

## TRIANGLE

On the way out, Keena kissed me. We had never had extensive conversations, but she did know about my commitment to my creative endeavors. This accorded with her own beliefs. Just having me in the room with my computer, I provided an inspiration for her. And she appreciated this. It also grounded her activity in the night in a more constructive way. She could apply herself creatively both in the club and outside of it. She was creating a lasting identity which could support all of her artistic projects. And she could see how this expressiveness was a positive experience for her psychology.

Earlier that evening, I talked with Allie and Ivy about their experiences in the club. Allie described her thought processes and they recorded with a sample of my writing that she looked at. We talked about key ideas of identity construction that are important for participation in this setting. This can include how a person styles herself. Allie was also relating to the idea that one of my characters was a hairstylist. Both women appreciated the possibility to have this discussion in the club setting. We emphasized how this kind of conversation could create an impetus to change both individually and socially.

“For many people who participate in this setting, they are undergoing a sustain process of identity formation. This means that they are creating a world for themselves independent from the normative expert expectations of the dominant culture. Since this process requires a great commitment to overcoming the expectations of their upbringing, it can take a long time before the individual feels confident. This overall process requires the discovery of support of environments. Despite the negative aspects of this situation, it remains a predominant liberating influence that can be attributed to a shared cultural awareness. This awareness creates a sense of safety, and the participants also recognize encroachment from the outside world that has been becoming a greater influence in this place. This is partially due to the effects of real estate development.”

“The participants realize that they are undergoing sustained transformation. They can recognize the same activities and others. They find delight in understanding the benefits of free expression. At the same time, these this initial face can generate more lasting artifacts that can support the overall process. On this basis, my role as a writer is not so much based upon what I produce, as much as the fact that I am there to indicate the possibility of alternative rules for people who are there. These rules develop from existing subcultures. The musician plays an active part in creating new environments where people when they listen to music they were late to their emotions in a different way.”

“New styles of music can address limitations placed by the dominant culture. Nevertheless, there are still elements of musical expression that are very much tied to consumer behaviors. Experimental forms of music can address some of these limitations. This creates a contested role for the musician. In a traditional sense, the musician would act out this role on the stage. The performer would create songs based upon understanding of the past history. However, there is a major impediment in developing the role of the musician. Since musicians are building from their expectations, they all too often adapt to a so-called musical royalty. They assume a sense of superiority for their goals as separate from the group. People are supposed to aspire to this kind of vision of the superstar.”

“Even alternative forms of musical expression end up resulting in similar performances. When the musician is in a social setting with a laptop, and he is writing a novel, he continues to elaborate his role as a musician. But in this case, he is taking the time to interrupt the view of music as a listening activity and making it into a writing and reading activity. This interrupts the regularity of musical rhythms. It breaks that continuity and enables the audience to access new forms of social interaction.”

This kind of Ratatat Tat Avenue the computer interferes with the rhythm of the song and creates the possibility of accessing new forms of expression. On this basis, the writer is serving a necessary role in the club setting. This is stained efforts to change the modes of expression require some kind of long-term commitment. Instead of reducing the process to prepackaged forms of literary expression, the novel in this setting explodes a traditional way of looking at writing and reading. Even if the participants in the scene do not read the book, they are creating a narrative for themselves. They can reference the fact that there was a writer in the room, and they can see their own role in a similar way. They are writing their own experience. They are involved in their own communication their own conversations. And they can look at these conversations in a self reflective manner to determine strategies for their own experience.

“Why does it seem as if this location does not provide the appropriate environment to support an artistic project?”

“Why does the art appear to be independent of the actual experiences of the other participants?”

“The relationship with the plastic material is at odds with the interactions with the participants.”

“Why would you say that the artist is pretentious in developing the associated design?”

“The design is analogous to the intent, and it provides a link to how the work is interpreted. The design could orient the observer. This also provides guidance for the viewer.”

“You are assuming something that does not exist.”

“We need to stop this.”

“Does your life have a design?”

“Intelligent or otherwise.”

“What do you want?”

“We ascribe meaning to our experience. But the significance of that experience relates to a desire to isolate a particular arrangement of objects.”

“What does that mean?”

“We are observing the movement of the atom.”

“How does this work?”

“I am tied to events that have no connection to my actual life.”

“Are you being accused?”

“How do you want to be seen.”

“We are developing an understanding of of the role of the individual in asserting being in the world.”

“You are already in my head.”

“The artist sees what she wants to see.”

“What do you see?”

“Do you like people to see you in that way?”

“I do not want to do anything. I want to be sometiing.”

