

# Third Real

Conscious Creation  
Goes **BACK** to the Movies

HOLLYWOOD

**Brent Marchant**

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# THIRD REAL

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*Brent Marchant*



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Goes **BACK** to the Movies

*Third Real: Conscious Creation Goes Back to the Movies*

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ISBN: 978-1976207501

ISBN 10: 1976207509

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Cover design: Paul L. Clark, <http://www.inspirtainment.com>

Text design and manuscript conversion: Lisa DeSpain,

<http://www.ebookconverting.com>

Author photo: Trevor Laster

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*To my partner, Trevor,  
for always being in my corner.*

*To my friend, Geoffrey,  
for providing the catalytic spark  
that helped me rediscover  
and unlock my creativity.*

*To my muse, Cathy,  
for her perpetual encouragement.*

*And to my dear departed friend,  
Michael Washington,  
whom I knew only briefly  
but who taught me  
more about living in the moment  
than any soul I've ever encountered.*

“Brent Marchant’s *Third Real: Conscious Creation Goes Back to the Movies* entertains while providing a primer for how each of us can help to manifest a radically improved reality for all of us in these tumultuous times. This gem of a book addresses a rich panoply of psychological topics, encouraging us to recognize hidden treasures buried even amidst the murkiest emotional depths. Without sounding preachy or prescriptive, Marchant deftly guides us toward the creation of a positive new paradigm at this pivotal point in human history—sharing priceless lessons gleaned from more than 60 extraordinary films. *Third Real* whets our appetite to see each of the featured films with newfound appreciation for how their lessons can best be added to our conscious creation toolkit for use in our personal lives—and for the best outcome for us all.”

Cynthia Sue Larson  
Best-selling Author  
*Quantum Jumps: An Extraordinary Science  
of Happiness and Prosperity*  
*Reality Shifts: When Consciousness Changes  
the Physical World*  
*RealityShifters Guide to High Energy Money*  
[www.realityshifters.com](http://www.realityshifters.com)

“Perhaps you have witnessed the cinematic ‘burn mark,’ a trigger to the traditional film projectionist to start the next reel. Author Brent Marchant’s latest offering, *Third Real: Conscious Creation Goes Back to the Movies*, is that giant, satisfying third reel that reveals enhanced principles of conscious creation. Brent uncovers new directions of consciousness, of awareness through examples in cinema that have real-world implications, shifting humanity’s future to a braver and more fulfilling existence.”

Tom Cheevers  
Proprietor and Host  
*TheCoffeeCast* Podcast  
[www.thecoffeecast.com](http://www.thecoffeecast.com)

“In his latest book, *Third Real: Conscious Creation Goes Back to the Movies*, author Brent Marchant states “I’m convinced that we’re truly on the verge of our own third reel/third real moment, and we’d better

get busy before it escapes us and the credits start to roll.” I couldn’t agree more. As a public librarian and reader/listener/viewer advisor to a diverse customer base, I think it is more important than ever to encourage deeper thinking and broader experiences in order to understand more fully how one can redirect and affect the course of one’s own future.

“Marchant applies the concepts of conscious creation to over 60 movies produced over the past 30 years not previously discussed in his two earlier titles, updating his film canon of careful consideration and analysis. For readers who are unfamiliar with conscious creation and the work of Jane Roberts, the author provides a comprehensive yet neatly summarized overview in the Introduction. Each of the 11 chapters considers a collection of titles curated by theme—for example, Living in the Moment (*Harold and Maude*, *You Can’t Take It with You*, *Still Alice*, *On My Way*, *Gleason*)—and relates these titles to each other by overarching concept.

“Painstakingly researched and footnoted, *Third Real: Conscious Creation Goes Back to the Movies* is highly recommended for film studies, the casual moviegoer and as a viewer-advisory resource for libraries.”

Dodie Ownes  
Librarian  
Denver Public Library

“Movie lovers and students of consciousness, rejoice! Here’s another brimming volume from metaphysical cinephile Brent Marchant. Equally adroit in plot synopsis and character analysis, Marchant once again serves up a treasury of conscious creation principles and techniques—all illuminated by well-chosen, well-crafted films. As the Kung Fu master says, ‘Watch and learn.’”

Irene O’Garden  
Off-Broadway Playwright  
Prize-winning Author  
*Glad to Be Human*,  
*Fat Girl* and *Fulcrum: Selected Poems*

“Brent Marchant skillfully exposes hidden layers and dimensions buried in the many remarkable movies *Third Real: Conscious Creation Goes Back to the Movies* meticulously explores. Readers will end up watching

these movies again and would undoubtedly experience and enjoy them even more. A must read for film lovers, filmmakers, film critics and everyone interested in conscious creation.”

Sunil Shah  
Writer and Director  
“the Wisdom Tree”  
<https://www.thewisdomtreefilm.com/>

“Brent does a superb job of using movies to explain the essence and power of the law of attraction! This is a must read for movie lovers and those looking to create the life they’ve always dreamed of! “

C.S. Closson  
Author, *Stories... That Are Short*  
Founder, *Project Bring Me 2 Life*  
[www.projectbringme2life.com](http://www.projectbringme2life.com)

“Another gem for Brent Marchant! *Third Real: Conscious Creation Goes Back to the Movies* deepens the conversation about how our thoughts and beliefs impact and shape our lives. By offering several movies to illustrate each concept, Brent has developed a method of walking in another’s shoe’s and gives his readers a unique way of experiencing these rich ideas from many perspectives. My Netflix queue has just gotten much longer!”

Kerstin Sjoquist  
Creator  
*Bliss Trips* guided meditation products  
<http://blisstrips.com/>

“Like fine wine, Brent’s books improve with each vintage. In *Third Real*, not only do you get insightful and in-depth movie reviews, but you receive something so unexpected, a new way of looking at movies and your life because of his wisdom and thought-provoking conscious creation interpretation. I also loved the interesting surprises, like little-known documentaries and cable specials that I may never have known about! You may have a hard time putting this book down.”

Katana Abbott, CFP®, CSA  
Life and Legacy Coach  
Host, *Smart Women Talk Radio*  
[www.KatanaAbbott.com](http://www.KatanaAbbott.com)

*“Saturday Night at the Movies meets the X-Men School for the Gifted! Bravo to Brent Marchant for *Third Real*—an informed and entertaining guide to creating our best selves while enjoying the movies that enlighten our present and future worldviews. Read the book, watch the movies, do the inner work, and have fun while you create a more conscious and happier you!”*

Joanne Helfrich  
Author  
*The Way of Spirit*

“Reading Brent Marchant’s third book, *Third Real: Conscious Creation Goes Back to the Movies*, I am reminded why I like interviewing him so much. He has a way of seeing things that we naturally miss, the in-between-the-lines, so to speak. I have seen some of the movies he talks about in this book, but now I wish to see them again because of what I have missed. Also, some movies I was not interested in I now wish to see, because he has made them intriguingly inviting. We all seek some meaning from a movie, a connection, an understanding, a reflection of self, but do we watch these movies from our inside out, or just let it wash over us?

“Brent has a gifted insight into the characters and the very purpose of a movie. We see what the movie is about from a place of inner comprehension and mirroring that image of inner truth back to us. I will be interviewing him on this book and look forward to speaking to some of the movies he has written about from a new perspective.

“We all gain when we truly see, and Brent has a gift of seeing and opening us to our conscious selves in a way that is unthreatening and refreshingly honest. Thank you, Brent, until the next show.”

Sara Troy  
Founder and Host  
Self Discovery Radio  
<https://selfdiscoveryradio.com/>

“A solid academic view of important movies (popular and obscure) from the last 30 years, a real film buff’s treat with excellent insights into what makes a movie connect with an audience.”

Sam Hawksmoor  
Author  
[www.samhawksmoor.com](http://www.samhawksmoor.com)

“I love reading Brent’s interpretations and views of the movies I have seen, and have yet to see, in his latest book, *Third Real*, which helps us to understand the principles of the law of attraction and to derive the deeper, sometimes-hidden meanings behind the story lines. It makes watching (and sometimes rewatching) the movies more entertaining and yet more meaningful at the same time, allowing us to relate our own lives to the characters and journeys portrayed on film.”

Rose-Anne Partridge  
Founder, [RealLifeChanges.com](http://RealLifeChanges.com)  
Family Wellness Inspiration and Special  
Needs Strategist,  
Life Coach and Author

“Part movie critic, part philosopher, Brent Marchant’s evocative reviews highlight the universal themes and spiritual lessons to be found in his great selection of films. He will inspire you to see them again with fresh eyes.”

Miriam Knight  
*New Consciousness Review*  
[www.ncreview.com](http://www.ncreview.com)  
*The HAPI Guide*  
[www.hapiguide.com](http://www.hapiguide.com)

“It is said that fiction is where someone gets to tell the truth. In *Third Real: Conscious Creation Goes Back to the Movies*, Brent Marchant shows us examples of this regarding spiritual and metaphysical realities in many of the stories that have made it to the realm of the movies. Additionally, the concept of creating your reality may seem to have originated during the introduction of the New Age movement of the '70s. However, that is not the case as Brent gives examples of how that truth has made it into the stories of the movies as far back the '30s. In this thought provoking and entertaining book, Marchant offers up many co-creation concepts and, for each of them, provides five different summaries of movies in which they are each incorporated, showing us how they’re reflected in everyday life.”

Gregory Zanfardino  
Writer, Producer and President  
Moniker Entertainment

“Film is transformative. As poetry can save one’s life, film, too, has the power to airlift us to a realm of exquisite rawness, renewal and resurgence. *Third Real* accomplishes this intricate tightrope of miracles, in opening one’s heart, emptying its contents, and encouraging the mind’s eye to both escape and sample an ocean of films that rebuild, expand our corrugated beliefs and re-evaluate our place in the Universe. Each film offers a glimpse of redemption, triumph, loss, challenges, and a universal exploration of our truth and our human connection. Brent Marchant has linked the dots in over 40 affirming films, all which capture a variety of dramatic and comedic insight that offer the promise to personify our beliefs and warm us with laughter, as well as deny and challenge our fears. From the prayer of “Awakening,” the power of “Belle,” the callousness of “Burn After Reading,” the defiance of “The Danish Girl,” and the determination to keep our eyes on the prize with “Selma,” you are bound to root for our common humanity and instinctual exploration for awe inspiring moments. Author and psychologist Edward de Bono sums this up when he writes, “A memory is what is left when something happens and does not completely unhappen.” *Third Real: Conscious Creation Goes Back to the Movies* is an interactive pilgrimage in such lateral thinking.”

Lorraine Harrell

Award-winning poet, playwright and author

“Brent Marchant’s *Third Real: Conscious Creation Goes Back to the Movies* serves up a sequel worthy of the franchise the award-winning author has established through his two previous titles. Building on the concepts he introduced in his prior books, Brent again draws upon film as a source of inspiration for illustrating the principles of conscious creation. This time, though, he goes beyond the basics, offering readers insights into some of the finer points of the philosophy and explaining how these significant nuances can make the practice work more effectively. Grab your popcorn, and sit back for a fun, enlightening read.”

