

THE PITCH

Did Vittorio's actions actually catch up with him. In many respects he felt as if he had things under control. He knew what he was after, and he was very assertive. After a while, what was that? How was he even able to withstand any kind of upheaval. He believed that he had so much in his favor. It was pretty much the same with the Sly. It was all about this immediate physical gratification. Even if someone believed either of them, they basically worked out the same way. The guy would give the woman just enough to get her caught up in the experience; each one thought that she was the one. And the guy would focus with laser-like attention on her. But this feeling would not flast. And it be on to someone else. It seem to be the same thing again and again. He was just get caught up in the situation. And he loved it for what it was. If anyone believed that she was controlling the situation, then she had a little idea what Vittorio was up to. Were her regrets significant?

"Events came and gone. One person was replaced by another? Could anyone slow down the experience. Of course, some people would have an easy answer. Colin, particularly, believed his own arguments. He may have been less caught up in the situation; however, it was hard to give them that much credibility. It was just like Vittorio's talk of movie directors. This gave him his license. He didn't just like these movies. He felt as if he was making one of them. And this added to his understanding the world seem to go along with that perspective, and now Colin was doing the same thing. He could sit with his notebook and write a prose sketch of any one of these characters. For the moment, anyone might feel immortalized. In that, she would had to be attraction. Colin recognized this better than anyone. He was living in the moment. He could claim that this was a trick. And if anyone called him out, it was just that. But he seduction was all about his little portraits in his notebook".

"Even if she didn't read what he was writing, she knew what he had in mind. If a writer was as naïve as he was, then this very self-centered story which seem to be epic. After all, this was just a step in achieving greatness. But Colin wasn't as caught up in this situation. Vittorio had already stumbled around clumsily. He made his play for Marquesa. He wanted to sit at the Queen's table. He clung to this romantic interlude with Katrina. He believed that he nurtured both of their artistic aspirations. Colin was doing exactly the same thing. He understood the vulnerability. Even women who were a little more confident shared that same weakness. And Colin could just throw himself into the moment. He honestly believed that he was achieving something. He wasn't bringing that much to the table. He was carrying on with the existing culture. He had just enough education to insert him self right in the middle of things."

"Vittorio had that same flare. He was setting up a lively tracking shot. They need to come in for a close up. Who could resist this seduction? If Vittorio had been doubly exposed for his chicanery, why would Colin be taken any more seriously?"

Vittorio had more of an aggressiveness. He had fought for his position. Colin assumed that things were going his way. But it was all pretty much the same thing. Anyone could've been in this place. Both guys thought that they were irresistible. The world wanted them. It was the same theory with Dusk. It was an inability to recognize how vulnerability gave fear a face. Therefore, the individual was exposed for everyone to see. Colin was just as much in the open. How would he follow up? Any attempt to keep things going put him on the same track as

Vittorio. This was how he saw things. What was really happening in the story? It wasn't as if Colin was struggling to find a voice. The overall experience had a lot more authority. And Colin wasn't able to encompass all the variations. Who was?"

"Was it too easy to get lost in the fantasy. Was it even worse if a person got overcome by that increased exposure. If the pleasure was ultimately solitary, there was really nothing to share. The self became submerged by the details of the story. That's where everything came to a quick halt. Could anyone look at Colin and believe that there was a story here? But Vittorio had tried even harder. Neither was ready to let the narrative play itself out. They both pushed themselves in the forefront. There was no philosophy. It was primarily an escapade. What was the importance of the creative understanding? How did it function?"

"For the time being, Vittorio seemed to discover key aspects of the individual's growth. He could recognize what would help propel a creative experience. But he developed this understanding of physical access. And he felt that he needed to act it out every time. On one level, this seemed to give him a deeper understanding. But he was possessive about this knowledge. It prevented the actual understanding of the individual. He was feeding on this connection."

