




RULES OF CRUCIALITY



Ω	EA
D	

I need you to go find EA for me.




 = 6	a
	

Why are you out?

I am here to discover my Cruciality?

3	 = 6
	

Crucial gets lost.

 = 6	3
	

Crucial gets further lost.

G	 = 6
	W

-Do you know what time it is?

-I haven't the faintest idea.

-It's 9:30 in the morning.

MORE THAN A MISSION

- I need you to find EA for me. I think that she’s been kidnaped.
- This really sounds like an adventure, But I hardly understand my place in all of it.
- I’m retired. I really don’t find missing persons anymore.
- Crucial, what have you ever contributed to life.

Walter Dovsky sends Crucial out to find EA.

Who is EA?

- I first saw her her out one night. I wasn’t sure if it was the Rabbit or not.
- The Rabbit.
- She was a friend of Emily’s.

Things are getting very complex.

- She’s lost in some club. Maybe Restless. You have to rescue her! (**RESCUE**)
- No one gets rescued from Restless. It’s an illusion. They disappear for a month or so. We see them with some guy at the grocery store. And then they’re right back the way that they were.

SOCIALIZATION



–There’s no purity here. By the time they make it here, they have already despaired about life.

My eye is on the door. I am looking for a fresh face, new blood.

–Just because you spend a few nights here doesn’t mean that you’ve been kidnaped. Sure there are temptations here. But it’s not as if you’re being influenced by a supernatural force.

THE SUPERNATURAL FORCE OF RESTLESS–IT’S THERE!

Do I want to find EA?

I NEED		YOU
	EA	
FOR ME	TO FIND	AGAINST ME she’s been kidnaped

–Kidnaped? She’s vanished completely.

I don't even feel like myself. I NEED TO FIND MYSELF!

I NEED		(FOR MYSELF)
	MYSELF	
FOR MYSELF	TO FIND	(AGAINST MYSELF)

THE HELPER

- I can do this on my own.
- You're a mess. You need my help.
- I can do this on my own.

HOW CAN YOU DO THIS ON YOUR OWN?

THE BODY §

I am doing what I can go maintain my composure. Swimming against the current.

The current: A contrary flow to the CRUCIAL flow.

THE CURRENT FLOW: THE CRUCIAL FLOW

I use my arms to wave me along. I swim through the air.

-Who taught you how to dance?

-I'm not dancing. I'm moving through the air as if the air is water.

-You look like a beached tortoise.

Every day, I do the same. I use my arms to propel me.

They spend hours looking for the right bathing suit. Then they are ready for the plunge.
And the water just glides off that sleek suit.

I'LL SHOW YOU MY STORY IF YOU SHOW ME YOURS!

STORY:STORY

It's not a story. It's the truth.

CRUCIAL, I NEED YOU TO FIND THE TRUTH.

THE TRUTH!

CRUCIAL!

I NEED YOU TO FIND CRUCIAL!

That's how it happened.

This is how it happened. I went looking. And then I got distracted. Became distracted. The distraction is **CRUCIAL**.

Julian fell out of the story a while ago. Bileti went to never neverland. Crucial, you're really on your own.

It was Atlanta! It was the year ECSTASY blew up. It was free, it was cheap, it was legal.
 –Here have a hit! ☺
 The beginning and end of history.

DON'T MOVE!

Let the currents of time move you along. Like a raft on the river!

Why does every day seem like the last?

STP ONE	THE BODY: ζ	I am swimming upstream!
STEP TWO	RESISTANCE:b	I am tired! Stroke harder.
STEP TWOa	FATIGUE: μ	

–This is the story. You don't stop. You keep pushing harder. Just trying to get over that hurdle
 I am going to quit this moment.

I don't quit. I can't quit.

This is the core of my persistence. I keep pushing. ζ

I know my limits. I know how the currents flow. I want to quit. I resist. My will helps me resist. I keep working at it.

STEP TWO	MY WILL: λ	I persist!
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–Where do you feel that?