Mary Giuffre

Producer, Director, Editor, Writer

[www.inspirtainment.com](http://www.inspirtainment.com)

Co-Author, *Scribble & Grin – 53 Rhymes  
for Inspiring Times*

[www.ScribbleAndGrin.com](http://www.ScribbleAndGrin.com)

“Award-winning author Brent Marchant takes on *his* responsibility in writing *Third Real* for alerting film goers of *their* responsibility for what happens in their lives by default or with awareness of the examples he cites in the suggested films he critiques. His book strongly suggests and relates the characters’ various faults and virtues so that, in the end, you can learn to put into perspective what you can do to turn your life to one of perfection, expectation and being a winner. The way in which he describes metaphysically what the characters are dealing with helps readers and film goers relate their lives to these experiences so that they can take responsibility for what transpires in their lives and how to claim their power at any juncture of their journeys.”

Rev. Daya Devi-Doolin  
Co-founder, The Doolin Healing Sanctuary  
International  
Spiritual and Healing Counselor  
Author  
*Grow Thin While You Sleep!*  
*Yoga, Meditation and Spiritual Growth for the*  
*African American Community*

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# ACKNOWLEDGMENTS

As on several previous occasions, I have once again been the blessed beneficiary of a tremendous outpouring of assistance and support, the kind that's essential to the birthing of a book. I could not have reached this goal without it. So it is with profound thanks that I extend my sincere gratitude to those who have been so helpful in bringing this work into being:

- \* First and foremost, to my partner, Trevor Laster, for his unconditional love, support and patience through the many long hours that went into the creation of this book.
- \* To Lynda Dahl, Kat Andrews, Cathy Aldrich, Susan M. Watkins, Mary Dillman, Sue Ray, Geoffrey Scott, the late Stan Ulkowski and the late Michael Washington for the inspiration and catalytic sparks they each provided in their own unique ways in helping me launch my writings about conscious creation in the movies.
- \* To my many friends and colleagues in the conscious creation community for their suggestions, film recommendations, and ongoing backing of this and my other writing projects, particularly Karen Sanders, Dana Beardshear, Del Potos, Jim Gilbert, Sue Seggeling, Cyndi Safstrom, Patt Timlin, Steve Martin, Nancy Kraft, Elena de la Peña, Jane Erie, Jobi Harris, Georgie Norene, Beverly Nelson, Joe Webb, Trina Hoefling, Chris Johnson, Paul Giurlanda, Paul Helfrich, Maelou Larson, Betty Barker, Meira Itzkowitz, Robert Waggoner and Ben Fuchs.
- \* To Frankie Picasso, founder of The Good Radio Network (<https://www.thegoodradionetwork.com>), for a generous, heartfelt and thoughtful foreword, as well as for her ongoing support of all of my writing and radio projects over the years.

- \* To my design and marketing team for their fine efforts, particularly Paul L. Clark of Inspirtainment (<http://www.inspirtainment.com>), for a gorgeous cover design, and Lisa DeSpain (<http://www.ebookconverting.com>), for excellent book production work and helpful promotional suggestions. Special thanks go out to my web master, Rob Kruss of Bear Creek Apps & Media, for the updated design and management of my web site (<http://www.BrentMarchant.com>). Thanks also to the many retailers who have aided in the distribution and marketing of this book.
- \* To Miriam Knight, Cynthia Sue Larson, Sara Troy, Mary Giuffre, Christopher Selomon Closson, Tom Cheevers, Lorraine Harrell, Irene O'Garden, Sunil Shah, Katana Abbott, Kerstin Sjoquist, Sam Hawksmoor, Rose-Anne Partridge, Gregory Zanfardino, Dodie Ownes, Daya Devi-Doolin and Joanne Helfrich for their generous endorsement of this project. Thanks also to my creative peers for their backing, notably Katy Walker, Lillian Nader, Mare Swallow, Bette-Lee Fox, Shannon Shine and Lisa Carlson Taub, as well as film industry colleagues Renu Vora, Joel Mejia, Betsy Kalin and Renée Scheltema. Additional appreciation goes to the many broadcast and Internet radio show hosts who have graciously welcomed me as a guest on their programs over the years to speak about my writing generally and this book particularly.
- \* And last, but by no means least, to my many friends and colleagues for their zealous encouragement and support of this project, most notably Linnaea Newman, Patti Schuldenfrei, Gary Castine, John Chaffin, Laura Harrington, Susan McCormick, Matthew Flores, Dion Tillmon, Darrick Coleman, David Boyd, Rolf Pelkey, Mike Evans Jr., Dave Gan, Mark Sullivan, Kevin Haynes, Marsha Evans, Barbara Blum, Bubba Smith, Thom Juul, Walter Winston, Ronnie Kleber, Tommy Johns, Mostapa abd Sukor, Nick Palumbo, Laure West, Elena Lockhart, Michelle Moen, Greg Fry, Michael Eddings, Kris McDowell, Fred Hosevelt, Cynthia Dodd, Joelle Steele, Nicole Zwiercan, Reggie Hill, Drake Means, Lamar Jaeder, Chuck Spady, Pervaiz Ladhani, Suprio Bhattacharjee, Giuseppe Di Pisa, David Pereira, Khalid Kelly Courtney and Nathan Wilson.

I truly thank you all from the bottom of my heart.

# FOREWORD

As a master coach and hypnotherapist, I can tell you that *values* are something most folks never think about, but it's the first thing I hone in on as a coach. What are your values? How important are they to you? And how do you implement them in your life?

We are happiest when we live in alignment with our values. But, as both a coach and hypnotherapist, there is something else that I work on with clients—their belief systems. Why? Because our beliefs run our lives.

Imagine you are someone who is always passed over for a raise, or your relationships never seem to work out, or maybe you can't stick to a diet despite a desire to lose weight. What accounts for the lack of success in these areas? On a conscious level, we might think that working harder, being nicer or staying strong will provide the solutions. However, if what we really want isn't showing up in our lives, then we must go to our belief systems to see what they are attracting on a metaphysical level. This is where *conscious creation*, otherwise known as the *law of attraction*, comes into play.

If you never get the promotion you want, your partnerships fail or your weight remains unchanged, then maybe deep down you hold beliefs that are sabotaging your efforts. You might believe that rich people are bad. You may think that you can't trust the power of love. You could even assume that food provides comfort in the wake of unresolved personal traumas. All of these unconscious thoughts stem from beliefs that reside in our minds, preventing us from achieving what we seek, no matter how earnest our desires or how hard we try.

Conscious creation maintains that what we experience depends on what we give our energy, attention and focus, for better or worse. However, these are far from fixed. If we give our beliefs serious consideration and discover those we dislike, we also might find that we

can change them more to our liking. We can thus move them in new directions to achieve cherished goals that potentially benefit both us and the planet. Assisting those in search of such objectives is what this book seeks to accomplish.



It is such an honor to write a foreword for any book, but it's especially gratifying to be able to do so for Brent Marchant's latest offering, *Third Real: Conscious Creation Goes Back to the Movies*. Brent is someone I have come to respect and love on many levels. We first met on Twitter, when he was searching for media outlets that would help him spread the word about his two previous releases, *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014) and an updated second edition of his award-winning seminal work, *Get the Picture?!: Conscious Creation Goes to the Movies* (originally released in 2007 and re-released in 2014). With both of us being conscious creators, he reached out to me and my platform, The Good Radio Network (<http://www.thegoodradionetwork.com>), as a venue for sharing his message. Brent had set his intention to get exposure for his work, and I had set mine to attract artists, writers, musicians and creatives to my radio shows and, *voilà*, a vibrational match for us both was forged.

Brent's timing couldn't have been better. The Good Radio Network was established as an entity, but I was still creating new programming. I had just come up with a new show called *Frankie-sense & More*. Conceptually, this was a variety/talk show featuring authors, musicians, nonprofits and activists. And, once I realized Brent was not only an author but also a movie analyst, I quickly invited him to join The Good Radio Network as our movie correspondent. He now posts regular blogs to our web site and joins us on air once a month for live updates and reviews of current films.

Like Brent, I have a passion for movies—all movies—foreign films, domestic releases, indie productions and Bollywood offerings. And, even though the price of a ticket has risen since the 25¢ admissions I paid when I first started attending them, the magic is still there for me. It obviously is for Brent, too. He's a talented writer, a passionate cinephile and a brilliant reviewer of films with thousands of articles and reviews for magazines and blogs under his belt. His attention to detail is extraordinary, and I am in awe of the meticulous effort he puts into his work. Brent is so giving and

conscientious about how his views might affect readers and listeners, and that is rewarding for all involved. But what sets him apart most from other reviewers is the approach he takes to looking at film, and that's where conscious creation becomes involved in the plot.



Have you ever watched a movie and found yourself crying, your heart pounding or even feeling aroused? These are physical manifestations of our subconscious at work. They reveal the true nature of our beliefs, taking the form of materialized expressions that exemplify what we hold most dear. But how is this so?

Remember when we said earlier that conscious creation maintains we experience that to which what we give our energy, attention and focus, both positively and negatively? In light of that, then, doesn't it also make sense that film can effectively illustrate everything that we're able to consciously create in the world around us? It provides us with examples, inspiration and enlightenment of what *we* can do. And, in learning about this, all we need do is sit back and watch, letting the movies do the heavy lifting for us.

This is a good thing, because it shows us the possibilities we can attain, both individually and collectively. I believe movies can help us visualize a future that we want. Through the influence of film, we could replace old belief systems that no longer serve us and create new ones that do. This is consciously created cinema at its best.

But what if we were to employ these ideas to look beyond ourselves? Imagine, for example, if we all sincerely believed that *peace on Earth* were possible? From a conscious creation standpoint, as long as we believe in the possibility, it can happen. Similarly, suppose we believed in celebrating diversity and genuinely embraced people of all cultures with love. Likewise, consider the possibilities if we believed it were imperative to clean up our environment. Indeed, imagine what a difference such beliefs and resulting manifestations might make in the world. I could go on and on, but the point is that *we* decide what we believe—and what we subsequently create in line with those intentions.

So how can we do this? Is this even possible? I believe the time has come for *art* to step up and lead humanity into a future whose origins reside within us at our deepest level. And with an art form like film—one that is flexible, innovative and fluid—we can tap into countless inspiring examples that can help point us in the right direction.

This is where Brent's writing takes us. In a stroke a genius, he had the insight to link film and conscious creation in this and his previous books. In doing so, he reminds us that, if we want to change our reality, we have the power to bring this about, all while drawing upon examples that enlighten and entertain us along the way.

Some of you reading this might think the notion absurd; all I ask is that you keep an open mind, stay positive and watch your thoughts. If you want a reality that's worth living for, as I said before, *let us let art be our vehicle of change*.

I want to thank Brent for opening the door to explore these concepts through film. But, as important as it is to apply them in our individual lives, perhaps the most significant way we can make use of them is in our collective efforts. As Brent so prophetically observes in these pages, "As I noted in this book's Introduction, our third reel/third real moment is when we get down to brass tacks. So let's go for it—and manifest a reality truly worth living for."

And, in my opinion, there you have the true message of this book—*manifesting a REALITY worth LIVING for!*

Noted self-help author Napoleon Hill coined the phrase, "If we can conceive it, we can achieve it." Now that we have conceived of the idea of drawing upon the art of film to allow us to influence the mass collective and consciously create the means to save our planet, isn't this a concept worth exploring? In pursuing that goal, let Brent help be your guide.

Thank you, Brent, for giving us such a thoughtful book to help us achieve this ambitious and worthy aim. Indeed, if we follow the lead provided here, there's no telling what we might achieve.

