marvelous for words."

"Did Stark discredit Ariadne's argument? She struggled to elaborate her point of view;

each action was supposed to be rooted in a stronger awareness. Nevertheless, it just seemed to be more and more. It just became based on Stark's musings. There really wasn't anything transcendent about her efforts. She might've started out with a cause. It now seemed more direct and she couldn't find enough momentum. Why did she feel drained? What was Conrad's pleasure in this situation. What was the contrast of? Ariadne seemed to be the ideal representative philosophy and she was consistent in its application. Every move seemed focused, but she was an able to maintain her position; the distractions continue to overwhelm her. She wasn't distinguishing herself; she got lost in a blur."

"Conrad was much more methodical. At every stage, he looked like a fighter ready to take on a new opponent. This perspective might be seen as brutal. Why did it seem so nonchalant. Conrad decided to success. On analysis, his nature could see more evidence; it was a group actions. Stock was the ideal publicist It just added to Conrad's credibility."

"The artist was there to create a portrait for a better world. It wasn't just a satire. Conrad made things seem too easy, and it was all about them now. A publicist could connect him to mystical vision. He was expanding the overall vision. This hought serviced his independence. But he longed for an everlasting perspective; he kept getting it wrong.

"And Stark would only seem to add to that argument. He supported Conrad's view that these connections individual sexual pleasure was not liberating Ariadna. Her discourse became more halted. Her understanding became more unstable work. Could she find a lasting blessing? What did she need to do to realize her integrity. It would be a battle. All the while, there was a consistency to her approach. She tried to enhance her conviction. She only became more scattered. It was important to be sympathetic to her."

"More than anyone, she had assumed the risk for this lifestyle, but it seemed to be turn on. She became the victim of her own desires. She might've battled for integrity, but so much working against her. This was supposed to be her story. Each exploit enhanced her reputation".

"The story added motivation. For what she was creating, there was a higher purpose; she was entering the world of third states. She believed this stimulation was so much that she continued to seek thing that could add up to excitement. Her confusion was based on the realization that she had already crossed over. It hardly mattered that partners hardly knew. Of human contact. There were discoveries. She was trying to close one door. Why the first door stay open. What was the immensity for fear. It made her wonder. What was she missing? What did she need to attain greater assertiveness."

"In some ways, she believed that she was part of a shared awareness. Others in the family seemws to feel the same way. They may have taken different paths, but their intention was the same. They wantedprovocation. They sought some thing in their lives that would give a greater meaning. They won't be to be taken from the median and transported to somewhere else. Ariadne love this opportunity. They were so that she could think about it. She was shaking the possibility. Others in the family felt that same inspiration. How did life provide her with a source? What was she protecting? Why did she seem to resent Victor with such intensity? She believed that she was protecting the integrity of others. What did she really fear for herself? Was this so much part of her story? Fundamentally, what was her novel?"

"You cannot own me. This is all my pleasure. You are simply a vehicle for my transcendence."

“Did the novel encroach on her pleasure? Was Conrad’s constant presence a distraction from her mission? She seemed to give so much to these experiences. Was she bitter?

Was it presumptuous to assume that Ariadna was the center of this observation. Indeed, this seem to be the science. But it could be presented from another direction that was the intent of Stark. Nevertheless Conrad simply didn’t have the same inspiration. When you got Ariadne, you also got Russell. Ariadne wouldn’t have a story if she wasn’t aspiring to be with Russell. At the same time, Russell’s needed Ariadne. She had tested his insecurities. Julie had already seen the same thing; she had assumed the same role for him. But his elusiveness wasn’t clear then. In a sense Ariadne was attracted to this. Juliet questioned why she even liked Russell if he was treating her so badly. And there are moments when Ariadne would dwell on what was happening. But in a deeper sense, she believed Russell was hers. They were both exploring the same far reaches of pleasure.”

“When they were together, she could give him everything that he could desire and more. She had a wonder?. Why wasn’t this enough? What more would she have to do to impress her point of view. It was important to understand the science. Russells reach his strength, This was the concept of Reunion. Everywhere that Reunion manifest itself, Russell was there. His existence was totally consistent with the idea of the place. In a sense, this might seem disheartening. Why didn’t others seek a different path? Why were they all drawn to him? It was where things became particularly difficult.