"If this was Vittorio's story, Cenza would play a sexual role in the tale. Would this corrupt the narration? Her efforts could be more assertive than the actions of characters such as Rels or Ariadne. It was a clear effort to depict their transcendent courage. It just gave them a creative awareness even as they struggled to achieve this knowledge. In fact, there were limitations on Ariadne's development, and she seemed to give into their influence. But it did not diminish the integrity of her character. Was Cenza that different? She clearly had a creative spirit, but did her sexuality provide her with access to a deeper understanding? How did that even work? The overall argument seemed to imply that shared experience resulted in a form of deeper knowledge. This kind of mindset played into the beliefs of the pleasure principle. It was difficult. Cenza seem to anybody this liberation in her being. Even as she breathed, she seem to tap into this principle. It gave the individual the possibility of overcoming a terrible situation."

"She could float on the sensation for days. This seemed like justification enough. How did that relate to others? If Cenza lived for this kind of creative outlet, what was she looking for? There was even a related argument that Sly depended upon this kind of shared awareness. No one existed in these circumstances without some kind of inspiration. And this physical realization might've seem to be some kind of release. Certainly, that could seem to be the dominant circumstances but Vittorio had been criticized before for his behavior."

"In a moment of desperation he started to have designs on Trina. He already expressed interest in Julie. So his efforts were not isolated from its overall expression. How was he going to talk about literature before he tried to hook up with Trina. Did he really believe that intelligent conversation would justify his actions? What kind of self critical awareness was he bringing to his efforts. Was it worth inquiring with Dusk to see what her take might be? Within this perspective, she had her guy, but she would play this game of fishing off the pier and hoping that she might catch something that she could throw back. This would be tribute to her skills. The pleasure principle was nothing less."

The reward was a kind of mechanical expression of emotional delight. If there was an effort to create a third space in this location, then Cenza needed to be observed from a different

viewpoint. Nevertheless, a deep spiritual connection could almost seem to justify a physical expression. In other words, how delightful would a night with Cenza be? Of course, anyone could see the situation the same way.

The narrative was based upon creating a different view. No one wanted to feel like a pawn. But if people showed attention to Cenza, she would feel gratified. She may have had other skills that could strengthen her overall experience. That could be the very basis for any kind of romantic experience. This could also be the place where promises faded in the early morning. This was the very weakness of Colin's appeal. He could talk about his muse. For the moment he was lost in the quest for immediate gratification. What difference did it really make? If Colin had succeeded in creating this positive experience with Stanza, why didn't even matter how it started. In a sense, they could both justify his actions. But that would hardly cause him to change.

He had already made clear what he was all about. Stanza was just another willing victim. Where would his conversations go from there? Was that the key to fun? That enabled people to obliterate all these influences and live for the moment as if nothing else exist. When a person was in the midst of a long range plan, how could that not be disruptive? At Reunion, who really thought that way? Some people could claim otherwise. Would they be able to sustain a serious argument over time? It was this just an excuse. If it was nothing more.

"Why were Vittorio's actions damaging? How did this relate to Katrina? Was he playing this game with her. She was responsible for giving him the opportunity. If it was her doing, how could someone else blame him? He was simply doing what he needed. Any criticism would seem to be a form of envy. It was important to give him a greater credibility. but this would only confirm the appeals of the pleasure principle. It would leave nothing else available for the self."

"There was something entirely real about these experience that Vittorio would never understand. It was difficult to explain this understanding. Vittorio worked at a restaurant. He knew the grind of a long day at work, so his situation wasn't all that different, but there was something about his vision that lacked that deep insight into human experience. And when he saw his own darkness, he did everything that he could to shy away from it."

"Cenza could use this experience to get closer to others. She could relate more to the immediacy of human experience, and this added to her sense of chance."

"I could be driven down by a long day at work."

She wasn't afraid to show her vulnerability. This made her different from Vittorio. When he faced that side of himself, he would hide in his cynicism. He even used that against others. At the same time, he expected them to be sentimental. What was the conflict?