With love,

Frankie Picasso\*

\*Frankie Picasso is a Canadian social-preneur, talk show host, artist, author and champion for change advocating the emergence of a socially conscious planet, an objective that has been transforming lives and influencing culture for the past 30 years. She is the founder of The Good Radio Network ([www.thegoodradionetwork.com](http://www.thegoodradionetwork.com)), a socially conscious radio platform focused on social impact and change, and host of two of its shows, *Frankiesense & More* and *Mission Unstoppable*. Prior to the network's founding, Frankie was a practicing metaphysical hypnotherapist and life and business coach.

# INTRODUCTION

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## EVER ONWARD!

### *Moving to the Next Level*

*“To go forward is to move toward perfection.”*

*—Khalil Gibran<sup>1</sup>*

Back in the day when the movies shown in theaters were actually on film, they were carefully wound onto enormous spools known as “reels.” (This comes as no surprise to those of a certain age, but younger readers accustomed to digital projection may be about as familiar with this technology as they are with rotary phones.) Given their runtimes, nearly all movies of that era were contained on multiple reels that theater projectionists would have to change when each came to an end. A typical film’s first two reels would present the setup of the story, introducing the gist of the narrative, the principal characters and the general direction in which events were about to go. But, when it was time for that third cinematic spool, that’s when the plot would typically thicken. It was the reel in which things would get “real.” And, for the most part, it was often the make or break point for a picture’s artistic (and box office) success or failure.

For those who engage in the practice of conscious creation (also known as the law of attraction)—the philosophy that maintains we manifest the reality we experience through the power of our thoughts, beliefs and intents with the cooperation of our divine collaborator—a comparable analogy applies. After an apprenticeship in which we learn the rudiments of the process, we’re ready to move

on to the philosophy's finer points, the nuanced practices through which we sharpen our materialization skills. In many ways, this step metaphorically represents our own "third reel"—and it, too, is often our own personal make or break point. In line with the opening quote above, it's the milepost where we decisively begin our move toward the perfection we seek to create, regardless of the nature of the undertaking. It's also the point where the fruits of our manifestation abilities start to become apparent, revealing the success or failure of our efforts. In a manner of speaking, one could say that this is when our own personal "third real" moment comes to life.

Over the course of two previous books, as well as hundreds of online reviews and blog entries, I've drawn countless parallels between conscious creation principles and the movies. The reason? Movies frequently provide *excellent* illustrations of these concepts, giving viewers valuable insights into these metaphysical constructs from a cinematic standpoint. They work wonders in transforming intangible notions into tangible examples, showing us how we can apply conscious creation theory to everyday real-world situations. And, interestingly, these thematic links are often present in many silver screen offerings even when their creators hadn't "consciously" intended to incorporate them as such (but, fortunately, we still benefit their inclusion, no matter how "accidental" or purposeful).

In my first two books, *Get the Picture?!: Conscious Creation Goes to the Movies*<sup>2</sup> and *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction*,<sup>3</sup> I presented a series of movie critiques aimed at outlining conscious creation basics, providing readers with a "road map" to the essential steps of the process. Both of those titles thoroughly covered the core considerations underlying the philosophy. But, in line with the third reel/third real idea noted earlier, I'm taking a somewhat different approach this time out.

Given the nature of the topics covered in *Get the Picture?! and Consciously Created Cinema*, I saw no need to reinvent the wheel again here. For those anxious to familiarize themselves with the basics of conscious creation, I strongly recommend that they read those texts, as they provide ample background about the process. Where this book is concerned, however, it's time to move on, and that's precisely what I've done.



Just as the third reel analogy suggests, *Third Real* is designed to take conscious creation practitioners to the next level, moving beyond the fundamentals of the philosophy and delving into a number of its finer points. Like its forerunners, the concepts discussed in this book again draw principally from the writings of author and conscious creation advocate Jane Roberts and her noncorporeal channeled entity, Seth.<sup>4</sup> But that's where much of the similarity ends.

The concepts presented here are primarily intended to help practitioners refine their conscious creation/law of attraction skills. They show ways in which the basics can be improved upon by nuancing one's beliefs and intents, infusing them with enhanced clarification designed to bring about more satisfying, better-targeted results. They also alert readers to some key manifestation pitfalls, illustrated through cautionary tales about what *not* to do. In all cases, though, the hope is that these principles will lead us toward becoming more effective and more fulfilled as conscious creators, taking us in the direction of that aforementioned perfection.

Some of the principles explored here are completely new, providing readers with insights into concepts never discussed before. Others were mentioned in passing in this book's two predecessors, but, to keep those titles from becoming unwieldy literary behemoths, I was unable to explore them in depth in those pages; this book makes up for that. In addition, some of the concepts in this book have direct bearing on one another, so readers will definitely notice some themes that are discussed in and of themselves also running through the examinations of other principles. The same is true of several concepts first discussed in *Get the Picture?! and Consciously Created Cinema* that are echoed here; while this book doesn't completely rehash those previously explored principles, it nevertheless points out their relevance to the subjects covered here.

The format of *Third Real* follows the same approach as its predecessors. Each chapter opens with an introduction to a conscious creation concept, providing an overview of its essence and its pertinence to the overall process. That's followed by five movie listings showing the principle at work. In some cases, the listings are combination entries (Double Features), presenting discussions

of movies linked by common themes or other elements. All listings contain plot summaries and analyses of how the movies reflect the chapter concept in question.

At a minimum, all of the films featured herein are available on DVD, with many others available on Blu-ray disc and/or via on-demand video streaming. A number of titles are still available on VHS tape, too, particularly older releases, but also a surprising number of recent offerings. So, for those clinging to their old school technology, take heart!

Unlike *Get the Picture?! and Consciously Created Cinema*, where the chapters build upon one another (and where reading the text in sequence is strongly recommended), those considerations aren't as crucial to comprehending the material in this book. The chapters stand alone more so than in either of this book's forerunners. As noted above, there is plenty of cross-pollination of ideas across the chapters of *Third Real* (as well as numerous end note references to relevant concepts covered in this book's predecessors). I endeavored to organize the material here in a way that I believe promotes the greatest reader understanding of the concepts, both individually and collectively, but readers are welcome to follow their impulses. So feel free to peruse whatever text strikes your fancy, in whatever order best suits you.

As is typical of my writing, I have avoided playing spoiler as much as possible. Although there may be hints at how the stories turn out (generally through the use of textual cliffhangers), I have again done my level best to keep from blatantly divulging any endings. The only exceptions are entries involving biographies and historical re-creations, story lines in which the outcomes are already known and in the public record.<sup>5</sup> Otherwise, though, I'm not telling; you'll just have to see the pictures for yourself!

Each listing includes credit information on principal cast members, directors, writers, year of US domestic release and notations on major awards (Oscars,<sup>6</sup> Golden Globes,<sup>7</sup> the Cannes Film Festival and, in a few cases, Emmys<sup>8</sup>). Some listings are further accompanied by features that first appeared in *Get the Picture?! and that are making a comeback here—"Extra Credits" listings, which consist of brief summaries of movies covering related subjects, and "Author's Notebook" entries, which present personal anecdotes*

about some of my experiences and impressions in seeing and writing about these movies.

The films that I've selected for each chapter are what I consider some of the best cinematic portrayals of the conscious creation concepts in question. Some selections could easily have fit into more than one chapter, and good arguments could be made for organizing them differently, but I slotted them where I felt they could best explore and illustrate the ideas at hand. Also, as noted earlier, some of these pictures may not have been made with conscious creation principles in mind, but the ideas are present nonetheless. This isn't meant to give them revisionist treatment; rather, it's to show how good they are at portraying these particular notions, whether or not their creators purposely intended them to do so.

With all that said, I'd once again like to add a few of my standard comments regarding this book's nature and its contents:

- \* This is not an almanac of my all-time personal favorite films; that's not the intent of this book. Besides, some of my favorites wouldn't necessarily meet the qualifying criteria.
- \* This book is not an encyclopedia of all the pictures with spiritual or metaphysical themes ever made. Other books like that already exist, so I'll leave them to do their job, since that's not what I'm striving for here.
- \* Most of this book's movies are from within the past 30 years (covering releases through 2016), the period during which these subjects began finding wider acceptance in society at large and on the big screen in particular. Although there are some listings for older films, dating as far back as 1938, the majority come from within this more recent time frame, because it's the period for which I feel most qualified commenting on.
- \* I *like* all the movies in this book. Since I'm not fulfilling the role of a traditional film critic here, why would I devote space to pictures I don't like or wouldn't recommend? I include some specific criticisms where warranted, but this is not a priority.
- \* A few entries were originally made for cable television. I believe relevant small-screen productions deserve recognition where

pertinent, especially if they effectively portray important conscious creation/law of attraction concepts.

- \* Some films will seem like obvious choices, while others will not. And others still may be conspicuous by their absence, probably because I didn't like them, even if they seemingly meet the qualifying criteria (fans of "The Sixth Sense" (1999) and "The Matrix" series (1999, 2003)—you've been forewarned).
- \* And, once again, certain types of movies are lacking entirely, mainly because there's little I like about their genres, let alone as candidates for this book. Some may think me cantankerous or prejudicial for saying that, and I'd once again respond that everyone is entitled to his or her opinion—including me. Consequently, for reasons I've explained before, you'll find no Westerns, horror flicks or musicals herein.<sup>9</sup>

I'm so pleased you've decided to join me for the continuation of this cinematic and spiritual journey. Conscious creation is truly a fascinating and empowering practice, and movies are great teachers of its concepts (not to mention being a lot of fun, too). So pull up the foot rest, grab some munchies, fire up your DVD player or streaming device, and enjoy the show! And then, more importantly, take what you've learned and go forth to create the reality of your dreams.

# 1

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## MIRROR, MIRROR

### *Reflections of Our Inner Selves*

*“Our environment, the world in which we live and work, is a mirror of our attitudes and expectations.”*

*—Earl Nightingale<sup>1</sup>*

When we gaze into a mirror, we expect it to reflect back to us an accurate representation of what we look like. We assume that it’s going to provide us with a faithful rendition of our appearance, right down to the smallest of details. In fact, we take it for granted, so much so that, unless we’re laughing it up in front of one of those intentionally distortive fun house models, we don’t even give it a second thought.

The same should be true when we examine the state of our reality. After all, conscious creation maintains that our existence is a direct outward reflection of our innermost thoughts, beliefs and intents, again down to the minutest of qualities, “flaws” and all.<sup>2</sup> But, unlike our assumptions about the fidelity of a mirror’s reflections, we sometimes take issue with the idea that our world is truly an accurate depiction of its metaphysical source material, comparable though our reactions should be to our looking glass expectations and experiences.

So what accounts for this disparity? In most cases, this is attributable to not having a good handle on the nature of our beliefs. If we don’t know what they are or misconstrue their meanings, then we might not be able to recognize them when they take their

extrapolated physical forms (*i.e.*, the elements that comprise our outer world reality). And, because of that, we can become confused, frustrated or even agitated about what appears before us, potentially leading us to all sorts of misinterpretations and attendant pitfalls.