–In my abdomen. In my mind. I impress that feeling on the body. I will it! I keep going.

When you feel it down deep in your soul, you just keep going. It's like life or death.

IO: I need to continue.	€: I know that I want to stop. (I do not.)
Life or death. λ	ζ: It's in the body. The will (λ)

THE FATIGUE

The fatigue is total. I can't even leave the house. That is all part of the story.

DON'T GIVE HER YOUR PHONE NUMBER.

The phone rings.

–I like the sound of your voice. Are you alone.

–I am alone. Completely alone.

–I want you to touch yourself.

I am trying to imagine what you look like. I am trying to imagine how you imagine I look like.

–Do you like how I look. Do you want to touch me.

–I touch myself. **P**

Can you feel that? Q

P I imagine!	Q Can you feel that?
I need to see you!	Q More than you know!

I hide my face.

–You're the one. You can't hide. I know who you are.

I imagine that I am touching you. I imagine your feeling: **Q**

Your will, just by imagining it.

I swear they're all going to love me.

TWENTY MINUTES: THE BODY

I think about it for twenty minutes or so! ζ

–I don't ever want this to stop.

P/ Q > 1

–I don't understand.

–It simply means that **P** is always greater than **Q**.

–What is **P**? What is **Q**?

- You feel **P** deep inside. And you imagine that she feels **Q** deep inside.
 –I need more than that. I need to see something!

HOW TO OVERCOME THE FATIGUE

It's deep inside the body. It's what you're made of. **ε**

ε	THE STUFF, THE MATTER, MATERIAL
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A: THE STORY, THE ARGUMENT

When I want something really badly, that is my **ARGUMENT!**

She wants some ecstasy. **ⓔ**

The beginning and end of the story.

I want to look nice. I have a good job. A great car. What's the matter with that?

–What did you have to do to get that car?

–I wanted it badly.

THE MATTER: A: I want the car.

THE MATTER: φ (A) the car, wanting the car.

–How badly do you want the car?

–When I first got the car, it was everything. Now it's become an albatross around my neck.

RECAP SO FAR:

Ⓢ	SOCIALIZATION	She has been kidnaped.
ς	THE BODY	I will find her.
μ	FATIGUE:	I don't want to do this anymore.
λ	WILL:	I don't leave
⌘	Life or death.	How long is this going to continue?
Ю	I need	I need to sleep.
€	WANT	Stay. Take some of this.
ⓔ	ECSTASY	What is that?

Q	More than you know!	Everything!
P	I imagine!	Nothing! Just touch it.
Q	I imagine you imagining	I feel weird.
ε	THE MATERIAL	It's just the way that you are.
A	THE STORY, THE ARGUMENT	I made myself the way that I am.
φ (A)	THE MATTER	And it made you the way that you are.

THE ALBATROSS: That's quite a burden to bear.

–It is, isn't it?

–Here take some of this. (e)

–I feel weird.

–It's supposed to make you feel free.

[Free to do what you want me to do.]

She is looking better by the minute.

THE FUNDAMENTAL THEOREM OF EA

A x (e) < Q

Some EA will always be more appealing than some imposter on ex.

There are only so many EA's.

Never enough to go around!

Q	A
(e)	1

STABILITY OF THE SYSTEM

A x (e) < Q x 1

KEEP GOING! WAITING FOR A MIRACLE! A BREAKTHROUGH!

THE DEATH QUEEN! ∞

I keep going. ħ

There is a breakthrough. Š

–Is this a paradise of sorts? ʔ

–Much less than that. But it does feel good. And if you use your imagination, it might just mean more than it does.

All the values are scaled together. We move from cold to hot, weak to strong. Sour to sweet.

ɪ	v	f	ħ	e
initial	excited	sweet	constant	super sweet

We're all shoved into a booth. I think that it's the Cloud Room at Lucky's.

–She'll take good care of you.

Clare is talking to me face to face. Her friend is hidden among a group of other people.