“What could that mean?”

“Pose for the camera. I want to take some shots.”

“You used to be good at this.”

“I think that there is a clear balance here. This is how you want to be seen And this is how you are seen.”

“I want to watch others. I don’t want people looking at me. I ahve nothing to proves.”

“I will buy you dinner.”

“It is obvious that you have very little understanding of human nature. Hin, hint.”

“That is why you went to prison.”

“This is not the Vince Green story.”

“Anyone could be Vince Green.”

“Let me tell you what I know.”

“The artist takes a risk. If her design is implemented in the wrong way, this could interfere with her creativity.”

“You are not as good as you think that you are.”

“Try me.”

“You are what you eat.”

“So says Vince Green.”

“I have prepared for this moment.”

“I can do it.”

“Quit playing with me.”

“You are done.”

“Ideas are not lethal.”

“At some point, they all become dangerous.”

“Why are you not a nice person?”

“That was brilliant.”

“I am going break some rules. But I have a good heart.”

“Where is this going?”

“This is not subject to satired. That would imply a strong foundation to begin with.”

“I found what I needed.”

“Eat up.”

“When do I take my place.”

“You need to start a little easier.”

“And you work on the image.”

“Lethal or toxic.”

“I was not ready.”

“Is this time-dependent?”

“Are you really into this.”

“I need to listen.”  
“I am listening.”  
“We are listening together.”  
“There is a lot going on.”  
“What is he telling you that has nothing to do with his own experience?”  
“I am there just in case, but I am living hand to mouth.”  
“This is hand-to-hand.”  
“You are preoccupied with how things are being described.”  
“How are we being described.”  
“You are next.”  
“I do not want to follow this.”  
“The world is a plateful of oysters.”  
“What kind of skill is this?”  
“Are you expensive tastes going to manifest your commitment?”  
“What is this really about?”  
“You are meant to win.”  
“Why are you helping me?”  
“Why would anyone help you.”  
“We need to prepare.”  
“I can do things that used to be impossible.”  
“You are going to have to train.”  
“There are so many things happening in the imagination.”  
“A real confrontation is coming up.”  
“Do not hurt me.”  
“What is your real strength?”  
“She said love.”  
“How does that work as a concept?”  
“This requires real courage.”  
“You have advantages.”  
“You have no idea what is next.”  
“Which side are you on?”  
“Is this an argument between two sides?”  
“You are not welcome.”  
“Are you threatening me?”  
“What would a threat be in this environment?”  
“That was not meant to hurt.”  
“I am not in this.”  
“Who else is participating?”  
“I could do this anywhere.”  
“What is the sound?”  
“Is this a skit?”  
“This was more than a failure.”  
“I could have used you.”

“It did not work.”  
“It wasn’t supposed to go that way.”  
“Does the design need to be edifying?”  
“Then you have the house.”  
“I do not see how you can be doing this day in and day out.”  
“You feel as if you are serving them magic.”  
“Take away all the magic, and what do you have?”  
“A lot of boring days. A lot of feeling of hopelessness.”  
“And where are you in the equation.”  
“I am getting touched by history.”  
“I have been trying to describe history as this independent agent.”  
“What about sources?”  
“How!”  
“What is out there?”  
“The forces.”  
“Something that moves all this along towards some kind of goal.”  
“Keena understands something important.”  
“Maybe, she doesn’t.”  
“This gives you a stronger appeal.”  
“Do you want to match?”  
“We all want to be understood.”  
“And the words come to me.”  
“Keena can destroy Anne.”  
“Anne is a princess.”  
“She beheaded the king.”  
“Is that a chess move?”  
“She thinks that she understands.”  
“What is the future?”  
“Lancer, what do you know.”  
“I have total knowledge of self.”  
“Where is this headed?”  
“Do not hurt me.”  
“What is the pain threshold?”  
“We are looking at different flavors.”  
“Make it sweet.”  
“Why does it still cause pain?”  
“Where are we headed?”  
“What is the summit of this experience.?”  
“We all wake up ready for work.”  
“I need you to help me out.”  
“I need you to help me share.”  
“Don’t touch this.”  
“Touch that.”