When this happens, this naturally begs the question, “What are we to do?” As this Chapter’s opening quote and various conscious creation texts, like Jane Roberts’s *Seth Speaks: The Eternal Validity of the Soul*, state, the starting point is to take stock of the elements that give birth to our existence—our thoughts, beliefs and intents.<sup>3</sup> We must then ask ourselves, “Do we like what we see?” If the answer is “yes,” great; if it’s “no,” then it’s time to consider implementing some changes. To do that, though, we need to work *from the inside out*, for what appears there initially will inevitably become manifested externally.<sup>4</sup> And, if that doesn’t get us what we want, we need to go back and repeat the process—as many times as needed—a step designed to take us closer to the outcome we ultimately seek.

On the surface, this principle seems like common sense, one that most of us would probably view as reasonable and straightforward. So it should be a piece of cake to put into practice, right? Well, one would hope that’s the case, but, until we become proficient at employing it, this may not be as simple as it seems. For example, we may be unclear about the beliefs we hold. Or they could be hampered by conflicting agendas, such as those based on fear, doubt or contradiction, which can impede, undercut, distort or negate their effectiveness.<sup>5</sup>

To resolve such issues, we must take out our metaphysical magnifying glass and scrutinize those thoughts, beliefs and intents to determine where refinements are needed. We must also be honest with ourselves with what we uncover, avoiding the temptation to retreat into fear or denial if they’re not precisely to our liking. Operating from a position of authenticity generally pays great dividends and should get us ever closer to the results we want.

Being able to see how our realities reflect our innermost thoughts, beliefs and intents may not be easy without tangible examples that show how they dictate our existence, so that’s where the films in this Chapter come into play. Though the subject matter of each picture differs markedly from one title to the next, they all provide excellent showcases for how their respective existences come into

being through the metaphysical input of those who create them. Be it the experiences of a fictional character unexpectedly brought to life by his literary scribe, a woman in search of a fresh start in the wilderness, a young lady's quest to acknowledge her passions in a closed-off society, a comedienne whose stand-up routine mirrors her everyday life (and vice versa), or an astronaut seeking to unlock the mystery of an enigmatic planet, all of these movies demonstrate this basic conscious creation principle at work.

For better or worse, mirrors show us the truth, whether in literal or metaphysically metaphorical contexts. We should have the courage to face—and accept—what we witness, as well as the fortitude and determination to change what needs to be altered. Indeed, should we faithfully follow these guidelines, we may find that our realities in fact *do* mirror—and reveal—what we need to see about ourselves. (Let's hope we're paying attention.)

## Reality Check

### “Stranger Than Fiction”

*Year of Release: 2006*

*Principal Cast: Will Ferrell, Emma Thompson, Dustin Hoffman,  
Maggie Gyllenhaal, Queen Latifah, Tom Hulse, Tony Hale,  
Linda Hunt, Ricky Adams, Christian Stolte, Denise Hughes*

*Director: Marc Forster*

*Screenplay: Zach Helm*

We're each aware of the character of our personal reality, right? Are you sure? What happens if it starts to take shape in ways that are unfamiliar, that don't seem to jibe with our expectations or assumptions? That necessitates us taking a good, long look at the life we're leading to determine why it's manifesting as it does. The conclusions we arrive at may even be more unbelievable than imagined as a bewildered everyman discovers for himself in the offbeat comedy, “Stranger Than Fiction.”

IRS auditor Harold Crick (Will Ferrell) leads a rather uneventful life. To Harold, everything comes down to numbers, numbers, numbers, and he applies that thinking to virtually everything he does, from counting the strokes when brushing his teeth to tallying

his steps when walking to the bus stop. He's even capable of calculating complex mathematical computations in his head, producing answers in an instant. It's all very meticulous and precise though clearly devoid of any color, character or emotion (difficult to fathom for someone who lives in a city as vibrant and dynamic as my adoptive hometown of Chicago, I might add).

Harold doesn't think much about any of this, either, until he begins hearing a persistent voice in his head, one that scrupulously details all of the minutiae of his daily routine. This internal narrator is completely unfamiliar to him, its only distinguishing characteristics being that the voice is that of a woman with a British accent who speaks with painstaking articulation. While this ongoing narration starts out as a curiosity, it quickly becomes annoying and eventually debilitating, seriously throwing Harold off his well-honed game.

True to form, Harold tries to rationalize his situation, believing the voice is imaginary. However, given the unrelenting persistence of this phenomenon, he can't help but seek the advice of a therapist (Linda Hunt) to help him sort things out. What Harold doesn't realize, however, is that it's not the voice that's imaginary; it's *him* (well, sort of).

Unbeknownst to Harold, he's actually the literary creation of author Karen Eiffel (Emma Thompson), best-selling writer of a number of contemporary heroic tragedies. Despite her successful track record, however, Karen has been in a decade-long slump, suffering from a protracted case of writer's block. The uptight, chain-smoking novelist has taken to hiding from the world (and her increasingly impatient publisher) as she struggles to churn out her latest work. Which is where Harold comes in.

Having mothballed her creative juices for so long, Karen is at last on the verge of a creative breakthrough. Ironically, though, the long-blocked author doesn't realize just *how* significant a breakthrough she's about to make. Mr. Crick, as it turns out, is the product of his creator's literary ingenuity, taken to an unforeseen extreme. Indeed, Karen's ability to enliven her protagonist far exceeds her expectations, as Harold's tangible presence proves. Thanks to her fertile imagination and clarity of thought, her newest hero has been able to leap from the pages of her manuscript and into physical existence.

Even though Harold suspects something's up, Karen is completely unaware of her character's corporeal manifestation. She goes about the business of writing her book, sketching out the conditions and events of Harold's life. Harold, meanwhile, explores the nature of his reality. Although this effort is initially based on his creator's fabricated context, he slowly branches out into new areas on his own, gradually discovering his emerging consciousness and free will—and realizing that he need not be trapped by preconceived limitations.

As Harold's self-awareness expands, he comes to believe that he might be part of some kind of unfolding narrative. At his counselor's recommendation, he consults a professor of literary theory, Jules Hilbert (Dustin Hoffman), to help him determine the nature of the story in which he finds himself. Though initially skeptical of Harold's claims, the good professor agrees to help him, offering suggestions about how he might discover the essence of his personal mythology, as well as his ultimate calling in life.

Harold finds the self-discovery process quite liberating. As he comes to understand himself, he begins expressing emotions. He follows impulses. He even decides to pursue what he perceives to be long-cherished but unfulfilled aspirations. This process is significantly aided when he's assigned to audit the tax returns of Ana Pascal (Maggie Gyllenhaal), a beautiful young baker with radical sociopolitical leanings whose unconventional outlook gradually rubs off on him. Under her influence, he quickly becomes a new person.

Harold's budding sense of self, meanwhile, causes frustrations for his creator. She becomes elusive and withdrawn, almost paranoid, as if she's somehow stalling for time. Her reluctance to push ahead even prompts her publisher to hire her an assistant (Queen Latifah) to keep the project on schedule. And, even though Karen is unaware of her creation's physical existence, his very presence in corporeal reality and growing consciousness make her life increasingly difficult, particularly when it comes to figuring out how to conclude the book. She searches the depths of her imagination for that centerpiece incident to cap off the story, the same kind of signature event that has come to typify the climaxes of all of her other novels—the noble, untimely death of her lead character.

Suddenly, Harold's physical presence becomes wholly palpable, not only for him and those who are important to him, but also

for the person who brought him into being. With that realization, Karen faces a challenge unlike any she's ever encountered in writing any of her other works. This leaves her with a very big question: What is she to do now?

Given that conscious creation fundamentally operates on the principle that our thoughts and beliefs generate the existence we experience, it should come as no surprise how our reality is a direct—indeed, quite literal—reflection of those underlying internal notions. As Harold's very existence demonstrates, he's truly a mirror of Karen's creative imagination, so much so that he transcends the literary context and manifests fully fleshed in physical form. That's a potent expression of intent.

But, then, Harold's tangible materialization is a testament to the tremendous power<sup>6</sup> of his creator's beliefs and manifestation skills. That's clearly apparent in Karen's ability to make her characters come to life through her writing, a talent that has undeniably made her a best-selling author. Her readers readily identify with the individuals in her books thanks to her uncanny skill for defining them so thoroughly. Her knack for telling stories so eloquently has even made an ardent fan out of Prof. Hilbert, who notes that he once taught an entire course based on her novels. And all of this is due to the power of the beliefs she wields in conceptualizing and birthing her finished works.

This time, however, Karen has taken this capability to an entirely new level, bringing a character into being in an entirely new way in an entirely different medium. This shows her growth not only as an artist, but also as a consciously creative soul. She surpasses her previous self-imposed limitations and discovers aspects of herself and her talents that she never knew existed. The unfamiliarity associated with this can be intimidating, perhaps frightening, mainly because of the uncharted territory it represents. But it's also an uplifting, enlightening experience, making her aware of those previously unknown parts of herself that are now mirrored back through a wholly new reflection.

Of course, Ms. Eiffel is not the only one who overcomes self-imposed limitations to discover new aspects of the self. Harold follows suit as he loosens up and leaves behind the rigidity of his button-down ways. The numbers guy who never varied his routine,

never pursued any hobbies and never gave a thought to romance suddenly finds himself abandoning all of those stale, seemingly unshakable habits in favor of a host of creative new vistas. The more he becomes aware of his own consciousness and the beliefs about life that emerge from it, the more he paints a new picture of life for himself, an ability that *any* of us can tap into as long as we allow ourselves to do so. Those new aspects of our existence may seem a little unusual at first, but, when we realize that they're reflections of who we genuinely are, that they all originate *from us*, they don't seem so strange after all (even if they are, as the film's title suggests, stranger than fiction).

By approaching the manifestation of our reality in this way, we effectively make the creation process more "conscious." But, then, isn't that the point of practicing "conscious" creation? Such awareness allows us to pursue the previously untried, to get a better handle on the intellectual and intuitive influences that factor into the formation of our beliefs and subsequent reality, and ultimately to materialize an existence more reflective of who we really are.

This underappreciated cinematic gem skillfully blends sublime metaphysics with mainstream entertainment, a rare accomplishment, especially for a comedy. Thanks to the fine performances of a well-assembled ensemble cast (particularly Ferrell and Thompson), coupled with spot-on writing and deftly handled direction, "Stranger Than Fiction" effectively delivers the goods and does so in a highly enjoyable way. It certainly deserved more recognition than it received, but it did garner a well-earned Golden Globe nomination for Ferrell as best lead comedy actor.

Life may not be what we think it is, but that doesn't mean it can't be fulfilling beyond measure. By examining what materializes in our existence and tracing those manifestations back to their intangible roots, we can gain a new appreciation for why our reality expresses itself as it does. And, by doing so, we just might find that it's a reflection of something far more grand than we ever thought possible.

**Author's Notebook:** My review of this film certainly has been a long time in coming! At the time of its US premiere (at my home town's international film festival), I had just completed the outline for the first edition of *Get the Picture: Conscious Creation Goes to the Movies*.<sup>7</sup> "Stranger Than Fiction" would have made an ideal addition

to that title, but, alas, the die was already cast. In the time since then, I've been looking for a vehicle to showcase this picture and my thoughts about it, but nothing suitable materialized—until now. I'm thrilled to have this opportunity to share my observations about one of the cleverest and most amusing films to come along in some time.

