

THE DRAWING

“Katrina has been tasked with drawing the perfect penis. She does not understand that she is designing the ultimate weapon of the dominant class. She thinks that she is drawing a pleasing member. Things have already progressed far past that point; it is not a matter of making a choice for your personal satisfactio. Instead, you were designed to deny your connection to the caring universe. And you will continue to ignore your ability to create a liberating dialogue. Valentina, you’re on the spot. This appears the basis for your actions. You care for your son. You care for your family. But you only do so by align yourself with a system of total exploitation. And you were victimized by this situation. You do not even understand the risks; that is the tragic aspect of this narrative. You gave up your right a long time ago when you decided what you would do with your money. I never understood what your money was doing with you, and this is the fundamental in dignity.”

The story survives on just such a recognition. How long is this going to take? How much do I have to watch in the process? Who else is accompanying my vision? Or if you thought that you were escaping Boomers evaluation, you really missed your calling. This is the end of your efforts. Going to have to wait a lot longer than you expect. Who’s going wait with you? Who is going to last the whole show? What do you have in the system? Do you have a little bit of poison? Where does that take you? What is my alternative? How long does this continue for I could’ve taken an alternative path. At this point history seems to stop. Guilt is assigned. Nothing else matters. Indeed, this is the points that the individual can assume a higher level of control.”

“Is that even possible? Is this possible for anyone? Indeed, is there a way out? Time is moving in reverse. We are moving contrary to our desires; where does that go? What does that mean? Why is nostalgia useless in this process?”

“We’re goooing to have to write faster this time. You’re going to have to come to me for a resolution; there’s a little surprise here. We are seeing various levels of an action. Even you were subject to the same constraints. Katrina, let me see that picture of yours. It seems to be taking a different direction. At first, you thought that you were supposed to describe the obstacles in your own family. Now you have entered new territory. And it is evident where it is going. What did you learn? Did anyone learn? When will you be asked to draw pictures of your actual experiences? It is enough to observe the crushing blows of the dominant class. That is why you were all aboard for representative art. You have become excellent at describing how things are. But you have failed to see the inherent power in the efforts of others. They are not making a knickknacks for the privileged few. Instead they build from the genius of their own struggles with time.”

“You must understand that. But you see history as making you more deserving. You do not allow yourself with the movement of history. You expect history to ally itself with your development. Where is that going? Do you think that you’re entering the process early. But you were already old. You cannot move. You cannot know. You cannot achieve. You have seen a glimpse. Is that enough? Don’t fire a shot across my bow. Don’t give me a warning, Katrina realizes that you are a victim of the kidnapping. You may not want to live your life predicated on this experience. I do need to understand all the details of what happened to you. Ali, maybe you can explain. You went guitar lesson. What did he teach you? Did you learn about his

frustrations? Did you learn how good he was making excuses? Did these excuses become part of history? Honestly, if I cared I would've seen it in a different way. I'm watching my own frustrations. I'm sitting here with the frustrated. And I am doing my best to turn their art into something moving; they have destroyed the remnants of their experience. They've left me with a little to work from. That does not diminish my commitment. But it makes me wonder what I can really do. I need to move along. I am not here to commiserate with others about my failures. I feel a unique power."

"Katrina can you explain it? Can you also explain my frustration? I'm sure that you feel it too. Is this the fundamental assertion in the manifesto? It is not enough to have knowledge. The individual needs to use the knowledge to change things. How is that even possible in the present circumstances. Change has become associated with self-actualization. Any efforts by the individual become exaggerated into a program. And this program underlines the eventual impotence of the individual. If you're lacking educational awareness. how can you claim to make recommendations for the educational system. That is your ultimate argument. That is the fundamental connection that drives the story. Katrina makes it work. If the writer is accurate in telling the tale, she recognizes where personal frustration and truths and the efforts to assert the self. This understanding can provide a path to success. But the success needs to be predicated on giving a voice to others."

"The system is constructed and just the opposite way. People believe that they are successful because they are unable to relate to others. They believe that the system tells them to perfect their craft. But they do not learn the language to share this understanding with anyone else. Instead they have indoctrinated themselves, and they try to indoctrinate others. Do you understand this? This is the fault line? If you are an artist, you need to be able to describe his fault line. This conflict is enduring. It prevents the individual from achieving independence. At its worst, a successful person can believe that he can buy needed services to maintain his position. In some cases, he exploits his associates. And others, he creates a confederacy of ambitious people, and they continue to use the system to monopolize resources. Such a view depends on a very limited model of intellect. Even at its apex, such pedagogy relies on the turns of the intellect. This tyranny rewards those who can faithfully remember the details of the incident, the ascendancy of the dominant class. If you don't like it, do you know where this is going?"