“What could Russell provide? He could only exist on this one realm of manifestation. Everyone was projecting on him and expecting him to be some thing more; this was the very basis of Starks theory. Consciousness beyond this initial manifestation was an illusion. The transcendental was simply an exaggeration of the most intense aspects of the physical route. The conscious self was simply a spectator in its own activities. Any stimulation was simply an inflammation of that initial encounter. That made it necessary to touch every points within the representation. Conrad was voracious. Russell was voracious. Victor tried to mimic the same behaviors. But he realizes that something was wrong. He couldn’t live guilt free. He had too much consciousness Katrina understood that. This was another level of representation. But that left the individual without sufficient agency.”

“Was an alternative representation possible? Such a representation could go beyond the theories of Stark. What abilities did the artist have? How could art create a greater dynamic for the situation.? It would have to challenge the kinds of ideas that Stark espoused. Inevitably, it would contradict Conrad. Nevertheless, there seem to be a problem. If the theory was sufficiently articulated it would lead right back to Ariadne. That was a provocative idea. Nevertheless, under these circumstances, it seemed impossible that Ariadne could acquire greater velocity. How could she subtract herself from the situation without surrendering the radius. Overall, the presentation was disturbing. There seemed to be no possible way to achieve a greater awareness.”

“For both Stark and Conrad, exaggeration was important. The pursuit of the thought corridor was based upon a different inside. It was able to mark all these destinations within the site. And the transformation appear to give independence to each one of these representations. Did this awareness contradict the vision of *Hard Cock Magazine*? It would prove it would seem to provide the opportunity for the self to express an alternative vision. Ariadne might be able to get in touch with the very influences that crushed her. She could achieve independence and true

liberation. Nevertheless, the actual representation brought everything back to the same place. Ariadne would seek independence, but she would come back to Russell. Russell would reject her. And she would find someone new for the night. Without theory, there would be no way to *express* a deeper question. For Conrad, theory would move in entirely the opposite direction. He was seeking justification for what he was doing.”

“Everything was after the fact. That was the rule that Reunion had offered him. He didn’t have that same facility as Russell. Despite his assertive nature, he could just blend in to the rest of the crowd. He could lose himself in the shadowy nature of the place. That left a Russell to carry on his role. It also necessitated a further meditation. Dusk had her own way of seeing this. She looked on at Russell in an affectionate way. But she believed in the inherent revelatory nature of passion. This was the portal to an alternative kind of existence. And this helped the individual peel back the veil and approach paradise. This view ignored the fundamental challenge. How could art create the states of being? How could philosophy provide the knowledge. In other words these designs existed independently of personal expression. It was not a form of gratification that needed to be explained. Dusk relied on such a vision.”

“Desire expressed an understanding and after the fact. These individuals were moved by personal impulse theory after the fact to explain behavior. For Dusk, it was worthwhile constructing desire correspondent to her caring initiative. Instead, that caring relationship responded to personal impulse. She focused on these characteristics, but, fundamentally, she was driven, and she learned how to perfect these impulses to maximize the pleasure. Dusk might have more theory behind her actions than Ariadne but she was just as immersed in sensuality. This was a form of acceptance. She didn’t question the body. She didn’t construct a body that would be more responsive to her needs. She didn’t interrogate her needs. Instead, she tried to accommodate his perspective; she might’ve understood more. But she was drawn by something elemental.”

“On this basis, she could address the world; however, desire focused misunderstanding in a very strict way. She was dedicated to her awareness. Dusk might’ve been more assertive than Conrad. Period she championed her desire in a unique way. How could she be so jubilant? Dusk’s personality was much more dominant. She was ruthless. Probably she saw desire in the same way; she wanted to be in control. Ariadne did not have that same focus. She could coordinate her hook ups but she was never brilliant. She simply surrendered to the moment, and she acted as if that was all that she hoped for.”

“Dusk was much more aggressive; she was orchestrating the whole experience that gave her what she wanted. She knew Russell. She liked him, but she never put him on a pedestal. She had her own stars. They seemed to define everything. They really seemed to put all the parts together. Everything was about satisfaction. That gave her a more prominent position. She was the perfect example of this methodology. But she had other concerns; she saw herself as more of a performer. And she drew on her skills. What more could she do? It was more of a costume party for her. Overtime, she realized that she was constructing the body. In a sense, this was almost like science fiction. Movement became connected to robotics. She could understand these mechanisms in a sense; she constructed this behavior as if she would put together a machine. The mechanics led towards a desired result. And that result was mine blowing.”

“She and Ariadne lived for those explosive moments, but they remained something

outside their grasp. They could wonder. There were these gaps in the construction of self. It was interesting. For Conrad, everything existed in the moment. It was all immanent. There was still a transcendent element for Ariadne and Dusk. Was there another way to conceive of physical pleasure? If the individual could move in and out of mental activity this could present another image of physical experience”