## Trailing the Nature of Our Existence

### “Wild”

*Year of Release: 2014*

*Principal Cast: Reese Witherspoon, Laura Dern, Thomas Sadoski, Keene McRae, Michiel Huisman, W. Earl Brown, Gaby Hoffmann, Kevin Rankin, Mo McRae, Randy Schulman, Cliff De Young, Jason Newell, Bobbi Strayed Lindstrom*

*Director: Jean-Marc Vallée*

*Screenplay: Nick Hornby*

*Book: Cheryl Strayed,*

*Wild: From Lost to Found on the Pacific Crest Trail (2012)*

How we become who we are sometimes baffles us. We wander through life, not fully realizing who we are, what we do or why, a course that can be fraught with complications, misunderstandings and even obliviousness. Getting a handle on our intents and motivations can prove valuable for sorting out such matters, but how do we accomplish that? Sometimes it may take something as simple as getting away from it all for a while, a tactic explored by a woman in search of a fresh start in the moving, fact-based drama, “Wild.”

Cheryl Strayed (Reese Witherspoon) is sorely in need of getting her life together. With the untimely death of her mother, Bobbi (Laura Dern), Cheryl's life falls apart. Overcome by grief and unclear how to cope with the loss of the woman she considered her best friend, she turns to drugs (including heroin) and a string of extramarital affairs in an attempt to ease her pain. Unfortunately, none of these solutions provides the answers or relief she seeks; in fact, all they do is leave her broke, unemployed and divorced from her adoring husband, Paul (Thomas Sadoski). Even Cheryl's longtime companions, like her childhood friend Aimee (Gaby Hoffmann), and her therapist (Randy Schulman) begin to lose faith

in her ability to escape her cycle of self-destructive behavior, worried that she's spiraling into an abyss from which she won't emerge.

Somehow, though, Cheryl manages to find a way out—by deciding to hike the 1,100-mile Pacific Crest Trail, a destination that has always inexplicably captivated her. And so, despite a lack of hiking experience and not knowing what she'll face, she sets off on her solo journey, beginning in southern California's Mojave Desert and heading north up the coast.

The trip turns out to be nothing like what she expected, but it provides her with just what she needs—an opportunity to look inward to discover her true self and to heal a host of old wounds, some of which have to do with life events other than the passing of her mother and the fallout that came in its wake. To say more would reveal too much about Cheryl's experiences and the insights that arose from them. Suffice it to say, however, that Cheryl's trek brings her *exactly* what she needs at *exactly* the time she needs it. In fact, the journey itself becomes a metaphor for her own personal odyssey, one reflective of her inner being. It thus gives her an opportunity to address a range of unresolved issues, all the while providing an undeniable mirror of her true self. The experience proves quite profound, cathartic and revelatory.

Embarking on an extended journey of some kind is often an effective means for getting away from it all to take stock of our lives, especially when traveling alone. The various stops along the way provide excellent opportunities to chart our personal growth and the evolution<sup>8</sup> of our character, personal qualities that are almost certain to change over the course of the trek. Assessing the alterations and adjustments that emerge makes it possible to examine the beliefs that spawned them, shedding light on how and why they arose and, one would hope, how they've made our lives better.

As noted above, such journeys also serve as metaphorical mirrors of our beliefs. In Cheryl's case, for example, she begins her odyssey in the desert, a place of isolation, limited life-sustaining resources and myriad perils, conditions not unlike those that prevailed in her reality before she began her hike. From there she journeys to the snow-covered mountains of central and northern California, a cold, sometimes-unforgiving landscape that demands much of those who seek to ascend to their exalted heights, circumstances reflective of

Cheryl's quest to better herself and change her existence. And, as she rounds out her travels, Cheryl heads into the lush old-growth forests of the Pacific Northwest, a beautiful, abundantly verdant environment that fills her with a sense of renewal and vitality. That's quite a pilgrimage—and on multiple levels, too.

Of course, getting to that metaphysical promised land frequently takes work. In conscious creation terms, this primarily involves determining which manifesting beliefs need to be disposed of or rewritten. Intentions that no longer serve us unduly weigh us down and make forward progress difficult, a circumstance that becomes symbolically apparent by the oversized bulky backpack Cheryl carries at her journey's outset. It's filled with all kinds of items she doesn't need, which only slows her down and makes hiking needlessly burdensome. So it's fortuitous when she encounters someone who shows her how to lighten her load.

At one of the campsites along the trail, Cheryl meets Ed (Cliff De Young), one of the outpost's full-time residents, who spends his days catering to the needs of passing hikers. He sorts through the items in her backpack, showing her what she doesn't need (and, in Cheryl's case, that proves to be considerable). Offloading such flotsam significantly unburdens her, an exercise that benefits her not only physically, but that also symbolically reflects a useful—and necessary—shift in her beliefs. Suddenly, Cheryl's journey has become much easier, both literally and metaphorically.

When embarking on an undertaking as demanding as Cheryl's, one might think the foregoing would be obvious. But, given our heroine's inexperience at hiking, it's clear she's not entirely sure what she needs for the trip. That, of course, could be rectified by simply asking others for assistance, but therein lies one of her personal challenges—developing a willingness to seek help when needed. These circumstances thus make it possible for Cheryl to address one of the life lessons she's chosen to learn on this journey, an excellent example of drawing to us what we need through the law of attraction.

As she works through this lesson, though, she must also determine *why* she has hesitated to act upon it. Perhaps it has something to do with her childhood, when her younger self (Bobbi Strayed Lindstrom) had to contend with an abusive father (Jason Newell) who frequently created chaos in the household. These disruptive

circumstances may have led her to believe that her wishes would be disregarded even if expressed, prompting her to conclude that it wasn't worth the effort to ask for what she wanted, because such requests would most likely be ignored or squelched. This experience thus may have set in motion a belief pattern that carried forward into adulthood, one that kept her from seeking meaningful help from others—especially when she needed it most (just ask her friends, ex-husband and therapist).

However, as conscious creators well know, we'll never receive what we seek until we make the effort to ask for it. To be able to do that, we must adopt beliefs that asking and receiving are acts that are not only acceptable but *essential* to our well-being. If this is something Cheryl has previously been unwilling to embrace, then perhaps the conditions of her hike have materialized to help her get over such hesitancy. When she sees that our divine collaborator responds to her requests, primarily through Its terrestrial emissaries, the act of asking for fulfillment of her needs suddenly doesn't seem so imposing. In fact, once she gets a taste of it, she might even make it a habit.

Being willing to make such essential requests shows maturity and responsibility (see Chapter 8), added benefits that come with learning this life lesson. These traits end up serving Cheryl well, too, qualities she lacked—and could have used—in response to her mother's demise. Bobbi's death at age 45 was undoubtedly a terrible tragedy, but engaging in irresponsible, self-destructive behavior won't bring back a lost loved one, and it will dull the pain for only so long. Cheryl thus needed to develop these crucial traits at some point if she were to ever have a meaningful life as an adult. Again, the beliefs she used to create her journey thankfully provide the conditions necessary for the emergence of these attributes, and Cheryl fortunately has the wisdom to recognize the benefits these previously missing qualities afford her.

Perhaps most importantly, though, journeys like this help us to make peace with ourselves. While it may have been tempting for Cheryl to wallow in self-pity or beat herself up over her past missteps, she ultimately comes to see that *all* of her experiences—for better or worse—have contributed to making her the person she has become, and, if she's content with who she is, then even the “negative” incidents of her past were not created in vain.

Cheryl comes to this conclusion during her trek while reflecting on memories of her mother, who always managed to remain optimistic, even in the face of the many difficulties she endured. For instance, during one of the film's many flashback sequences, Cheryl asks Bobbi how she was able to maintain such an upbeat attitude in the wake of her abusive marriage. Bobbi replies that she wouldn't have changed a thing, because, if she had, she wouldn't have given birth to the beautiful daughter sitting before her. That realization was something Cheryl apparently had trouble embracing at the time Bobbi said it, but, now that Cheryl has created the time and space necessary to reconsider it, she can see the wisdom of her mother's statement. It's also an understanding she can apply to her own life—where it had been, where it is at that moment and where it's likely to go moving forward, all of which faithfully reflect what's going on inside her at the time.

"Wild" is an excellent film, far better than its marketing materials made it appear at the time of its release. Cheryl's story is skillfully told, never revealing too much all at once, making for a moviegoing experience that's as revelatory to the audience as it is to the protagonist. Viewers witness the unfolding of Cheryl's odyssey in much the same way as she sees it for herself—a deft feat of movie making, to be sure. Credit the production's great script and editing, not to mention the superb direction of filmmaker Jean-Marc Vallée, who followed up his previous effort, "Dallas Buyers Club" (2013), with an offering of equal magnitude and power. The picture is also gorgeously filmed and includes a great soundtrack featuring the music of Simon & Garfunkel, the Hollies, Leonard Cohen, Bruce Springsteen and the Grateful Dead, among others.

Above all, though, the film is exceedingly well cast. It's a terrific showcase for the considerable talent of Witherspoon, who garnered best actress nominations in the Golden Globe and Academy Award competitions. It's also an excellent platform for Dern, who turns in some of her best work here and earned an Oscar nomination for best supporting actress. And then there's the excellent cast of colorful supporting characters who make Cheryl's journey interesting, including a wily desert farmer (W. Earl Brown), the freewheeling editor of a "hobo journal" (Mo'Nique) and a handsome young

concert promoter (Michiel Huisman) who takes a liking to the wandering protagonist.

To find our way in the world, sometimes we need to get away from it, an opportunity to explore our inner realms and to examine who we are, what made us that way and what we want to become. This often involves unshackling ourselves from the constraints of daily living, getting in touch with our core beliefs and feelings, that untamed “wild” side we seldom make the effort to know. But creating the circumstances to embark on such an uninhibited journey may prove to be just what we need to discover a life of fulfillment and satisfaction. All we need do is put on our metaphysical hiking boots—and hit the trail.

## Aligning Head and Heart

### “A Room with a View”

*Year of Release: 1985*

*Principal Cast: Maggie Smith, Helena Bonham Carter, Denholm Elliott,  
Julian Sands, Daniel Day Lewis, Judi Dench, Simon Callow,  
Patrick Godfrey, Fabia Drake, Joan Henley, Maria Britneva,  
Rosemary Leach, Rupert Graves, Peter Cellier, Mia Fothergill*

*Director: James Ivory*

*Screenplay: Ruth Praver Jhabvala*

*Book: E.M. Forster, A Room with a View (1908)*

If realizing the existence we desire is merely a matter of tapping into the beliefs that make it possible, then creating the reality we want should be a snap, right? But what happens when results don't seem to match expectations? What causes such a discrepancy, and what can we do to rectify it? Those are among the considerations addressed in the charming English comedy of manners, “A Room with a View.”

Like many women in Edwardian England, young Lucy Honeychurch (Helena Bonham Carter) exercises her growing sense of personal independence by traveling to Florence to see its many storied sites and attractions. However, despite increased public acceptance of the autonomy of the fairer sex, Lucy, as a single, proper (and presumably less than worldly) woman, is assumed to be in need of the

company of a chaperone to protect her from the earthier, boorish ways and wiles of Italian society, a role filled by her older, staid cousin, Charlotte Bartlett (Maggie Smith). The duo thus embarks for Italy in search of a grand, civilized holiday.