"This is the moment when the war criminals hide behind their families. This gives them the opportunity to shoot back. Katrina, how good are you at creating this portrait. Truly, there are no penises. They're only dicks. Are you ready to make a confession? How are you ready to say no to the offering? I want you to call me by my name. I want to enter the story. What does that mean? How do I survive the heat? Unfortunately, I lose myself in the process. I surrender my integrity. I give up my hope. I wait for the fanfare. Given an encore presentation. I talk to the press. I put out a statement. Ali, how are the guitar lessons? How is your voice doing? Anniston, are you found a headache remedy? Why is your friend talking to Boomer? What is he telling her? Boomer is there something that you'd like to say to the audience? You've got it all. Katrina, Boomer would like to pose for you. Will you agree? Will anyone agree? Is agreement possible? There's a lot to sort through."

"The world hasn't come to a complete stop; things are still moving along. What do you

know? What can you know? I can fill all this in soon. There are so many questions about the numbers. Numbers match? Is this ago? What can we make of this? How do you claim your territory? I don't even know if I like the perfume. Everything looks so wonderful from a far. But I am so very afraid of getting too close. That is the great danger here; I am the great danger here this is where it all comes together. Boomer could give us a great rendition of the pleasure principle. Valentina, if you came in now, what would you say? I feel as if I failed. Someone asked me for a miracle. I tried so very hard. Someone asked me for a miracle. And I let down my guard. Am I that good? Am I good at this at all? If you wanna get good at this, you need to move quickly you think that you were making things ago? Nothing moves here. I want to escape the field of vision. I'm not gonna watch. All I'm doing is watching. I'm really ready to fill the room with new characters. But you're ready to band me. Don't want me here."

"You're afraid. I'm afraid to. This is money owed. This is time. You called it blood labor. But you really don't know how to overthrow this system. I'll leave it to you. You come up with a method. Wake me when it's over! I'm not about to make the same risk. Wake me when it's over. I'm trying to paint a different picture. Who else is in the picture. What else are they doing? You keep hoping for the moment. I can hear the cats fighting outside your door. They have an inkling of what's going on. Where does that get you? Why is anyone attached to these experiences? Do they improve their writing skills? Did he become more perceptive? Are they more receptive to other people? Or so different. Or so very different."

"I'm going put it in simple terms I don't want to become more attached to you, then watch you disappear again. My journey could end right here. You could help me to finish the story right here now. We could close the book on each other. Katrina, what are you showing me with the picture. You draw a hand. The fingers pointing. What do you say what do you want? What does it mean to repeat the same actions again and again? Where does any of this go? Where are you going? Is this going to make you happy? What more do you want? Can I help you feel better? Can you help yourself? Why can't you help yourself? Why can't you make it stop? That's not how people see things they're looking for a simple focus they can go into more detail if they have to this is the average. Based upon these numbers. Can go into more detail. I can describe things that haven't been said. I know that you worked it out. But I wanted to make it a little simpler. Where do I find the numbers. What are they tell me? I can't tap in the window and ask if you're a friend. I can't tap in the window and ask if you're happy. Are you happy for me? There's no one in the car. Do you have happiness to share?"

"I don't think you realize how far this is gone. I don't think you even bother to care. We can end it right here. Because it is right here now. I don't want to get involved. What does the picture say about a year confusion. Were you ever pointed in the right direction? Honestly, what do you know about this guy? Honestly, what do you know about this guy.? He's someone I know. Pretty good, there's someone I like. They are planning some thing. They're all getting up early to plan something important; they're building houses. They're building things; were they hired? And how is this presentation any different?"

"I don't want you following me. Get out of my face. Take a different route. Seek different means of support. Maybe, this time can be different; this is probably the worst thing that you did. You made two big mistakes. Things kept getting worse. What else can you do? I trusted you. Needed to be legal. You weren't legal. It can't be worth that much. I need to be fair about this;

we could divided in three parts; you could assume more authoritative role. I'm not going to come out of this well. I have a contribution to make now; we really stripped it down to nothing. From today, what are you going do any differently. I'm looking for a business contact. Are you going pretend that he has something to share with you. This is where it gets very difficult."