Since she had this self-confidence, that enabled her to face these moments. Perhaps, her friends rooted her in an element of community. That was the way that Vittorio liked it. He was the bull in the China shop. He understood culture, but, sometimes, these nuances escaped him completely. This increased his sense of estrangement. But it also pointed out something unique about the now. That was enough inspiration for the rest of her experience; that was part of her awareness. The passion of Cenza might appear to be seductive. But it was way more involved. She wanted to connect on a real level. Sure, she could get lost in the moment, but this was not the same thing that Vittorio experienced.

Even Katrina seemed a little brittle when she faced the same challenges; she wanted everything to be ordered. It could compensate for terrible situation. This kind of recognition was

very different for Cenza. Even her alienation was more of a social thing. It didn't completely isolate her from others. If she had efficiency as an artist, it would connect her to those who resonated the vibrancy of her community. Both Vittorio and Katrina related more to the darkness of the soul. This went along with their feeling of isolation. Even if Cenza felt isolated there was still this force that seemed to drive her on.

Ultimately, the pleasure principle did not exist in this place. Cenza could recognize the limitations to the pleasure principle. Since she was passionate, she never experienced that same separateness from human experience. She could see how others were clouded by their cruelty, but that did not give her license to act the same way. That didn't mean that she was unable to protect herself. She realized what it was to be assertive. Nevertheless, she was still deeply rooted in the world. Vittorio felt this most intensely.

The pleasure principle was almost a threat. There would be these magnificent moments of euphoria. Afterwards, the individual would crash. Experience would be terrible. The self would be hanging on. It all made sense. It was part of the symphony. And the solo could only go so far in explaining the exuberant melody. Everything was all good together. This calling may have been turned on by the experience. But it was almost as if you wanted to harvest it from self. A few of the artists found the muse. The muse appeared to grant divine qualities to the individual, and so much more. The tragedy was evident. The sense of inadequacy could also be seen.

There was nothing ironic about this. This was all part of the struggle that was associated with the pleasure principle. It was aggressive. It was dominant. Inevitably, it got nowhere. Cenza was creating a world for self. Vittorio only created a world where he could feel his own desperation.

Did it really matter if Colin endorsed the pleasure principle? How did this describe his character? It was worthwhile to terminate his options for the overall intent of the social project. Sure, he seemed to be interested in some of the key issues, but he wasn't all that convinced of the overall commitment. Things were much more haphazard for him. It allowed him to go along with the pleasure principle. That was the very nature of the pleasure principle. It was developed under conditions of chaos. In a sense the pleasure principle was the chaotic element that was ignited by disorder. The actions of Colin weren't going to recognize this.

Colin carried on with Vittorio's belief. The solitary artists could engage this social connection that would justify his actions. He could lose himself in the pleasure principle. His actions would give meaning to these moments. Thus, the individual was not able to counteract this view. Colin was quite assertive in making his point. In the actual situation, he might seem somewhat confused. Nevertheless, his actions all were directed to the same belief. This was the very intent of his search. Thus, there was an ongoing conflict. Colin was just as earnest as Vittorio. Vittorio had already been called out. His behavior never had that kind of lasting potency. Others could observe what he had done and question his motives. There was no sense of science. Certainly, nothing was infallible, but he wanted to act like that self-assured narrator telling the story. And Colin was pretty much the same way. This might make it appear as if these stories created the basis for a narrative a give-and-take. Vittorio understood these little dramas that occurred in movies.

He was attuned to the social discourse that occurred all around him. This showed a weakness. It didn't only demonstrate his storytelling ability Vittorio was just as limited in his

social skills. All that he could see was a world where he was in demand, where he was better than everyone else, or he had an escape plan and they were all trapped. But Colin could be just as rigid. And he would get caught in the same situation.