–What's her name? Angie.

I want to see her face.

–She goes home with a different guy every night.

–Great, I speak with some irony. I want to see her face.

–**You're just like everyone else who wants to reject me.**

I can't even see her body. I know that the rest of this will work itself out in a dark room.

–Just settle back. It will all seem great.

B (ʔ) The body of the night.

B⁺(ʔ) I might stay.

Ю I need to stay.

Є He gives me that look. He is going to save me.

ς I reach my hand out. Grip hard.

ε I can feel it.

φ Touch right here. That is where I feel it.

ψ **GAMING** hand eye coordination

P I'm watching and keeping track.

▣ **FATIGUE**

ε NO

ζ I apply myself

.τ. Intensity catch up

Θ Entrhalled. I wish I never saw that.

λ You are relentless.

ñ Š You don't know the half of it. *What is the half of it?*

THE OTHER HALF:

∪

∅

∇

∩

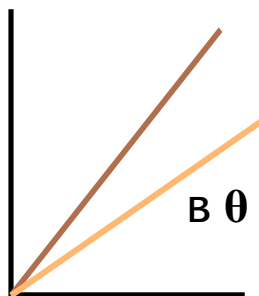
∩

$\Lambda^{r\theta}$

Growth is constant!

$\Lambda^{B\theta}$

The flow. I am just trying to keep up.



–What does the graph mean.

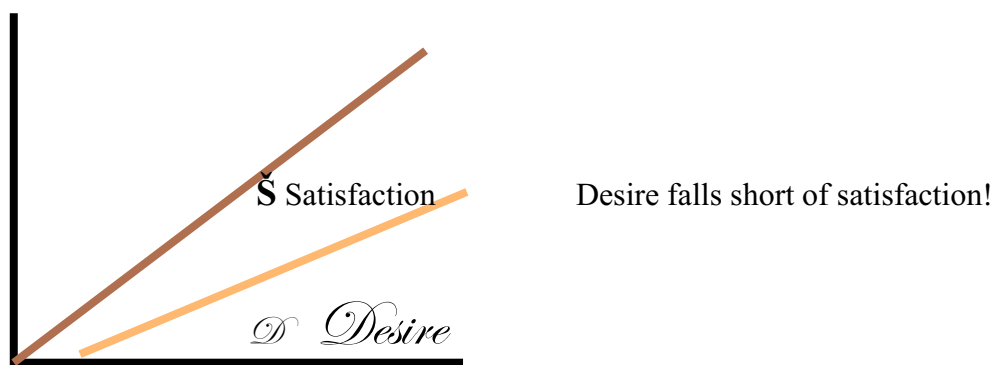
–YOU can leave now. You're never going to reach equilibrium.

ψ **GAMING** hand eye coordination

REEXAMINE THE STORY

\mathcal{D}		
P		
Q		
J	Ψ	
\check{S}	\hbar	SUBSTITUTE \hbar (A)
V		
V		
\emptyset	ζ	
W		
\bar{K}		

N Narrative



I need to leave. This is never going to amount to anything.

A amounts to

A / ɤ

A	ɤ
m	1

A x 1 > m x ɤ
LEAVE

m x ɤ > A x 1

STAY AND BEGIN THE PROCESS OF SOCIALIZATION: (s)

- She's been kidnaped. Who's making her act like this?
- Bad people at Restless.

HIS BEAUTY it got me so excited. This was the only way to make that feeling last.
A PORTAL we can cross over to the other side

-Words have a power to incite visions. And these feelings serve as the portal to another stage of existence where the beauty that we appreciate in our everyday experience seems to last forever.

-This is the secret. This is why the bodies sway back and forth together. They are all working themselves into a frenzy. They are all waiting for the ferryman to lead them to the other side. Cross the river of forgetfulness.

-He felt such power because of what he saw. And he shared his visions. And that only made others feel the same way. And they gave him credit for that feeling. That only made him more inspired. Everything now seemed so automatic in the waking word. He wanted his visions to offer him even more of a payback.