"We are trying to describe some thing that is unique. It has a special connection. Can the world around us we figure that out? If the system is working on us in a coordinated way, we need to be just as circumspect in our actions. We have to connect what's going on in one place with things that are going on another. This can enable us to develop for sure. Help us to improve our presentation. We just need a place to hide from our pursuers."

"We need one place versus the kind of support that we need. We could build a fire. We could try to make sense of what was going on around us; that still wouldn't be enough. Zero in on an understanding and it slips away from me; why aren't you systematic and what are you doing? How am I losing her? This is all happening before my eyes. It is all happening for and about me. I could take a while to go through this. But I will get it down. I will turn it into something worthwhile. I just realized that I forget forgot to make a payment. I will do that in the morning. I will take care of it. I think I lost my privilege. I don't think you'll be able to take care of it. This is going to get really fucked up. I'm not expecting anything. I'm expecting everything. This has no connection to what I'm doing. I can only assume that it's going to come together once and for all. We're gonna come together once and for all. These are all simple things to do. And they're going to mess up. They're going to mess up because you don't do it properly. Do you take payments here? None of this is real. Nothing that happens here is real. You were pretending. They were counting numbers. What does that tell you? You've already lost the opportunity. What's your consolation? You're not even on math. It doesn't get better as you counter dock. In fact, the where in tear is cumulative. And it's hitting you in all the wrong ways. Do you even understand what that means? Another thing to you? This is worse than nothing that you know. You were worse than the thing that you know. Can't stop. I'm doing this for you. I'm doing this with you. You can't even distinguish between the two things."

"You have plans and you have revenue. They don't mix together. You haven't even broken ground on this project. It's paid you no money. This is not about empire. Katrina; I need you to draw some thing for me. I need you to draw his penis. What do we say? What is it do for us? Are you willing to take a chance. I want one thing from you. Here's the problem: you look at the picture and it's not what it seems to be. This could be the basis for your empowerment. But there's not much emphasis on education. And there's not much emphasis on caring. What does this have to do with knowledge? What does this have to do with reserves? This is all going to crash down a terrible way[you're dithering. You're both together right now. If you could do this a little quicker. If you could convince him a little quicker. I need you to guide me. I'm groping in the darkness. I need you to guide me. When are you gonna get the money? When are any of you going to get the money? This is crashing down quicker than I know. If I'm going to do this, and needs to be an investment; let me figure this out; we need to be fair about this; really can't; real numbers. I can't promise the impossible; no one ever can. What are you promising? What do you have working in your favor? Who's working with you?"

"I have these rare moments when things seem to come together. I thought that I could get this done, so it all crashed in front of my face. This is a deep realization for me; I see that you

can't do much of anything. We've already seen things crashing down around us. Katrina, I realize that you're not really part of the story. But you may have a story of your own that makes sense in the same ways. That's why I'm trying to put it all together into one presentation. Do you know what happens here? No doubt, you've dealt with dark moments before. This is not about wanting to get out. This is all about realizing what power you have. And inevitably, you need to find the words. What do you want to say? This is what makes sense. This is what doesn't make sense. You need to quit pretending. We're going to add to this. But it's fairly exhaustive. This is how it works. We're going to make it mean something. Hope we wake up, we are going to make it mean something do you understand? How do people realize that they don't have a prayer? But they were the ones who were advocating for their success. At this moment, you recognize that none of this is going anywhere. This is simple, simple, simple. This is simple enough for you to understand. It's a different way going in. What happens when you realize you have this power to hurt others? Do you become more cruel, cooler, cruel her; you stop hurting? Is this your numbness. It gives you the right to push down on others; is that the whole story? I can make you feel good. I can give you the illusion that I care. How many bad actors are here? What would a good actor do? She wouldn't give in to this pretense. She wouldn't pretend to offer some thing that wasn't there. She would try to find the source of these troubles."

