

For the HEART of GAIA

No One is Every One

This concept for a feature film focuses on “unity consciousness.” It targets how humanity suffers an “identity crisis.” We’re torn between being our selves and also being anybody, everybody, every thing and no one in particular. It will take the viewer into a world less familiar and more personally threatening, but one that is ultimately ecstatic. Conscious comic personalities discover that humanity has a multiple personality disorder (we are reminded of Dr. Jekyll and Mr. Hyde, Sibyl in Shelly Long’s T.V. portrayal of a woman with M.P.D.). The solution is the discovery of a radical form of “global therapy” involving the international media. The lead characters, through personality and plot, characterize the challenges involved.

Since, keeping others out of our physical and psychic territory has helped us survive and thrive in the past, there are many suspenseful, dramatic, and amusing ways in which characters make the transition to a more transparent, up front lifestyle. The dangers and limitations of fascism, socialism, democracy and mob rule are confronted and traded for a high tech world un-ruled by an anarchy of empathy and collective intuition. It is either this, the development of a conscious sense of “interconnectedness,” or the planet will be destroyed through ignorance and the futility of all our uncoordinated efforts.

Out of itself, the earth has grown humanity like neurons in a global brain. Only a few have woken up to the implications; humanity has a multiple personality disorder. People are subtly depicted as aspects of a burgeoning blind super organism, where planetary death can be the price for staying unconscious. Traditional rolls become impediments to change. Spirited neuroscientists are electronically linking their geographically separated brain research laboratories in an attempt to film definitive evidence that humanity innately shares a common observer, a precious resource in a world entrenched in egotism and addicted to distraction. The scientific mainstream is running against them, unwilling to release control to an awareness beyond their own.

In pursuit of resolution, the camera goes beyond our traditional dependency on a hero or heroine. A strong audience identification develops due to a variety of intimate, carefully choreographed viewpoints, *some lasting longer than others (employing in some cases the style of an IMAX view; as in HOME, Blue Planet, Weaving Ants, or Silent Sky)*. Viewers experience the raw freedom of impersonal observation; to merge with and witness both familiar and unfamiliar characters deciding world changing and/or everyday/ordinary events across generations and epochs of social change. As in a game of cat and mouse, the audience is knowingly suspended in the mystery of who they are embodying now; sort of a real life *Jeopardy*, wherein well known and lesser known personalities can be revealed just before-or-after there has been a chance to guess. Though disorientated at first, the audience becomes accustomed, palpably digesting the transpersonal dimension, how much fun it is. It is exciting to identify with more than the narrow confines of oneself as separate and distinct from others. Our actors “break the 4th wall”, to cause audiences to notice together, as one single consciousness.

By sometimes utilizing the technique of filming through the minds of various personalities, shifting, seeing, hearing, speaking, and communicating through body language (whether in history, in the present, or in some imaginary Star Trek type future), character development becomes an initiation rite about being in the world but not of it. Viewers decide if they can accept this about themselves. They are left with a sense of what it must be like to be omnipresent, omniscient and omnipotent as Gods and Goddesses, as co-creators of “their” creation.