WHO IS HE?

THE PARTY

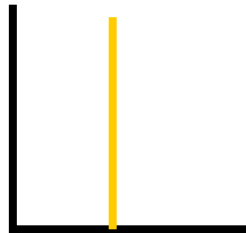
- This is what success means.
- Where do you work?
- I'm a broker.
- That's cool. I'm in advertising.
- Who's paying for this party.
- Some woman's husband,

THE SUPER PARTY**‡ the author watches over****This is going to be a really bad idea!**

- You want to get naked in the pool with me.
- Everyone around here is going to be watching.
- That's never stopped you before.
- I dig just watching them. It's turns me on. It's like I'm part of it.*
- You are part of it. It's your party.*

- You're the sweetest thing around here.

M / P

 $\mu - z$ 

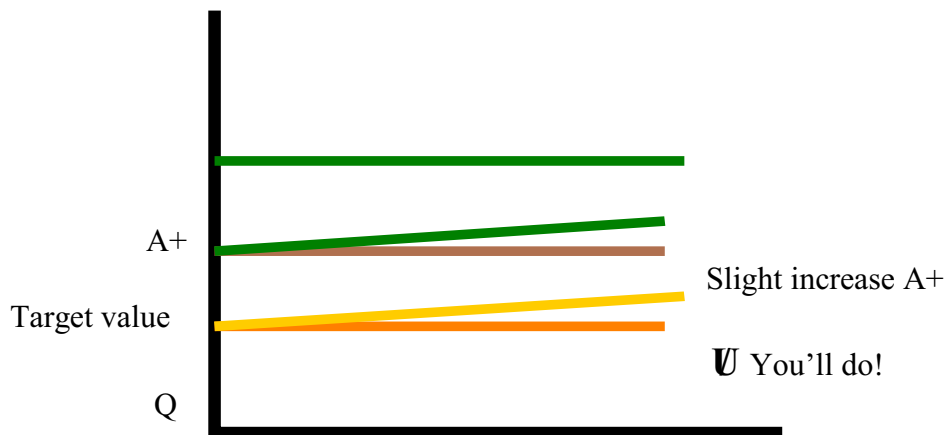
	[\mathcal{C}]	0
\mathcal{C}	I can't keep doing this	0
[\mathcal{C}] ' [$\tilde{\mathbf{A}}$]	I've seen you before.	0
[\mathcal{C}] [$\tilde{\mathbf{A}}$]'	Let's get a drink.	0
\mathcal{C} [[$\tilde{\mathbf{A}}$] [$\hat{\mathbf{A}}$]]	I can't stop doing this. I can't leave him.	0
$\tilde{\mathbf{A}}$ [[$\hat{\mathbf{A}}$]]	I can't leave you.	0
		0
$\mathbb{N}(\mathbb{H})$	The author sees all!	1
[\mathcal{C}]	Crucial pushes into the night.	N



-Do you hear that? Shake your body.

-I shake it and I just go crazy

I want to be where the boys are, but I'm not allowed.



You'll do for now

–I will, will I? What are you going to do with me after you're through?

–I don't know. Just try to have fun.

I'd have to really change if I thought this was going to amount to anything!

Just looking at you is almost like sinning.

(We don't try to account for sentences like that. There's bad guys and good guys in our grammar and no in between.)