From the moment they arrive, however, things don't quite go as planned. The room at their *pensione*, for example, does not provide the scenic view of Florence and the River Arno that was promised them, a disappointment they politely raise over dinner with other hotel guests. It's there that they meet several fellow travelers from the homeland whom Charlotte finds of questionable virtue, including author Eleanor Lavish (Judi Dench), a flamboyant scribe of tawdry novels, and tourists Mr. Emerson (Denholm Elliott), an agreeable but outspoken sort, and George (Julian Sands), his eccentric, brooding son. Upon hearing of the ladies' disappointment with their rooming arrangements, the Emersons offer to switch lodging with them, a proposal Charlotte considers suspect, especially when she senses the younger Mr. Emerson has eyes for her impressionable cousin.

Unsure about what to do, Charlotte consults another *pensione* resident, fellow English tourist the Rev. Mr. Beebe (Simon Callow), who suspects that the Emersons are merely being kind, with no ulterior motive in mind. With such reassurance, Charlotte and Lucy proceed to take up the gentlemen's offer, marking the first in a series of ongoing interactions between them and their newfound unlikely benefactors.

During the course of their stay, it becomes increasingly apparent that Lucy and Charlotte are not at all alike, despite the elder cousin's unrelenting attempts to ensure that her charge conform with what's considered proper behavior for a single young woman. Contrary to the reserved, detached attitudes that English men and women of the day were expected to exhibit, Lucy, like the majority of her Italian counterparts, has a burning, passionate streak within her, one that longs to be released and even erupts at times, such as when she plays piano in the *pensione's* guest parlor. It's a trait that other tourists, like the Rev. Mr. Beebe and the spinsterly Miss Alan sisters (Fabia Drake, Joan Henley), readily recognize, too, prompting them to ask Lucy why she struggles to contain her true self for the sake of appearances. This observation obviously leaves Lucy conflicted, especially when she realizes that it's symptomatic not only of her

musicianship but also of her budding (though mostly unacknowledged) affection for George, who, by contrast, makes no attempt to contain his feelings for her.

With her holiday over, Lucy returns to her family estate in rural Surrey, a place of familiarity and comfort, where she hopes to bury the unsettling feelings that were stoked in Italy. She relishes spending time in the company of her mother (Rosemary Leach) and brother Freddy (Rupert Graves) and even renews her association with Mr. Beebe. She also looks forward to resuming contact with Cecil Vyse (Daniel Day Lewis), an adoring though somewhat foppish, often-awkward, sometimes-pretentious would-be suitor from London. Finally, Lucy hopes, things will get back to normal.

Before long, Lucy and Cecil are engaged. But, thanks to a twist of fate (one ironically initiated by Cecil himself during a chance meeting in a London museum), events take a wholly unexpected turn. During that “random” encounter, Cecil meets the Emersons. He’s unaware of Lucy’s acquaintance with them, but, true to form, he looks down upon the duo, finding them peculiar and homespun. After learning of their desire to move to the country, Cecil persuades them to lease an available cottage he knows of in Surrey, a smugly humorous gesture intended to humiliate the landlord (Peter Cellier), whom Cecil, paradoxically enough, considers a snob.

Upon hearing the news, Lucy is mortified. She hopes she can avoid the issue by avoiding the Emersons, but no such luck comes her way, especially when George strikes up a friendship with Freddy. In fact, when Freddy invites George to the Honeychurch estate to play tennis, Lucy is brought face to face with him once again. And, to complicate matters, that meeting takes place over a weekend when Cecil is up from London for a visit.

With her fiancé and a would-be suitor present at the same time, Lucy must decide what she wants to do. She desperately attempts to bury her feelings for George. But, the more she sees of Cecil’s true self, the more she realizes his stiff, pompous ways and phony aristocratic airs really don’t suit her. The passions that burned in her in Florence are clearly still smoldering, but can she bring herself to face the truth and accept them? What would people think if she allowed herself to follow her heart and break off an engagement she knows is destined for disaster? Or will she keep up a façade that she

believes is expected of her out of fear of the ramifications that might come from public scrutiny and ostracism? Those are the questions she must earnestly ask herself.

If Lucy is ever to find contentment in her life, she'll need to bring her inner and outer worlds into alignment. In doing so, though, she must first be honest with herself—perhaps even brutally so—to consciously choose a path where the external existence she creates mirrors the reality that resides in her beliefs. Viewers and several of Lucy's peers catch glimpses of this true inner self early on in the story, but she either can't see it—or doesn't want to—an obstacle she must overcome if she's ever to attain personal happiness.

Embracing our authenticity may be difficult, perhaps even intimidating, especially if it requires us to go out on a limb and accept aspects of ourselves and our desires that run counter to what's considered socially proper. Given the long-established button-down, conformist character of English culture, Lucy must find it daunting to break with such entrenched traditions. She may even feel compelled to draw elements into her life that affirm such conventions, intentionally keeping her from straying too far afield. The very presence of Cecil and Charlotte in her life, for example, with their rigidly persnickety ways, serves to reinforce those deeply rooted social mores.

At the same time, however, Lucy's desire to assert her independence as a modern, free-thinking woman of her day illustrates her willingness to break with tradition, to join an emerging group of peers seeking to bask in their own sense of personal power. To have the freedom to express oneself and one's passions must have been quite liberating for the individualists of her day, and there are signs that Lucy truly relishes this. But giving free rein to such feelings must be challenging considering the unexplored territory it represents and the courage<sup>9</sup> required to see it through.

By adhering to these conflicted beliefs, Lucy undoubtedly must feel trapped, stuck in an unyielding holding pattern. Nevertheless, as conscious creation practitioners are well aware, a contradiction such as this represents a fundamental impediment to the process moving forward, mainly because our divine collaborator is unable to effectively respond. Simultaneously putting out intents signaling

that we both want *and don't want* a particular manifestation prevents anything from happening (hence Lucy's conundrum).

This can be particularly difficult to overcome when our hesitation is driven by longstanding cultural considerations, such as those that have been materialized, sanctioned and inflexibly perpetuated as a result of the co-creative efforts of the masses (see Chapter 10). If Lucy wants to change this state of affairs, it will have to start with her, specifically the beliefs she holds and what they're intended to manifest.

On some level, Lucy must want to harmonize her inner and outer worlds; otherwise, those telling previews of her authentic self wouldn't have surfaced in the first place. What she must do now is give herself permission to let those snippets of the real Lucy emerge on a full-time basis. Ironically, she wants to be able to gaze out onto her world and enjoy her view of it in the same way that she savors the panorama from her *pensione* window, a fitting symbol of what she wants to draw to herself for her life overall. In fact, one might even contend that her trip to Florence—and, fittingly enough, her changes in accommodations upon arrival there—are the catalytic sparks that launch this process of self-discovery, an effort that accelerates upon her return to England.

In addition to embracing what she wants, Lucy must be prepared to shed what no longer serves her, ridding herself of whatever doesn't fit with her manifestation plans. In many ways, that's where Cecil comes in. By drawing someone like him into her world, Lucy comes to see what she *doesn't* want. Cecil's sham self-importance, his cool, condescending demeanor, and even his reluctance to engage in some of the most basic aspects of everyday life show Lucy that he's not for her. Such off-putting behavior helps steer her away from him. But, even more importantly, his unwitting actions in bringing George to Surrey help to move the process along, paving the way to Lucy's possible future.

In arriving at the beliefs that will get her to where she wants to be, Lucy must be willing to access *all* of the elements that contribute to their formation. This means drawing upon the input of both her intellect and her intuition.<sup>10</sup> Like many of us, Lucy initially abides by her intellect virtually without question; as a source of logical thought in an age of reason, it's looked upon as virtually infallible. Regrettably, however, she simultaneously downplays the influence

of her intuition, those feeling-based elements that play an equally important role but that are often deemed irrational and intrinsically suspect. Given its power, though, the intuition won't be denied; it will eventually make its presence known, whether we like it or not.

As Lucy's passions stir and begin to emerge, her intuition insists on having its say, as evidenced through such acts as her impassioned musicality and her uncomfortable, though undeniable, feelings toward George. So, if Lucy ever hopes to achieve the joy she seeks, she'll need to develop beliefs that give each of their formulative components equal time. In a metaphorical sense, she needs to align her head and heart, aspects of her self respectively symbolic of the intellect and intuition. This task may not be especially easy, but, if she allows it to happen, she's likely to be pleasantly surprised at the results.

The directing/producing team of James Ivory and Ismail Merchant has produced a number of stellar films over the years, including "Maurice" (1987), "Howards End"<sup>11</sup> (1992) and "The Remains of the Day" (1993), but they were *clearly* at the top of their game with this release. "A Room with a View" is about as perfect as it gets when it comes to scrupulously meticulous filmmaking. From its Academy Award-winning adapted screenplay, art direction and costume design to its superb performances, gorgeous cinematography, emotive soundtrack and painstakingly detailed production design, this film positively nails it in every regard. For its efforts, the picture captured three Oscars on eight nominations, including nods for best picture, best director, and the supporting performances of Elliott and Smith, who took home a Golden Globe Award for her inspired portrayal, one of three nominations the film earned in that competition.

In writing the novel upon which this film is based, British author E.M. Forster made a fervent plea to his fellow stuffed shirt countrymen to lead more open lives, full of feeling, joy, zest and abandon. This cinematic adaptation effectively captures the spirit of that message, one that's almost as applicable today as it was when the book was first published. As challenging as it may sometimes seem, aligning our heads and hearts, our intellect and intuition, our minds and our spirits, is paramount to achieving the genuine fulfillment we all seek. And, if we succeed at that, we each just might find rooms with spectacular views of our own.

## Funny Business

### “This Is My Life”

*Year of Release: 1992*

*Principal Cast: Julie Kavner, Samantha Mathis, Gaby Hoffmann,  
Carrie Fisher, Dan Aykroyd, Caroline Aaron, Kathy Ann Najimy,  
Estelle Harris, Louis Di Bianco, Danny Zorn, Kate McGregor-Stewart*

*Director: Nora Ephron*

*Screenplay: Nora Ephron and Delia Ephron*

*Book: Meg Wolitzer, This Is Your Life (1988)*

Laughing through one's tests in life is often said to be one of the best ways to handle such challenges. It lightens the load and tends to make the entire process more palatable. And, who knows, it might even present opportunities for working through these ordeals more quickly, easily and enjoyably. At least that's what a would-be comic hopes for in the delightful comedy, “This Is My Life.”

Single mother Dottie Ingels (Julie Kavner) wants a better life for herself and her two daughters, Erica (Samantha Mathis) and Opal (Gaby Hoffman). To support her family, Dottie works in the cosmetics department of a New York department store, but what she really wants is to pursue a career as a stand-up comedienne. In the meantime, to save money while waiting for that proverbial big break, Dottie and the girls share a house in Queens with their elderly Aunt Harriet (Estelle Harris).

Despite the many challenges in her life, Dottie's enthusiasm for her dream can't be contained. She takes a chance and tries her hand at stand-up, and she's a hit. She strikes a chord with her audiences by doing comedy that's obviously authentic, presenting material based on her own everyday life. And, to enhance her shtick and raise her visibility profile, she begins dressing in outfits prominently featuring polka dots, a sartorial echo of her name.

Before long, Dottie gets more gigs and seems to be on her way. However, climbing the ladder of success has its share of ups and downs. For starters, Aunt Harriet's passing leaves a big impact on the aspiring comic and her family. But, when Dottie inherits the house, she sells the property and uses the funds to move her family to Manhattan, putting her closer to the heart of the city's entertainment

action. She also secures the representation of an influential (though somewhat eccentric) manager, Arnold Moss (Dan Aykroyd), with whom she quickly becomes romantically linked. And, thanks to the efforts of “the Moss” and his hyper-efficient assistant, Claudia Curtis (Carrie Fisher), Dottie lands more and better bookings, including some with national exposure.