"This is this really dark place. This is where you lose your mind, and someone is taking care of things for you. This is when the mess becomes messier. This is when you get stopped dead in your tracks. This is when you try to speed things up. Katrina, does your art give you the ability to create yourself independently from anyone else? These are the challenges for Victor. He thought that he could describe an engaging world that orbits around him. What does he know? How could he fulfill his promise? What else was there here? I can't stop. There's too many things around me. I'm going down. You're bothering me. You're all bothering me. All that you need is constant. All that you need is an explanation. All you need is words. I can do it for you. I can make it stop. I can make it start. Why did you get like this? Is it a unique pattern? Should I believe any of this? You tell me that you're doing well why should I believe you question; why should anyone believe you? I can't stop. I don't want to stop. Do you want me to stop. I can stop right here. I can hold it together. I can hold it together for you? Now, I get it you're growing a transformation. It's in the water. It's in the air. I can't get rid of it. I tried to see a different way. I try to construct a different way. I wanted to distract you. You need to distract me. I want to feel differently about this. Now we're going to take a risk. We both did it together. He understands completely. She understands completely. That is what you hate."

"You want to own this. I went on this. How does it all work?"

"Katrina, I need you to draw picture of my body. It won't show the skin and bones. She points towards some thing else. We are moving towards some thing else; we need to find some quick answers I think I'm on to this. I can focus. This is going to be great. I need us to smile. I need a really good fake smile. Do you have my head over a barrel? Don't cut it off. Cut me off. I need your support. I need your guidance. I need you to help me out. I need a friendly look in my direction."

"I can't go to that place. I'm prepared this time."

(I got attacked by this big dog.)

Katrina's art enabled her to develop. This could enable the individual to overcome the

advances of someone like Conrad. Conrad was able to zero in on his target. He prayed upon the vulnerability of the individual. In a sense, he could also be used to deflect accountability by the individual. She could almost claim that Conrad made her do it. Despite the strength of her arguments Katrina may have powered Conrad in his own way. She was only offering a thin veneer for the advocated Victor could take advantage of the situation and he could convince a woman that he was share the similar artistic sensibility. They would share these magical moments at night. Victor believes his own press; he thought he was irresistible. Down deep, how attractive was his character? Ariadne what's a whole. Just name it: she was just looking for dick. On that basis, behind a few minor characteristics, it didn't matter who the guy was, when it was, whether it was Julie or Katrina the argument was pretty much the same."

"The individual believed what she wanted to believe, and this motivated her actions even though she may have been escaping Conrad's philosophy, real like to meet her just as the theory was not foolproof. I don't need to leave the essential. Victor was more adept Conrad. In order to achieve it, you need to be a little more public; in a sense, it all exposed the same contradictions these actions have little to do with the individual. They all submitted the same portrayal. It was almost as if the publicist had all of them. If things were working right, they could all just a pain in fair trade that the family presented.

"Victor was too eager in his achievements; they tore his arguments part. If he was so irresistible, why has the family rejected him? That didn't mean that the not the family could resist the dominant argument. Instead, members of the family were just as vulnerable to this way of thinking. This added another perspective; even the server could become caught up in the dynamic of the moment. What was a photograph worth? What was the observer trying to if the scene was correct about its portrayal? Avi would proceed to the point of maximum stimulation. Whether it was by touch or by observation, the same rules apply. Indeed, this was the foundation of such a portrayal."

"We are not offering a variation of Katrina's model. We aim to reject it totally. Such a rejection is based on a different set of values. This is not a depiction of lost opportunities. Ariadne believes that she is making the best of the present. It is much more complex than that. There's an effort to escape the sense of urgency that seems predominate at reunion. Sometimes, it is better just to walk away. That could be the basis for the development of caring interactions. Reunion, it's more like the impossible. The gambler takes a risk so much in the hopes of increasing the return."

"This is unstable balance. The individual continues to move forward; she realizes that she can't dedicate her life to this moment. It's dead instead, she upsets the entire description. She validates project. Such a validation might seem similar to Katrina's outlook. But she is there to facilitate the present model. She has taken her position right to the center. Nevertheless, she has other interests. She does not live for this pageantry. Nevertheless from time to time, she believes that she can create a perfect dynamic. As such, she will find an audience for this performance. This performance would seem to dismantle any attempt to remain with Conrad's beliefs. How could any other portrayal be possible?"

"The artist retain a formal awareness, but such attention to detail with hardly enhance the observation of the present scene. Katrina knows this. In a sense, she is attracted by the chaotic. That is why she seems to tolerate Victor."