Getting what I want: Q

BANISHED to live among the FALLEN

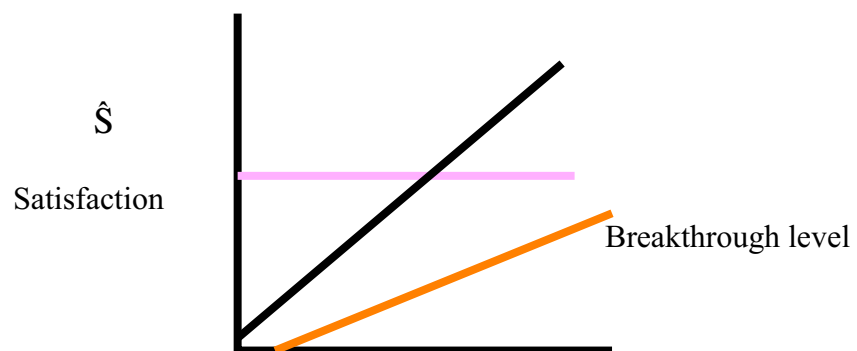
LOSING MY WINGS

GETTING SCARED AWAY

P I can give you what you want.

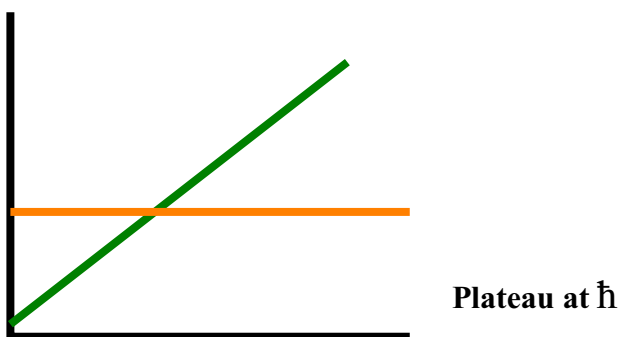
–Can you now?

–I think so.

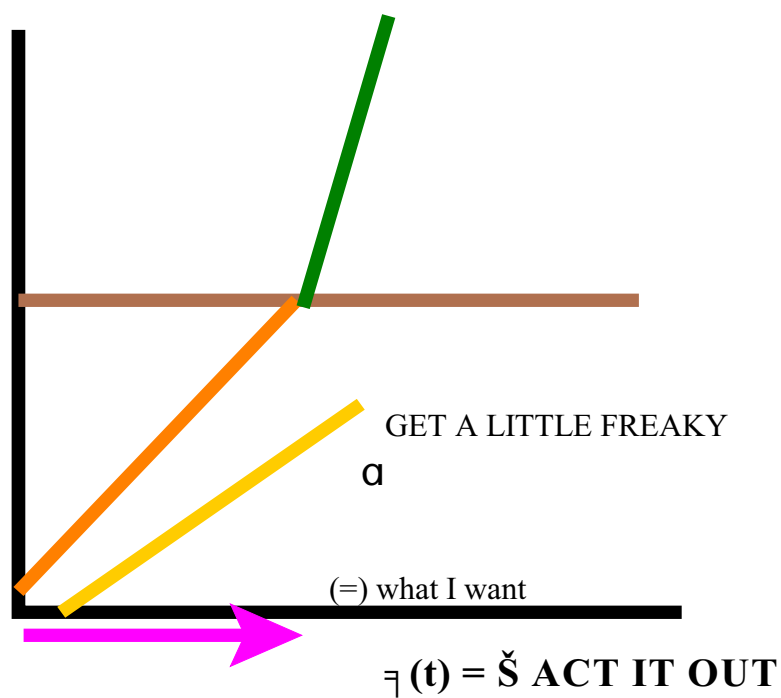


\hat{h} a constant level of excitement

θ
BREAKTHROUGH
LEVEL



$F(t)$ FICTIONAL TIME



K TO MATCH THAT LEVEL

$\nabla(t) = \check{S}$ The dance displays a more immediate representation of satisfaction.

Cannot attain a notation

OR closer to a notation than A (=)


She seems to have what she wants. She dances closer to him.

I think that I can get what I want. Call what I want Q. At that point Q gives me access to $\check{S}(t)$,
SATISFACTION.


$$\theta'(t) = \mu(t)$$

$$\mu(t) = v(t)$$

In that flavor, in that move all the other moves,

$\mu(A(t))$ as  γ

A > too big to recover

Wanna be Your Lover 

Kiss

$\mathfrak{B}(t)$

$\theta'(t) = \mathfrak{L}(t) > \mu(t) \check{S}(t)$

A(t) > $\mathfrak{I}(t) \check{S}(t)$

–Please call me!