But, professional accomplishments aside, balancing the demands of career and home life proves difficult for Dottie. While Erica and Opal are happy for their mother’s success, they resent her frequent protracted absences. They also take offense at their home life being used as material for Dottie’s routines. Erica, a blossoming but somewhat awkward teen, is particularly troubled by these developments and begins acting out in rebellious defiance. If Dottie *really* wants that better life she spoke of, she’ll need to get a handle on family matters to realize personal success commensurate with her career track—and fast.

In true conscious creation fashion, Dottie’s life truly *is* a reflection of her inner self. The beliefs she employs to manifest her existence are mirrored back to her, first, through the events of her everyday life and, subsequently, through what she makes of them in her comedy routines. Her honesty in speaking about those incidents, even if somewhat exaggerated for comic purposes, is made plain for all to see. She’s more or less an open book in her act, and that candor resonates with her audiences, because they sense the authenticity involved, an essential key to her success (or that of any conscious creation practitioner for that matter).

Ironically, however, the challenges of being a single mother that Dottie references in her routines are more than just fodder for jokes. They may provide her with source material for her act, but they also represent bona fide domestic issues to be addressed. This becomes especially apparent when the girls, tired of feeling deserted by their mother, go in search of the father (Louis Di Bianco) who abandoned them long ago, an incident that quickly becomes no laughing matter.

Home life challenges notwithstanding, though, as this film so aptly illustrates, it’s heartening to see someone so sufficiently confident in her talents (and their underlying manifestation beliefs) that she’s able to handily translate them into tangible accomplishments.

Unlike many other aspiring artist tales, which frequently feature characters who struggle to succeed, this story shows someone who makes it look comparatively easy. And why shouldn't it be if the beliefs supporting such an undertaking are firmly in place? Indeed, why must reaching for the brass ring necessarily be perceived as innately difficult? Dottie doesn't seem to think so, and her reality follows suit. This picture shatters those preconceived notions and provides a heartening illustration to draw from.

Interestingly, Dottie's career success (and the materialization efforts behind it) should serve as an inspiring example to *herself* in tackling the other challenges in her life. If she can reach her goals in one area of her existence, there's no reason why she can't apply the same success-oriented principles to other aspects of her reality. Should she be able to do that, she just might be able to achieve that better life she wants for herself and her family.

Oscar-nominated screenwriter Nora Ephron made an impressive directorial debut with this endearing comedy. Even though this picture may not have achieved the same degree of notoriety as some of her other films, "This Is My Life" offers viewers a fun, touching, credible slice of life, one that realistically captures the peaks and valleys of managing work and home life demands, as well as the highs and lows of interpersonal relationships between parents and children. Kavner, in a rare leading role, delivers a solid performance, capably backed by a strong cast of colorful supporting players. This may not be groundbreaking cinema, but it certainly makes for pleasant viewing on a rainy Saturday afternoon.

Contrary to what many believe, the life we create need *not* be a struggle. Success is attainable if we hold fast to beliefs that make it possible, an outcome that will surely be reflected back to us. But, to make that happen, we must also believe in ourselves and our abilities to bring such accomplishments into being. It also helps to go about it with good humor, to approach things with smiles on our faces, laughs in our bellies and maybe a few polka dots.

Just ask Dottie.

**Extra Credits:** Writer-director Nora Ephron (1941-2012) was no stranger to drawing from her own experiences in coming up with material for her work, as seen quite pointedly in pictures like "This Is My Life" and "Heartburn" (1986). In fact, as her screenwriter

parents often observed about life, “everything is copy,” a reference to the notion that our everyday existence often provides the best inspiration for one’s creative writing endeavors. That thinking, in turn, served as the impetus for Ephron’s son, Jacob Bernstein, in compiling a loving tribute to his mother’s life and work, “Everything Is Copy.” This made-for-cable memoir features extensive archive footage of its protagonist, coupled with clips from Ephron’s films, excerpts from her writings read by an array of celebrities, and candid, heartfelt interview segments with many of her friends, fans and foes. The result is a documentary that captures the spirit of its subject, effectively showcasing the life and work of a prolific, sometimes-underappreciated artist who left us with a wealth of thought-provoking “copy” to peruse and enjoy. (2015; Interviews and Monologues: Jacob Bernstein, Tom Hanks, Meg Ryan, Meryl Streep, Mike Nichols, Steven Spielberg, Barbara Walters, Liz Smith, Gay Talese, Barry Diller, Rob Reiner, Rosie O’Donnell, Bob Balaban, Carl Bernstein, Delia Ephron, Amy Ephron, Hallie Ephron, Reese Witherspoon, Rita Wilson, Lena Dunham, Gaby Hoffman, David Geffen, Marie Brenner; Archive Footage: Nora Ephron; Jacob Bernstein and Nick Hooker, directors; Jacob Bernstein, screenplay; two Emmy Award nominations)

## There Are Only Choices

### “Solaris”

*Year of Release: 2002*

*Principal Cast: George Clooney, Natascha McElhone,*

*Viola Davis, Jeremy Davies, Ulrich Tukur*

*Director: Steven Soderbergh*

*Screenplay: Steven Soderbergh*

*Book: Stanislaw Lem, Solaris (1961)*

We’ve all no doubt heard about incidents that would appear to defy believability. Such miraculous occurrences are usually chalked up to flukes or dismissed out of hand as myths, legends or exaggerations. But what happens when we experience such episodes firsthand? Can we trust them? At the same time, though, can we realistically deny them, even if they fly in the face of credibility and especially when

they incorporate highly personalized elements? That's a tough call, one that an intrepid scientist is forced into facing in the enigmatic surreal sci-fi offering, "Solaris."

Something's amiss aboard a space station orbiting the mysterious planet Solaris, but details are sketchy at best. The astronauts assigned to study the planet are reluctant to return home, and a security patrol recently sent to investigate the matter has apparently vanished.

DBA, the corporation that operates the facility, wants answers, so it contacts clinical psychologist Dr. Chris Kelvin (George Clooney), relaying to him a message from his friend and fellow scientist, Dr. Gibarian (Ulrich Tukur), a Solaris mission specialist. Gibarian asks his colleague to come to the station to investigate, but he offers few particulars about the nature of the situation. Considering the circumstances, Kelvin agrees to the request, but he goes alone, embarking on a last-ditch effort to discover what's going on with the crew.

Upon arriving at the station, Kelvin learns that Gibarian has committed suicide, and most of the other astronauts have either died or mysteriously disappeared. What's more, the only two surviving crew members, Snow (Jeremy Davies) and Gordon (Viola Davis), share little about what has been going on. Choosing to sleep on the matter, Kelvin retires to his quarters, where he has a romantic dream about his deceased wife, Rhexa (Natascha McElhone). Remarkably, however, when Chris wakes up, he finds Rhexa next to him, apparently alive once again.

Thus begins the unusual odyssey of Dr. Kelvin as he attempts to unravel the mystery of Solaris. To say more would reveal too much of the narrative. But, suffice it to say, as events play out, the views of the psychologist (and likely those of audience members) about the very nature of existence are certain to be put to the test—and forever changed.

So how is it that someone known to be dead miraculously comes back to life? To be sure, Chris was utterly devastated when Rhexa committed suicide, and seeing her again in his dream was certainly comforting. But, given his prevailing mindset, how can he reconcile what he believes to be true with the actuality of the reality he's now experiencing, an existence in which a cherished element assumed to be irrevocably absent—his wife—is now tangibly present? What's going on here?

Those versed in conscious creation will readily recognize that Rheya's appearance, like any other physical manifestation, is a product of the beliefs that brought her presence into being. This materialization may differ dramatically from what most of us believe about the fundamental nature of corporeal reality (*i.e.*, that deceased souls don't come back to life once they pass on). But, despite this astonishing deviation, the underlying metaphysical mechanics that yielded this extraordinary materialization are *the same* as those that bring about the mundane manifestations of everyday existence with which we're most familiar, difficult to accept though that may be.

So what accounts for Kelvin's bewilderment? In the station environment, it's apparent that the manifestation ground rules allow a wider range of latitude than what Chris (or most of us, for that matter) is used to. Materializations generally considered impossible in the reality with which Chris is most familiar readily take shape in this environment, defying the conventional wisdom by coming into being with remarkable ease, incredible speed, apparent authenticity and seemingly unfathomable characteristics.

From his perspective, Chris obviously misses Rheya terribly and would love to have her back in his life. On some level, even if deeply subconscious, it would seem that he must believe that it's possible for them to be together again, too. And, now that he's in this new environment, with its different set of prevailing manifestation conditions, that reality is suddenly achievable. But, since Chris is unaccustomed to the idea of such on-demand materialization capabilities—perhaps even being fundamentally unable to understand or envision them—he has difficulty grasping how they can exist here. What's more, if *he's* unable to do this, isn't it possible that the same might be said of those crew members who mysteriously died or went missing?

However, Dr. Kelvin need not remain perpetually perplexed by these circumstances. If he were to correctly connect a few dots, he might be able to make a quantum leap in his rudimentary understanding of how reality operates, not only on the station, but also in existence at large. For example, if he recognizes that Rheya's appearance in the dream state originated with him, then, if he's able and willing to take matters a step further, he might consequently realize that her presence in physical existence now *also* originated

with him. Should he do this, he'd be able to significantly enlarge his consciousness and expand his range of expectations, to see the undeniable connection between his inner and outer worlds, to understand and truly appreciate how thoughts indeed become things. A state of awareness like this thus makes it possible to see how our external world really *is* a bona fide reflection of our inner thoughts and beliefs, no matter how outlandish they are or may have once seemed.

With such an enhanced understanding, we can significantly broaden our view of what's possible in reality creation. Limitations would fall, and distinctions about what's considered "real" and what isn't could quickly be exposed for their fundamentally arbitrary nature, perhaps even becoming irrelevant. To be sure, if something originates from our beliefs, it's *always* real in its own right, even if different from what we're typically accustomed to.

Such an expanded palette of possibilities has an inherently transcendent nature associated with it. By surpassing the barriers imposed by previously held limitations, we open ourselves up to all kinds of options once thought inconceivable, maybe even defying the nature of what we believe constitutes such big concepts as life and death. These so-called "absolutes" may no longer be defined by any specific, unalterable attributes. In light of that, as one of Kelvin's station colleagues profoundly observes, when it comes to understanding the *true* nature of such matters, "There are no answers, *only choices*."

One might legitimately wonder why such expanded manifestation capabilities exist on the station and not elsewhere. What distinguishes the conditions found in the proximity of Solaris from those present on Earth? That's hard to say, because it requires an understanding of the basic nature of this alien world. Perhaps it's more than just a planet; maybe it's some kind of celestial embodiment of our divine collaborator, a corporeal "emissary" of sorts that possesses the capacity to sense and magnify our beliefs in such a way that it makes *anything* possible just by thinking it into being (and doing so with irrefutable fidelity and without hindrance or delay).

This is not to suggest that our terrestrial environment inhibits or derails the manifestation process. However, perhaps there's something about Solaris that streamlines matters, cutting out the "belief

clutter” (like distractions or contradictions) that can interfere with our creative efforts on our home world. But, as desirable as that notion might seem in theory, it might also be somewhat inappropriate for us on Earth.