“Do not squeal.”  
“Pay cash.”  
“Pay all at once.”  
“Give me a gift.”  
“I need help with my car.”  
“We are always repairing something.”  
“Keena could make it her story. But she is more rooted in the moment. This affects her aesthetic judgment. She may figure it out.”  
“She may.”  
“She may not.”  
“I have been able to jump off of this.”  
“I am back.”  
“What do you share?”  
“Drink up.”  
“You are going to find something wrong with me.”  
“That is how the day works. There is nothing but uncertainty.”  
“Are you the one who will destroy me.”  
“Like some strange kind of fly.”  
“Whisper in my ear.”  
“What do you want to hear?”  
“Why am I wearing this?”  
“There is a lot of money.”  
“What do you do with it?”  
“I invest it all.”  
“They all looked at me.”  
“I am good at reinventing myself.”  
“And you believe that.”  
“You have no idea what motivates all this.”  
“I am here.”  
“We are here together.”  
“Did you get the job?”  
“Who is here to threaten?”  
“There is more than one way to hurt someone.”  
“Where does that come from?”  
“We all have our heroes.”  
“Do we need that kind of guidance?”  
“It is not a straight line.”  
“Where does this come from?”  
“That is surely what she understands.”  
“There are no variations of grilled cheese.”  
“What are you interested in?”  
“Tell me the truth about the food.”  
“I want to win.”

“You are getting too close.”

“This is taking much longer.”

“Where were you, Keena? Waht did you want to tell me?”

“I am getting more than a little afraid.”

“Who is going to review this for flaws?”

“No one wants to hear this.”

“Do you care?”

“Keena, you have it. You have it in a wonderful way. But you are going to need a lot more to pass through the wall.”

“Knock it down.”

“We are all working on the same kind of shit.”

“And where does that end up?”

“Keep it going all night long.”

“We do this so that we do not have to do that.”

“Everything becomes a battle for freedom.”

“What does that mean for you?”

“I want to sing a different song.”

“Can I help you read?”

“What do the words represent?”

“The theory is an attempt to account for regularities in usage.”

“If I remove the word, I remove the word.”

“Have you never felt it like this?”

“That should take fifteen minutes, plus twenty minutes of preparation.”

“I do not want to stop.”

“Take a day off.”

“I had this going.”

“Did you actually practice?”

“Anyone could do it.”

“That is why things are moving with such a high level of commitment.”

“What do you see?”

“What do you need to see? Waht do you want to see?”

“I do not want to be here. Then I want to be here.”

“What is Duke saying?”

“He is not.”

“This is how we build the doll house.”

“You get angry.”

“I was trying to help.”

“We are so beyond help.”

“Where have you been waiting?”

“Then it gets so boring. And it is an accumulationg of boring moments.”

“This is just for the money.”

“I need to be conscientious.”

“We have everything that is needed.”

“We have everything that you want.”

“What is that?”

Keena wanted to continue the story by herself.

“Anne really fucked with things.”

“Why is that even considered art?”

“She is a great teacher.”

“You like being insulted.”

“She helped me let go of my ego.”

“She helped you to ignore history.”

“I am not living my life in the third person.”

“I did not read things properly. I thought that you were a supportive person. You like breaking people down and making fun of them.”

“You have two things I want.

“And we lose touch with what talent means.”

“This is some freaky stuff.”

“We are going back to the beginning.”

“Who dressed you?”

“This is where it gets good.”

“I would give you the world.”

“I planned this.”

“Can you trade me dollars for dollars?”

“What is this about?”

“We need to understand time.”

“This is cheap cologne.”

“I cannot deal with this.”

“Get rid of these two guys.”

“This is not a love thing.”

“I am not looking to be insulted.”

“Anne wanted to pick a fight.”

“What did she get for her efforts?”

“These are characters that we can laugh at. Our social analysis does not go that deep.”

“Show a little more guts.”

“What is the expression?”

“Who else is involved?”

“I am remembering someone?”

“I did not come here for this.”

“I like the aroma.”

“Did you order food?”

“What is this all about?”

“I do not see it that way.”

“What does Keena know?”

“What is your goal?”

“She has so much emotion.”



“Anne keeps it bottled in.”  
“These people are all looking for short-term satisfaction.”  
“There is a theory.”  
“Cut the grass.”  
“I hear an echo.”  
“I hear the cats.”  
“Why do I need to join in?”  
“We are getting some social theory.”  
“This is one step away from resignation.”  
“He left.”  
“Can I watch?”  
“We both lack something important.”  
“I am not all here.”  
“There is too much aggression.”  
“We can love.”  
“We can hold hands.”  
“I need to save my love.”  
“And you want us to give freely.”  
“You hate us all.”  
“We cannot give you what you awnt.”  
“I am under a deadline.”  
“What does that even mean?”  
“I do not even know.”  
“This will get better.”  
“You scared them away.”  
“I am not even going to waste my time on this.”  
“I will be back tomorrow, and nothing will have changed.”  
“How do you eat?”  
“I share food with the dog.”  
“Keena, you could give more meaning to my life.”  
“Anne is doing her own thing.”  
“It is all about the education.”  
“I traded up to get close to you, Anne.”  
“There is a lot of sexual tension.”  
“There are numerous attemps to demonstrate artistic integrity.”  
“We have got this together.”  
“I will tell you where.”  
“Take the highway.”  
“I was going to walk.”  
“There is less anger, but a lot of frustration.”  
“I keep looking at the screen.”  
“I prepare for this.”  
“You need to show some kind of results.”