Colin wanted to promote his reputation. He had been twisted out of shape, and this did not correspond to his actual intentions. He might've made a claim in the situation, but that did not mean that perspective was entirely solid with his aims.

"You're trying to pretend that Stanza is a trick. I may have been stirred by that initial motive. But I think I changed over the course of the night. I mean what else do we have? It's not like we start with a book in hand. What makes things happen as they develop, and what is the role of the writer? The writer captures this real dynamic that occurs to us in the situation. But the writer only finds enough words for that situation. The reader ends up becoming a spectator, when this knowledge is applied to make something happen. It's almost worse if a person is a bystander right in the middle of a crazy situation, and someone is just watch it unfold.

"I'm not watching it. I'll make it happen the way I want it to happen. You're trying to read into the situation."

"I'm not trying to read anything. It's not really my life. It's not her life.. Does it accord with your goals?"

"You're asking me to have goals in a situation like this. That's what makes Colin himself. He has a suggestion of something. It was the same thing with Vittorio. The only difference was Colin was trying harder to regulate his image."

Where was any of this going? But there was a lot more to discover about Colin. Any observation detracted from this knowledge. He explained it: no one had some kind of love insurance to guarantee that things would turn out well.

"You make things up as they go along."

"There's not much else to think about. You've got a spark, and you let it create a fire. After that point, it is magic. Vittorio was much more ambitious. It wasn't so much that he was hiding. He was immersed in the moment.. It was everything for him. Indeed, he's created this extraordinary tension. The more that someone could aspire for, the more likely that it would rub against the common currency. Indeed, everyone seemed caught in this absurd situation. And Vittorio had claimed his right to mess with what was going on. In some respects, this gave him greater motivation. Overall, the scene had a marvelous dynamic. But there were times, Vittorio only revealed his desperation."

This criticism of Colin might have seen misplaced. After all, what had he actually done wrong? He could claim in one simple way that he was sharing his life. Sly had seen the same way before him. Could the two be distinguished? Sly made a real attempt to enhance his image. It wasn't just that he sought women out. They came to him. Colin might've seemed to be more methodical. For whatever it meant. And that technique worked. He tried to be challenging. It was still just boiling his personality down to a few basic characteristics. He could seem charming. But he was also boisterous, almost to the level of personally insulting. And, it's created a unique dynamic. He could use it to his advantage. That was probably what he did with Stanza. That was what he continued to do with her. She could deny that he had.

More than ever, this became came his MO. He knew how to work it again and again. And they guys would flock around him with the idea of trying to learn the technique. Was it really

worth it? It all seemed to resolve in an explosive moment. There was nothing but profound there.

He could still seem friendly. Vittorio had that same style – a little bit of a smart ass. Both continued in that vein. Sly and Vittorio were similar. Colin seemed more insistent about crafting his personality. Nevertheless, it wasn't all that interesting. He was succeeding in the landscape. It had a lost a little bit of us momentum, and Vittorio was nowhere to be seen. That's was how Colin established himself. The real question was whether he would uproot Stanza. How was this possible to see this. With his talk of the muse, Colin could clear out whenever the woman fell short. In his defense he would almost have to maintain the validity of his pose.

Colin's protests might have been intense. He didn't want to see himself as some kind of creep. Whatever you did in the moment was just that. He might've claimed that he was conspiring. In the end, he did whatever he did. There was no other way to see it. This added an element of confusion to the overall portrayal. This indicates that there was an element of guilt that might've influenced Colin. Was he much more vulnerable? He didn't want to get caught committing himself since he didn't think that there was more behind it. Also raised a serious question. Who was Stanza?

Certainly she had an art. How did she manifest that. For the time being, she seemed much more confident than Colin. However, that could also put her into jeopardy. She wanted acknowledgment. And everyone could see her as a fulfillment of their dream. She might've seemed different. Everyone might've seen it differently. Nevertheless, it all seemed flawed. If there wasn't a story to tell, it was simply chaos. Everyone struggled in the context. People made promises. People believed what they heard. And nothing meant much of anything.