“For his part, Victor is using Katrina as a reference point. This enables him to continue with his portrait. She offers a temporary stability. He can continue on with his dalliance. He retains his reputation, but he also has a refuge for safe passage. The narrative is based on the ability to capture these dynamic interactions. At the same time, the narrator requires a more stable foundation. This would seem to imply a more lasting connection, a sense of vitality, and encounter with the caring universe. But such a belief may appear to have a little ground to stand on. It seems to support the view that Katrina could triumph over the family. Nevertheless, Victor seems more motivated to keep on with the challenge. Even if that risks his reputation, he is attracted by that conflict.”

“Was Katrina there to announce the coming new person. Was she engaged in an act of prophecy? What was the basis for her inspiration? She would have to extend beyond her artistic awareness in order to achieve the special kind of knowledge; nevertheless, there seemed to be significant barriers to this awareness. After all, Katrina owed her vantage point to Victor. She may have already been tiring. But he was still able to use her in an appropriate manner. It was almost as if she was his librarian. She was crediting his quest to be a filmmaker. And she would catalogue appropriate works to go along with his program. Probably, Victor did not realize how important she was to this overall depiction. She was like a script supervisor, who was maintaining continuity from scene to scene.”

“Ariadne and Russell would get caught up in the most outlandish scenes. But Katrina could make sure everything matched from the earlier night. She was hardly there, but her witness was necessary nevertheless. And she added to the excitement of the overall betrayal. How much did Victor clue her in? There were a few nights when he didn't come out, and he would meet with her to compare notes. In some ways she was eager to hear the story play itself out. However, she resented the fact that Victor did not appreciate her skills more. What did she lack? There were others like Sonia who seemed to offer an observation from up close. But she was more caught up in the immediacy of the scene. Katrina offered more of a panorama; she was trying to make sense of what was going on from a far. How could this depiction compare with similar models? Or if the narrative was awaiting the emergence of another wonder, did that person bring with her whole new way of telling? How would she prepare herself to infiltrate the night. If she was that adept, would she even bother? Was it even possible to avoid the gaze of Russell. If Russell could see what was going on, then Conrad was watching from the shadows. Under such conditions, every character was an exaggeration.”

“The glee was too much. The earnestness was overwhelming. Was Katrina heralding the end of the story? From that point on, all the energy would dissipate. And people would lose their motivation. All these wonderful calls will come crashing to the ground.”

“This was the moment that would alter the focus; how could that occur with those the influence of others? What was needed for growth?”

“See you later. Take care.

“It was time to make some thing happen. How could that begin? Katrina had opened the door. There was the possibility for a new kind of observation. Nevertheless this kind of awareness could make a person sick. She would just return to what she was used to. How could the individual discover an independent course without losing the vibe of the moment.

There was this intense confrontation that seem to move things along. Victor had to come

caught up in the maelstrom. Katrina seemed fascinated by that experience. The family continued to uphold a new way of dealing with experience was the manifesto authoritative? Couldn't really convince others? It was lacking in this presentation what could get things moving in in a more dynamic way

The conflict continued in. Katrina's observations seem to highlight Victor's aspirations. What was present preventing him from realizing the dream? He seemed caught up in these characters. He wanted to document conflicts. That made him even more involved. In a sense, this was the challenge for the narrative. In observing these people, the observer gave them special powers. On the one hand this only supported the perspective of the observer. On the other hand, the observer got caught up in the experience. Indeed, this was the act. People became involved because they were in involved in the experience. It was liberating it was magical. It made people feel as if they were immortal. And that feeling was engaging. They kept pushing to the limit. And they wanted this to happen all the time. The feelings nurtured each other. A particularly challenging night would be exciting, or but the individual could feel drained by the experience. How would the story end? Katrina, how do you want the story to end? Victor requires knowledge.

"Quit sporting life. It's not going to be any different. He already seems he was too involved in your life. He's looking for someone that he can shape. You can hand her a script. She can become involved in the performance. She can sense the excitement. Victor is on the verge of an awareness. You're not involved. Do you want to believe that you're part of Victor story?"

"You get into a program. He could become a better writer. You get into a writer's program. He could be more receptive to the experience of others. What would he say? What would you know? What can you share? You can't even get this process going. There are too many impediments. These challenges do not help people grow. They become distracted. They lose their focus. What are the soul about? Where is this start and where does this end? What am I supposed to do? Where do I hide? Where can you hide me? There's only one way to go. You go all the way. There is no all the way. There is no other way. There's only one way. You get caught among the brambles. What does Victor understand? What do you want to know? What is Victor going to tell everyone else?"