“I am not here to hurt.”

“I love you.”

“Who is speaking?”

“Anne, there is no way that this guy knows what love is.”

“This is where it all falls down.”

“I am looking for an amazing thunder blap.”

“It is obvious that there is nothing else here. This is even more pathetic than I thought. It’s not just that you lack emotional depth. There is nothing to your art.”

“Where is this going?”

“It’s not just that you lack artistic understanding. You are not deep emotionally. I am not sure how you got this far. You come here to forget and create a dynamic for your desire. There is more to life.”

“There is more to life.”

“You cannot escape.”

“We are not going to get deep.”

“What got me here?”

“I am sorry for interrupting.”

“I can barely see what that says.”

“I have prepared for a long time.”

“What is your weakness?”

“Love.”

“Lack of love.”

“I come here for the coup de foudre.”

“That is why you are do resentful.”

“It is all bleeding through.”

“We are here to save you.”

“Do not interrupt.”

“Do not interrupt.”

“Are you done yet?”

“Anne, don’t I turn you on.”

“I thought that there was something else.”

“Art is a big fuck.”

“And you take your place in a prison cell.”

“I am here to win.”

“What is the mix?”

“I could be wrong.”

“You don’t seem that different than Tempest. You are looking for someone to help you to win.”

“I just showed.”

“And you are a comedian.”

“One punch.”

“It is not even worth it.”

“You all get off on deprecating humor.”

“I am a loveable soul.”  
“And you live in a world where worlds don’t mean anything except to you.”  
“I need to be three places.”  
“This is the fourth.”  
“This is the last.”  
“I am supposed to be here.”  
“I am in and out.”  
“Get me out quickly.”  
“I am not supposed to eat.”  
“Have a fry.”  
“How do they cook this?”  
“What is that?”  
“I want to say something important.”  
“I have all that.”  
“And more,”  
“What does it mean to win?”  
“I don’t know how I got in this class. It was not what I signed up for.”  
“They told me tht I needed it.”  
“What should I say?”  
“You never face who you are.”  
“Do you realize who you are?”  
“I cannot be a million places at once.”  
“I need to be honest.”  
“We all need to get this right.”  
“I want to deal with the least number of problems.”  
“What do you have to show?”  
“I stared in the mirror.”  
“I do not believe in that tension shit. What are you doing to me?”  
“What is life doing to me?”  
“You cannot be a million places at once.”  
“You cannot even be one.”  
“Why is this supposed to be important.”  
“I am working my way back to civiilan life.’  
“I love that.”  
“You should have gone with diamonds.”  
“This is a total expression of love.”  
“This is a total lack of love.”  
“I do not live in this hypothetical world.”  
“Are you making fun of me?”  
“Quit pretending.”  
“There is a preamble.”  
“I could join in.”  
“Why do I need to go along?”

“I have no idea what I am doing anymore.”  
“I have a deadline.”  
“Anne, do my homework.”  
“There is a dress code.”  
“There is a life code.”  
“How do you have what I do not have.”  
“I am glad that you can get away with that shit.”  
“Who are you?”  
“What are you?”  
“This is going to be my night.”  
“This is total transformation.”  
“I am not coming back to this.”  
“Too much water under the bridge.”  
“This is some kind of serious disaster.”  
“This is all that I care about.”  
“Evil is among us.”  
“We think about things in a different way.”  
“This is too pure.”  
“We are pure.”  
“We live up to this ideal.”  
“I know.”  
“I am going deeper.”  
“We both love the same thing.”  
“Keena could explain.”  
“Anne is trying to advance her artistic outlook.”  
“She is the crayon book of art.”  
“There is no legacy. That is some kind of artificial understanding.”  
“You all hate me.”  
“Why am I still doing this?”  
“You hate us.”  
“I want to love.”  
“Anne cannot love.”  
“Lancer is really convincing.”  
“This cannot be a romantic story.”  
“You need to devastate all these ideas from your consciousness.”  
“And this was supposed to work.”  
“What do you have there?”  
“That is not legal.”