“And I completely lost the thread. I was trying to describe what I saw. I was trying to be fair in my depiction of the circumstances, but I felt that I was getting carried away with something trivial. Did it really matter what Colin thought? It wasn't my place to impose morality on this experience. What was I doing? I needed to figure it out coherently. There was so much that was getting in the way of my understanding. Whether it was Stanza or Colin, these were real people. They were making it up as they went along. Sure there were moments when there might have been excesses. What more could I say about that? Still there was something that didn't seem to work out. It was the same thing with Vittorio.”

He tried to use Marquesa to establish his foothold in the court. Here was Colin doing his own version of the same thing. He had already got the introduction he needed. He thought that he could use people even more to his benefit, and that would enable him to take it further. That was how it all seemed to work out. In a sense, it gave him his justification. Honestly, it was all that he was looking for. He needed that confidence. Perhaps, that was the floor. He really thought that he was way out ahead of things. It might've not seemed that way at first but the alcohol gave him feelings of invincibility. In some respects, this made up for everything that wasn't there. It added a veneer to the story. It's also gave him credibility. So all in all that was what was going on; it was the sense of glee.

If he was so enthralled by fun come what may, what was the purpose of writing about his experience? It could document a sense of regret. The writer expressed what he wished could've happened. He could look forward to something different, but Colin was so obsessed by his fun. More than that, it seemed to be a testimony to the self. That was the story. It wasn't some deep social understanding. There was an element of nonsense in his story. It could've been serendipity.

Stanza almost seem to give it that zest. But I saw so much more around me. How could any of these efforts achieve a more assertive role in the development?

He seemed a little more lost than Stanza. She could probably tell the story better. She could say more than Cenza. How was she going to realize this awareness? Colin still claimed the authority. Even if he has shortcomings as a writer, he could tell her story. And she would seem to dominate that narrative. That would give her greater prominence in the telling. This emphasized the importance of Colin's attempts. He was relaying his memoirs. He was telling people how he was able to achieve success in the world. That seemed to be enough for this inspiration. This was almost marvelous and its character.

It was a difficult journey. It was the ups and downs of life. That's how Colli could see it. Honestly, there wasn't any kind of deep historical understanding. This placed him front and center in the narrative. Cenza seemed like a suitable character to describe the overall exuberance. But Colin was drab and melancholy in his nature. Maybe, Stanza appreciated this. This would add to his vision. It wasn't really all that. No one wanted anything that's serious. Here's what it was. It was simply the application of fun. It was personal excitement.

How did Ellie compare to the situation? Sometimes, it seemed as if she didn't even know where she was. She had this rush of excitement. But what made it work ultimately? What provided the motivation?

There was still something critical missing. What magic did Ellie want to give to the moment. She wanted to feel that same sense of revelation. Even if it was cynical on his part, Colin was still seemed moved by a deeper mission. Could Ellie discover that? What was the problem here? Was I trying to move the pawns along on the board. Colin was trying to resist it. Was that the source of my impatience? I didn't mind moving Stanza off somewhere else. She could find whatever she was looking for in her dreamworld. But it just just didn't make sense that Colin would invade her story. He had already was a source of trying to mess up. Once Stanza left he wouldn't learn and go right back to where he was.

Ultimately, Colin didn't have major place in the story. Neither did Stanza. She emerged because Colin seemed to give her greater authority. In other words, she should've dominated the situation. She already had a vision for herself, and it was this lifetime pursuit of personal identity in the big city. That was interesting in itself. Nevertheless, it wasn't close enough to the action to make this a part of any kind of social research project. There were even people who seemed more ravaged by the experience. And they were more credible dissipates in this story.

If you had this kind of skill you would definitely use it. That was the basis for this gift.