"I found a new house. I found a new wife. I found collaborators. Something's happening out there. Katrina, some thing is happening out there. Do you know what it is everyone's talking about? There are other Victor's involved. You weren't involved. You can sit and watch. You can sit and listen. You can sit there. Do you want to talk to me. You have a friend. What are we gonna share? Why should we bother? I have too many distractions I don't care about any of this. Katrina, can you stop this from happening? It's cumulative. That's how it works. It's not from some individual from some individual's understanding. Everyone clues into this cumulative process, shaking around. That is the environment. That is why it is so annoying. Only a few people really know. You can get a career. You can have more social ability. You can leave this place. You can leave this place."

"When is the scoring period?. No one gets out with a lot. So it's left here. We're going to quiz you. I'm going to ask you questions about your life. How are you going answer any of this? Are you going to go along?"

“Your portrayal is so severe. You try to make it seem as if you’re in the thick of things. You are making disparaging comments about people who are struggling to find their way. But hardly demonstrates social concern. Honestly, I can’t keep up with what are you offering the world. You can’t just throw yourself in the ocean and hope that you can swim. You’re swimming with the sharks and you’re trying to find the vulnerable ones you can feed on. It is all part of your method. Do you think it’s funny. You’re the entertainer. What are you offering on the short term? Do this really make it possible to have a deeper level of reflection about experience? What future do you offer? Maybe I don’t get it. Maybe I’m not part of this. I don’t want to be part of us. Therefore, I’m not offering an entirely constructive appeal. I wish I could be more sympathetic. What am I missing at all this.

“I admit that my judgments might be severe. What am I really missing? Honestly do you know what you’re missing?”

“This is my art. And I did it in this place. In is more than that. I committed myself. The more I claim that this reality existed only for here, only for the now, I couldn’t go any other place. As long as I stay here, I would still be faced with all the limitations of this place. Who wanted to see it any differently? How is even possible to see it differently? I thought about it. How close was I to a resolution? What was missing? It was all about pushing further into the nether zone. Did this just become a justification?”

“Was it possible to create an argument that supported discovery? How could the individual proceed? This realization? There needed to be a clear link between the experience at Reunion and the artistic project. Nevertheless, Reunion was not meant to be an art studio. What was needed to advance this dynamic? How could the artist attain a deeper understanding? Was there a way to explore any deeper? Wasn’t this simply piling on the evidence from night after night? When did the story attain any sense of awareness. If the participants simply did enough to move things along, what was this foundation for a more profound connection? By showing up every day, the commitment would solidify. The individual would develop a sense of conviction. That could stay a part of the experience. Is there something missing from this picture? This wasn’t simply a success story. The art exposed a different contradiction. The individual wasn’t simply in conflict with the society. Any efforts to change was going to be stymied by the system. The only way to escape a catastrophic model was to create another dimension of change.”

“This dimension could be accommodated in the present system. Under these conditions, the artist could be an active participant in creating this change. There was no other way to see this dynamic. That was why some people wanted a more lasting solution. And they didn’t have the patience. There was conviction enough to give in to the daily challenges. But the end reward was more intense. It was necessary to let go of all these negative influences. It went beyond resilience. The vision need to be more all encompassing. But the what in the individual prevented that realization? The art crystallized that understanding; it documented the possibility of changing the present system. This seat at Reunion could be an important place.

“This answer was evident to me. It was it right before my face. Was I missing the invitation? How was I supposed to sort through this?”

“Reunion may have been the place to phrase this problem. But it was not gonna provide the solution. Nevertheless, it was not meant to be an inspiration. If you try to complete the solution elsewhere, you would ignore some of the concrete influences on this perspective indeed,

the social reality created a challenge. On the one hand, there were people who came here to deal with every day stress. They were they were those who lacked self-awareness to confront the contradictions in their lives. Beyond these two groups, they were people who were participating in this contest. On that basis this seemed to be a foundation for change. But those experiences offered people some kind of badge that they were involved in change. That made them celebrities in their own lives. They craved an immediate reward. How did Reunion exist as a project?