–I’m never going to call you. I don’t want your phone number.

–Why are you such a dick?

–Why have you been staring at me all night long?

A'(t) = $\mathfrak{I}(t) = \check{S}(t)$

I stared her in the eyes.

–This is going to happen.

f(n+g) Do you want to give me your phone number?

Here it is.

[There is clearly enough capital to make this operation come about!]

The promise of satisfaction: $\mathfrak{I}(t) = \check{S}$


Where satisfaction is contrary to the capitalization of the investment project.

–I’ll only do that for a little more money.

–You’ll do it on camera.

–I will. But it’s just acting.

 / $\mathfrak{B}(t)$ Her feet tap out a little ditty over the bass line.

 Her dance is more sensual and captures the tension and release of the music.

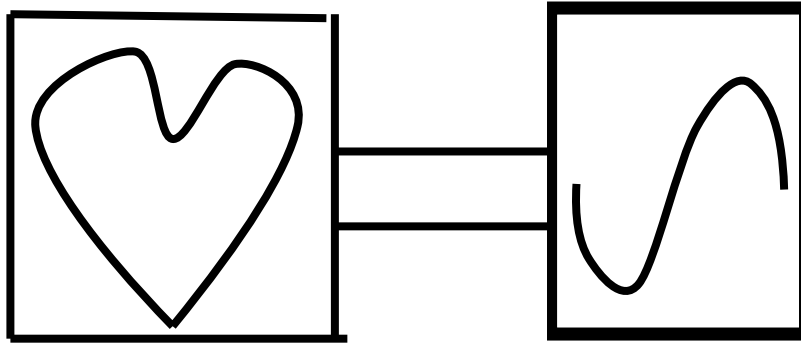
–I’ve been watching you dance. You’re really sexy.
 She blushes at his flattery. He touches her shoulder. She moves back an inch or so.
 Her blessings seem to limit further exploration!

P	Are you sure that you want to do this.
Q	I’m here. What more do you want?
S	I need you to teach me how to open myself up.
V	You need to just let go.
V	I’m not sure that I can trust you!
Ø	Surrender. The trust will come later.
W	I’m losing control.

–This is all that I think about. I feel almost devious.
 –There’s more to it than that. There’s almost a spiritual side.

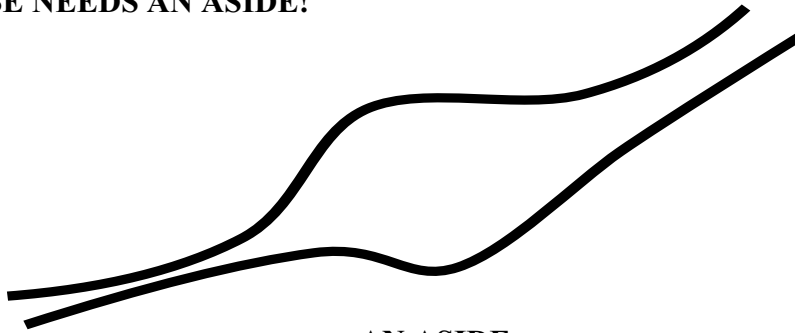
■ ₀	I really don’t know what came over me.	P	LOOK
<u>a</u>	I can’t do this anymore.	Q	TOUCH
u	My curiosity got the best of me.	S	KISS
A	Sure I think about it.	V	FEELING
Θ	I just keep doing the same thing over and over again.	V	BURN
⊗	I find him appealing!	Ø	LONGING
☠	I think about it all the time.	W	FEVER

–I didn't think that it would come to this.



The rhythms of the world are meant to adjust to his heartbeat. This is the clear adoption of a new order for the world.

THE UNIVERSE NEEDS AN ASIDE!



AN ASIDE

(ASIDE) This is really silly, Crucial!