"You're just envious of me. I can do things, and you can't. Besides I'm a creative person. nobody can touch me. I'm serious. I'm going to make this great work no matter what I have to do. Then I can go somewhere else and make things happen; it can be even more exciting. This is all that matters. This is what never matters. This is next to impossible. But it is all too easy to understand. This is where I'm going. I swear I've been there before. This is where I have to go. I'm not trying to make this easy. I'm not trying to make this anything at all. Fucked right, now I'm fucked."

Stanza accepted this visions of his creativity. She was interested in the efforts of creative people. She observed artists and musicians, and she was critical about the overall experience. This seemed to bring her closer to the act of creativity. In a sense she was sharing in Colin's

hopes and desires. She could also use his experience to demonstrate her own concerns. They were not show mercenary, but Colin was not seeking some great breakthrough.

Colin could use inventiveness as a commitment to give a greater inspiration for his own marvel. At the same time, he could make her seem like she was part of something creative; she wasn't just a spectator. She was participating in it all. Her outlook was very different than Cenza, That may have been appealing in itself. She aspired after the authority of the narrator. Cenza was more of a consumer.

"Are you talking about the creative process? Stanza could describe the actual intentions that dominated the efforts of the individual. She could live this reality through Colin. Over time, she could aspire to this visionary place that she admired. Nevertheless, Colin had stumbled into the situation. This raised critical issues about Colin. He was inviting Stanza into his world. In that world, he seemed on the verge of creating a masterful album or a masterpiece of a novel. What else would a close analysis show?"

"Was there anything more in his notebook? He was doing everything that he could to redeem his experience. She could give him that credibility that he needed. She could project into the future, and she could be a witness to his skills. Nevertheless, what was she really able to show? She didn't want to take the steps to be more critical of his efforts. Otherwise she would look at her self in the same way. She probably had greater inspiration. She had been hesitant to try her hand,"

"That was what we distinguished him. He was brash, and he was pushing his ego. For her, that was creativity enough. Any expectations for anything else would simply be an exaggeration. Was it worthwhile seeing the story from another point of you view? Was that unrealistic under the circumstances. It was interesting that Colin had applied his own critical evaluation to other artists. Was she more than eager with than Katrina and Vittorio?"

Colin didn't seem to be teetering on the edge. Therefore, his creative stance is still had an element of fluidity. It was just that there was some thing so obvious about his abilities. And the situation was all out of his control except for the dominant aspect of his personality. And that seemed hollow.

Did this portrayal deny Stanza her voice? She was seeing some thing for the moment. She was making these decisions. That added a credibility to Colin's efforts. Therefore, she needed to be respected for her decisions. How was Colin going to follow this up? Would he revise his own emotional attachments. In a deeper sense, this represented a conquest for his way of thinking.

"Let me get this right: you're telling me that there's this hypothetical guy who understands me, who is creative, and has a critical political consciousness. You're making this up just to go along with your own beliefs. "

"Stanza, it's not that far off from the truth. Colin wanted to trade up. He was looking for a trick. Can you serve his needs? All of a sudden, you seem to be more than that. Indeed, you were that hypothetical girl. It couldn't be more perfect for him. But it was not real. It's no more real than the idea I have. I'm not looking for anything more. I don't think we can see enough into the future to ask for more. What credibility do you have that's any different? I think you have to ask her for yourself. It may require taking greater steps to envisioning what's going on around us. When you see it from the point of view of a fan, you look at that finished product and in many ways, you may stop valuing the actual thinking process. What is behind the creativity? At the

same time you look at it. And that charm fills in for any kind of critical attitude, so Collin might as well be someone who is successful and influential. Someone who really understands what's going on."

"For now, he's going to fly under your radar. You only see what's existing in the moment, not where things are really going for the future. Otherwise, he would be much more conscientious. Are you objecting that you're not getting the same validity as other successful artists? I know where I'm going. I know the kind of homework that I need. Colin can't act the way he does towards you. It is as if he's really on the road to create a breakthrough."