“Conrad’s philosophies exposed all of that. And Katrina had not done a very good job at rehabilitating Meadowview. She wasn’t attached to the culture. She only had a brief glimpse that was supported by extraneous cultural references.”

“How could Katrina provide different imagery for her audience? It wasn’t enough to enhance the disguises, as she needed to provide a different map for the viewer. This meant sketching out a completely different horizon. This viewpoint accentuated the rule of the individual. This meant a person could escape the categorization by Conrad, but it also created risks for Victor as well. How did he contribute to this overall picture? What was the difference? Every attempt to depict the observed object just contradicted a contrary force. The artist needed to capture the conflict. The individual couldn’t remain non-political either way. You were assuming a position. This was an investment in the future, a commitment to a new form of certainty. Could Katrina let go of her fears?. She assumed she had. But she still found fascination in the moment. She was excited by the interplay. Would this enable her to focus her perspective? Victor believed that art would trade the triumph of the individual? how could he account for those who struggled?”

“In a way, he wanted to distinguish himself as a champion, but he was still headed towards defeat. What was the source of this conflict? How did the conflict became more engaging? Did Katrina and Victor represent two opposite points of view? Did they seem to develop from a similar foundation? They emphasized the clarity of the artist. Such a view contrasted with the Family; they were more committed to the mysterious.”

“Victor was still drawn to the belief that he demonstrated the self consciousness of the artist in the moment. But he wanted this behavior to be more explicit. What were the source of the actual challenges Victor seemed to be aware of this life, but he also wanted to come out on top. His main conflict with himself.”

“Time was moving so much faster than I could. I would lose my place before but achieved existence in the moment. That was the motivation for everyone. He wanted consciousness to overflow. They all needed artificial sleep.”

“Katrina tried to provide me a clearer outlook what was going on. I stared at the map trying to understand she was telling me it only became more confusing. Was she calling me to the solution? Or was she the conjurer? It’s only made the challenge much more difficult. I continued to wonder what was going on. How could I achieve any kind of certainty? Or I was questioning myself. I was questioning my motives. How would I become lost? Did Katrina’s moves only complement Conrad’s?”

“Conrad could do well at playing the fool. I wanted to understand all of this. How could I become a part? Who wasn’t fooled by the game? That why I was sitting here? I was trying to capture all the aspects of this foolishness. I was right in the center. I should’ve been better prepared. Everything seemed to be spinning around me. I couldn’t blame Katrina I couldn’t

blame Victor. I had been touched by the demon. And I only wanted more. I wanted the spirit to influence others. I wanted to get lost in the moment I had achieved this wonderful certainty. It all exploded around me. This was the essence of my being. This added a flavor for the depiction of someone else's story. Who was behind this?"

"Could anyone really put everything in place? I felt as if everyone had been seduced by the moment. No one was immune. no one was telling the story. It seemed to tell itself. If it was going that way, how bad could it all be? Could it be much worse than I imagined? How could I respond. I had been poisoned? What was getting into me? I needed to maintain my place. I didn't even take a drink. All of this was occurring around me; how could I respond? If I kept scribbling answers, what difference would it make? How can they function in capturing the overall experience. Azza seemed to be pointing me in the right direction. It was all about the delirious passion. I didn't like that equation. It all seemed made up.

"Even if people felt empowered, they seemed to be driven by the same forces. They exercised a little control. They were all caught up in the moment. Everyone was a sitting duck. Should I avoid applying that judgment to myself?"

"I tried to separate myself from what was going on. What had prevented me from achieving an understanding? What standing in my way? There were all these people rushing to stay on top. But they were all spectators caught in their own demise. They were acting as if they could stay above the fray? Would I have to admit to my own crimes? This just seemed like a suitable conflict. And I sought to find a place. Who else was drawn in this direction? If it had been the demon spirit, who else would understand?"

"Everything was so transitory. Many had no idea what was going on. Then there were the few were caught up in the illusion. They were more committed to the madness than ever. How could I achieve my understanding? Was there a place for me? I was still dealing with the challenges of Katrina. But she was preoccupied with Victor. That would remain hidden. Even if I tried to revise the story, it would take the same form. Even if Katrina wasn't immersed in the conflict, she found delight in the depiction. This was her role as an artist. But the reality was totally uncertain. Are people poured all their energy into these pursuits and went nowhere. They acted as if they were at the top of their game. They were dispense insults to confirm their position. But nothing could be further from the truth. They were also spectators.