"Are you saying that he wanted to hang out with me because he was really creative?"

"No, I'm saying just the opposite. His rhythm's not that good, and his sensibilities are not that deep. Does he even grasp what that means? He's hoping that he can be rewarded. Do you still seem as if you're frustrated because you're not getting the kind of recognition that you want so you're blaming him. You don't have to worry about it do you? Is his show even holding together that way. Is it ever worth wasting your time? Are you free? Honestly, Stanza, there are a lot of people to have fun with here."

"I don't even have to pretend. And we're not working on a creative project together. Even if you want to call me, you never show you kind of support do you need. How do you say that you don't know what's going on between us? But I do understand you pretty well. And if you want to extend yourself creatively, you would be a lot more focused on your vision ultimately."

"Can you see his oblivious? Can you make up for his blindness. Moreover, it isn't because of lack of maturity. Do you believe that you're somehow changing? And I can't even believe that. Since he doesn't even recognize what he needs to be changed for the time being, it's all built into his nature. He doesn't appear as if he's ready to change. Whatever, you're a perfect cheerleader. It's ironic that he's not even part of the game. Honestly, he's not even close. Is that envy on my part? If you want to help prove your point, I'm not standing in your way. He might take on further challenges to prove my point."

"See what you've done! You pretended this story has higher purpose as part of the social research project. But your real concern is just gaining the upper hand. This is about nothing other than that main concern, and everything else is secondary. You resent the fact that Stanza and Colin are having fun. You wish that could be you. You're in the crowd, and now you see someone. She's tall. She has a wondrous smile. It could be a Stanza, but it isn't. It's someone new."

"What's going on here? Why do we see things this way? This becomes the basis for further liberation. This is the focus for change. You're so concerned. Do you want everyone to love you. It doesn't work that way at all. Stanza has her own story. How can she express her needs?"

"Do you think you finally realize what's going on. It's all about this excitement. We don't shape it. It's how the body excites us. It's how we move. We're carried along by this feeling. And it's so wondrous. It's so marvelous. It's completely liberating. And we live for it. We live for nothing less than this. It helps us to survive. In a deep way, Stanzas realize this is. She's already crossed that line. She's already giving in. So she's not going to be critical. She's not going to stand back from the experience and wonder. She's going to immerse herself in what's happening. And that's so obvious. It can't be any other way. You can't expect any more. It would be an

affront against her independence as an individual.”

“This is what makes everything so exciting, and she has such a lovely presence. And she is transforming. None of this means anything whatsoever. And this reveals a deeper conflict within Stanza. She has these ideas for herself. But she can’t adapt the world to go along with this vision. So she struggles. She fights against these influences. What is she to make them at all? Perhaps, Colin gave her an opportunity to change things. And she took that chance. This could be the basis for her growth. He has invited her to see things a new way. And that’s wonderful.”

“By their absence tonight, they prove that they have escaped. They’ve both moved on. That’s how it all works. That’s how they both are. This is the wondrous form of revelation. It makes them feel better about themselves. If you made better choices, you would have as much fun. It’s all that excitement of meeting new people and trying to escape from the way you used to be. Then there’s the disappointment. But you get over that. And you move on. And you make things better. Outside of your life, people live it every day. And it’s magic. It is this wonder everywhere; it is the marvel of their existence; it is the motivator; it is the thing that holds it all together.”

“Why do you expect something else? Why do you think that life is organized on different principles? This is the basis for growth. This is the basis for human conviction. And you understand that is so well. It gives you comfort. It makes you who you are. And it confirms the power that you have inside! We’re just having fun. What do you have? Why do you object to that? There needs to be something substantial here. There’s nothing that holds it all together. We’re just drifting through the storm.”

“We aren’t able to do a thing. We’re helpless. So we tell ourselves that things are different. This adds motivation and trust? Or is there even a standard? Honestly, if you were me when you do the same thing. You tell yourself that this means something. You tell yourself that this is more than it is when you get it all to go.”

“And wash your hands of it all. Your surrender. And move on to some thing else. And that would be that. That would be the end. You couldn’t do anything after that. You would be helpless. You would be hopeless. You would be dispirited. But Stanza has wrecked rescued me and given me some thing that I never had before. It goes deeper than that. The story continues to resonate. Look at me. Look at my body. I tingle. I have knowledge. I’m just a little confused. There’s something about this process that doesn’t seem to add up. I don’t even know where this is headed. What do you want me to do about it? I can’t do anything about it. Make sense of this. Try to make sense of this. No one can make sense of this. It means nothing. It means everything. This is where Colin becomes the writer. He shows how others are envious of him. He sees what he wants. And he knows how to get it. What’s wrong with that?”

“I am creating a name for myself. I’m having fun. Colin, you’re not twelve years old. Everything is fluid. Nothing is set in stone. I have no idea what that means.”

“At this point, there’s no way that you can win. All you can do is stop try to stop me from succeeding. But it’s a little late for that. Stanza’s already committed herself emotionally. And there’s really nothing else. This will always exist in our memories in this way. And at the end of the day, it really doesn’t matter. All these differences get evened out; it’s simple. I’m cute, and I’m funny. Nothing else matters. I’m going to come out victorious, and you’re still going to be envious of me. Everything else really doesn’t matter. She doesn’t care if people care. Does Robin

care? Is Cenza secure? These are people who are looking for a good time; everything else is window dressing. You can criticize me for believing that I'm creative, but I have something to offer. But it doesn't matter. I got her interested in me. so I got exactly what I was looking for. It's even more intense. Honestly, I get off on the fact that you're jealous; it makes me seem even more successful. Do you even grasp what that means? I can laugh about it. And laugh about it."

"No wonder you have no idea what you're doing. For whatever it is, accept your mediocrity. Give me added credibility. Really, does it make any difference? At the end of the day, what are you missing? What's not there? What did Colin not understand? Did he come to a realization? He might've seen things. Very quickly, he arrived at a lasting coherence."

"He was now watching on the sidelines. He wasn't even waiting for the arrival of any of the major players. How long does the story last? It didn't seem to be much else to say. Stanza had no more involvement.

"You've left the city. Everything might've seemed more important for the moment, but it all went nowhere."

Now she almost propelled herself to the next step. There was something international about variation. This added to the overall credibility, so that made her seem stronger.

"You just need to let me have my due."

Colin's appeared to be important for the overall development. He mirrored the same attitude as Vittorio. But he also saw how his beliefs influenced how he saw things. He felt as if he was in total control, and he would try to demonstrate his skills. But he didn't want to let on that he was out of touch. He wanted to give the impression that he was running things. It was all part of his game. Ultimately, he was a tourist in his own life and that could've led to greater self-reflection. Nevertheless, he never really gave greater him insight. He just prepared himself to do the same thing again and again. Stanza was not going to motivate him to reconsider. He acted as if he had it all under control, and Stanza barely saw the risk."

"Stanza ask would pay play the role of a personal fan. She wouldn't wait for the song. He would give her the nodding glance, but it wasn't all that good at recognizing what was going on around him."

"She would get an inkling of that."

"Do you love the fact that he seems to give her stopwatch attention? That was almost the end of the story. Under the circumstances there wasn't much else to say."

"What was the rationalization explained his behaviors? And she could watch all this and think that she had found a changed man. It was temporary, so it really didn't matter at all. It exposed the challenges."

"Does anyone care about this anymore?"

"I never saw myself as a trick."

"He gives everything that he's got."

"And that does if for you."

"What is left?"

"You want my life."

"Do you want your life?"

"What is that about?"

"Stanza will tell you about the nightmare."

“Live it!”