"Who could offer a clear picture? There was a time that Daytona seemed to offer the needed insight, but her testimony also seem clouded up. Things had become too absurd. The theory meant that all values were now exaggerated. Daytona wanted some thing solid; she wasn't going to get lost in this. This might suggest there was a deeper source for revelation as an artist. Katrina tried to capture it. It was so overwhelming that Benzo had been crushed by it. Who really had any clarity? Was it even worth trying? The light in the distance it was his closest café. Who else was along for the ride? Who else wanted to know? Who else wanted to see? That was enough of a challenge. It always was."

"Could research generalize on these activities? Did they describe something universal? Russell worked out the practice. But Stark perfected the theory; this was the essence of exploitation and the individual could take advantage of every social connection to assure his point of view. Along the way, social interaction would offer a little in the way of repartee."

“Instead, it was almost like signing a contract with a powerful person. Ariadne recognized this activity. And she believed that she could break it down to simple terms. She had her own charisma. But she was dealing with a nagging doubt about the whole experience. For all her efforts, she couldn’t get Russell to focus on her. She only had her occasional moments. Therefore, her overall awareness was limited. And this limitation interfered with her development. She had magic, but she was participating in something more enduring. How could these connections become more evident? This was a struggle. The self moves back-and-forth between these alternatives. Russell knew how to engage these forces. That gave him his power. He could interact with others. He could inspire them. He could bring out the best. Things just seemed to come his way. Ariadne was making too much of an effort. It was almost as if gravity worked in Russell’s favor. Ariadne was simply going along. She found these moments that could propel her desire. But she remained on the outside. She was always waiting for Russell to return.”

“Ariadne tried to stage these dramas. And she believed that Russell would be influenced by her actions. He simply knew that she was there. When he had his own doubts, he would check in on her. Otherwise, he left her on her own. In a sense, she was engaging a theater without an audience. There was another guy to participate. He might believe that it was his show. But he was just another cock. There’s only confirmed Conrad’s attitude. Everyone was an interviewee for hard cock magazine.”

“Russell may have been a little subtler. He knew how to engage people in a more active manner. He truly made it into a party. That made it even more difficult to grasp this method. With Conrad, it was too obvious. He wanted one thing. He might be into fun, but he wasn’t creating an enduring experience. People would flock to Russell. He wasn’t just involving women in the quest. Everyone was part of the experience. Conrad just seem more calculating. He was there ready to attack. That wouldn’t make anyone that comfortable. Nevertheless he was dealing with a room of eager partygoers. And misery always loved company. With all this effort, why was there more substance to this experience.”

“Everything was all too bored. There weren’t any greater stakes. Everything occurred at the margins. In a sense this theater depicted what was going on in the larger story. The society was led on by swindlers. These con artists played the same games on an even more massive scale. It was all about influence and favors. People were rewarded for their social connections. Nevertheless, these characters might’ve been a liability in a different situation. It all went back to Livy’s theory. Indeed, was she correct? Did she recognize this fundamental truth? This microcosm was a comment upon the larger society. The subculture pushed from underneath. There wasn’t inherent energy.”

“Wunderlin had already commented upon the situation. There were people who were working hard to achieve personal liberation. But there was so many factors countering their efforts; this was the dynamic. How could the workers appropriate these forces in a more effective way? No one really saw this power. Ariadne was facing this challenge. She had experience working in restaurants. She understood how things moved. But this science only gave her so much credibility. She didn’t recognize that it was a constant application of these forces that gave them their energy. There was tjat a little extra bit. There were time that she seemed to identify with management. She didn’t understand how people clawed tooth and nail to survive. And those

around her only confirmed her perspectives; it was all a contest. The few would survive at the expense of the money.”

“Reunion remained with his contradiction. They were workers, queen bees, and drones. The queen bees and the drones believed that they were making the show move. But there were others, who were more deeply involved in the struggle. And they viewed things in pretty much the same way. They wondered about the immanent reward. If they acted as if they were on top, maybe they could gain more from this experience. And that was how it played out. What were the conditions under which someone would invest in the scene? What could you bring that was missing? How could you engage the experience? Did anyone know what was really happening in the world outside.”

“There were moments when Wunderlin I try to remind them. Was she also playing for the top? Or did she understand the actual dynamics of power?”