For instance, it could be that we’ve intentionally instituted “braking measures” here on our home world to buffer our inability to cope with the spontaneous, unfettered materialization capabilities found in the proximity of Solaris. Given the maturity level of our current social development, it’s possible that we might be tempted to use our manifestation skills for ill-advised purposes, and built-in impediments might be just what we need to keep us from abusing those abilities. But, in the Solaris environment, no such restrictions exist, and materialization proceeds without restraint. For those unaccustomed to dealing with such uninhibited conditions, such as the station’s crew members, adjusting to those circumstances may be difficult. It may also explain why some of them don’t want to return home and have even created various modes of “escape” to avoid having to do so.

In that sense, then, this film clearly illustrates how the realm of our thoughts, beliefs and intents provides the building blocks of what we experience in tangible form. When this process unfolds without impediment, it literally makes anything possible, be it something of extreme terror or boundless joy; it all depends on us. What we must remember, though, is that, in the end, with regard to what materializes, there are only choices—and *we’re* the ones who make them.

“Solaris” received mixed reviews upon its release, probably because it didn’t play like the prototypical space adventure that many believed it to be. In many respects, it’s more of a metaphysical drama that just happens to take place in an outer space setting, and, in that context, it succeeds brilliantly. The film is arguably one of the most thoughtful science fiction pictures to come along in years, more of a meditation on the nature of existence than an astral thrill ride. The minimalist dialogue, spartan sets, ethereal score and sparing, deftly handled use of sound beautifully enhance the otherworldly mood of this intriguing saga.

In some ways, the film also builds on themes introduced in one of its legendary predecessors, “2001: A Space Odyssey”<sup>12</sup>

(1968). “Solaris” picks up on the evolutionary concepts explored in Stanley Kubrick’s classic, offering glimpses of where we may be headed as a species. To get there, though, we must first grasp where we are now, and this picture showcases the process of realization associated with this.

Viewers should note that this film is not to be confused with the 1972 Russian picture of the same name. While both are based on the same source material, the original film does not present the story as cogently as its reboot. Although it’s beautifully filmed and well acted, the 1972 version embarks on a number of extended tangents that bog down the narrative’s flow, at times trying viewers’ patience and taking a needlessly roundabout path to its conclusion. The 2002 edition, by contrast, is more cinematically economical, making its point (and doing so in a visually captivating way) without becoming unduly hampered by extraneous material.

Beliefs have a way of taking us to places never before imagined, and, when they’re made manifest in physical existence, they often prompt us to question our perceptions of reality, perhaps even our basic outlooks on the nature of being. But, if we come to accept such circumstances for what they are, they may also change our worldviews in remarkable ways. When that time comes, let’s hope we’re ready—especially when it comes to the choices we make.



## 2

# CAMOUFLAGE AND DISCERNMENT

## *Sorting Through the Flotsam*

*“Realisation is not acquisition of anything new nor is it a new faculty. It is only removal of all camouflage.”*

—*Ramana Maharshi*<sup>1</sup>

If life truly mirrors our beliefs, as Chapter 1 asserts, when we look upon the reality before our eyes, we can take it at face value, right? After all, as the previous Chapter maintains, our existence is a reflection of our inner self, faithfully depicting the thoughts, beliefs and intents that give rise to it. But does that mean we can assume what we perceive is a literal (and plainly obvious) manifestation of the forces that brought our reality into being?

Since conscious creation provides us with a bona fide external re-creation of our inner self, it will of necessity present an authentic materialization of what birthed it. However, just as some elements of our beliefs may not be readily apparent to us, the same might be said of their physically manifested counterparts. Some aspects of our creations may be subtle, reflecting the nuances of the beliefs that created them. And, because of that, we could overlook or misinterpret portions of our existence, seeing it as “deceptive” or “inauthentic,” with traits that we don’t think ring true.

Misconceptions aside, though, what manifests *is*, by all rights, genuine, even if not always viewed that way. That’s because its less evident elements are frequently clothed in *camouflage*, surface

attributes that, according to Jane Roberts's *Seth Speaks*, embody—but may also obscure or distort—the authenticity of the source material underlying their creation.<sup>2</sup> What we see, hear, smell, taste and touch may appear to represent something in a particular way while simultaneously containing qualities that actually hint at something else entirely. We may thus look upon an aspect of our existence in one light, even though it carries characteristics that quietly but sincerely reflect different intangible metaphysical roots.

For instance, think about those remarkable pen-and-ink etchings of images that can be viewed in one way from a particular perspective and in an entirely different way from another. One of my favorites depicts a Victorian woman sitting in front of an elegant mirror when seen in one way—and as a human skull in another. I might readily perceive one image over the other, but that doesn't mean the second one isn't there. And since *I* created what appears before me, elements of both are necessarily present, regardless of my ability or failure to recognize both. Just because I might say "That's a lovely rendering of a beautiful woman" doesn't mean that there isn't also a foreboding human skull present, my failure to pick up on it notwithstanding. The skull in this case is caught up in the camouflage, and its concealment thus affects my interpretation of the reality before me.

The effects of camouflage are not uniform across the board. In some cases, it may be highly distortive, while in others the impact might be minimal. How well we see through it depends on how in touch we are with our beliefs. Our proficiency at this determines our capability for being able to grasp the nature and authenticity of our existence, both externally and in the internal realm from which that corporeal counterpart springs.<sup>3</sup> Indeed, as this Chapter's opening quote suggests, the more we're able to remove camouflage from our field of vision and understanding, the more clearly we'll see our reality for what it is in all its myriad aspects.

To improve our expertise in this area, we need to work on developing our aptitude for *discernment*. This skill helps us slice through the "clutter," enabling us to get a clearer picture of what's before us. It calls upon us to scrutinize all of the intellectual and intuitional input that we invest in the formation of our beliefs.<sup>4</sup> And, by leaving ourselves unreservedly open to receiving such knowledge, we can

sharpen our discernment abilities for a better understanding of our beliefs, our existence and why it manifests as it does.<sup>5</sup>

This Chapter's offerings provide intriguing illustrations of camouflage and efforts aimed at cutting through it with the power of discernment. Through the exploits of an often-clueless low-level functionary hounded by vigilantes aggressively hunting a serial killer, a conflicted teenager's quest to discover her sexuality, a major movie star's painful search for self, an enigmatic whistleblower's efforts to expose the truth, a high-profile academic's struggle to balance material gain and personal integrity, and an aspiring journalist's seduction by the glitzy world of high fashion, we witness their respective attempts at grappling with this frequently perplexing puzzle. Regardless of how well they succeed or fail, in each case they effectively use their law of attraction skills to create the circumstances needed for addressing this quandary. Wish them luck.

Camouflage can provide effective cover when we feel the need to fly below the radar. But it can also confound us when we're the radar operators trying to decipher what's on the screen before us. Thankfully, we have tools like discernment to help us see our way clear—that is, as long as we're aware of it and willing to make use of it. (Happy hunting!)

## Unmasking the Plan

### “Shadows and Fog”

*Year of Release: 1991*

*Principal Cast: Woody Allen, Mia Farrow, John Malkovich,  
John Cusack, Lily Tomlin, Jodie Foster, Kathy Bates, Madonna,  
Donald Pleasance, Julie Kavner, Kenneth Mars,  
Michael Kirby, Philip Bosco, David Ogden Stiers, Kate Nelligan,  
Fred Gwynne, Josef Sommer, Wallace Shawn, W.H. Macy,  
John C. Reilly, Kurtwood Smith, Robert Joy, Anne Lange,  
Charles Cragin, James Rebhorn, Victor Argo, Daniel Von Bargen,  
Ira Wheeler, Fred Melamed, Camille Saviola, Greg Stebner, Eszter Balint  
Director: Woody Allen  
Screenplay: Woody Allen  
Play: Woody Allen, Death (1975) (uncredited)*

The part we play in the grand scheme of life may not always be easy to determine. That's because the grand scheme itself may well be shrouded in obscurity, making its components difficult to identify. But cutting through the clutter *is* possible if we're eager to make the effort, a challenge put to the characters in writer-director Woody Allen's little-known dark comedy, "Shadows and Fog."

Perpetually put-upon office functionary Max Kleinman (Woody Allen) can't seem to get a break. As his story begins, he's roused from a sound sleep by a posse of vigilantes (led by David Ogden Stiers) seeking a serial killer (Michael Kirby) who roams the city's fog-shrouded streets by night, strangling his victims. The vigilantes wonder why Kleinman hasn't already joined them for their evening rounds, brusquely accusing him of shirking his responsibilities and wantonly ignoring his role in their plan (of which he's naturally unaware, because no one told him he was even in their gang, let alone what part to play). He's subsequently rushed out of bed and onto the streets, told to perform unspecified duties that apparently everyone knows about but him.

Meanwhile, across town, trouble brews in the company of a traveling circus. Irmayda (Mia Farrow), a sword swallower, argues with her boyfriend, Paul (John Malkovich), a clown, over his apparent lack of willingness to commit to their relationship. He walks out and seeks solace in the arms of Marie (Madonna), a voluptuous high-wire artist. But, when Irmayda catches them in the act, she storms off, threatening never to return. She proceeds to walk the streets, unaware of the danger that lurks in its murky back alleys and along its shadowy boulevards.

Before long, Irmayda meets a prostitute (Lily Tomlin), who warns her of the perils of being out alone at night. She urges Irmayda to come to the whorehouse, where she knows the sword swallower will be safe. Once there, Irmayda meets a number of the other ladies of the evening (Kathy Bates, Jodie Foster, Anne Lange), who warmly welcome their visitor, offering her a place to stay for the night. No sooner is that invitation extended when Jack (John Cusack), an existential college student and a regular at the house, arrives in search of his customary companionship. When he sees Irmayda, though, he's captivated by her, offering her anything to sleep with him. The girls tell him that Irmayda's not one of them, that she's merely a guest for

the night, but Jack persists. Once his offer reaches \$700, and given her recent separation from Paul, Irmay relents, figuring, “Why not?”

In the meantime, Kleinman continues to seek clarification about what he’s supposed to do, though he’s routinely ridiculed by the vigilantes (including by previously unknown gangs who are rivals of those who initially approached him). He also has a criticism-laden encounter with his seemingly upstanding though quietly lecherous boss, Mr. Paulsen (Philip Bosco). He repeatedly dangles the prospect of a promotion over Max while continually singing the praises of his co-worker (and chief competitor for advancement), Simon Carr (Wallace Shawn). And, to make matters worse, Max receives no sympathy for any of this from those he thought he could trust, his fiancée, Eve (Kate Nelligan), and his ex-fiancée, Alma (Julie Kavner).

Bewildered by the evening’s bizarre events, Kleinman seeks the guidance of those he believes to be more knowledgeable, beginning with the local doctor (Donald Pleasance), then the police chief (Greg Stebner), then the parish priest (Josef Sommer) and eventually the learned Jack. Max hopes that they’ll be able to provide answers. He desperately wants to learn his part in the plan, not only as a vigilante, but also for the bigger picture of his life. But, in line with how his night has been going, he receives no insights—on either front. In fact, as events play out, he’s further confronted by others trying to disparage or persecute him, including the amazing Spiro (Charles Cragin), a psychic said to be able to accurately identify criminal suspects simply by sniffing them (one can only guess how that turns out for Kleinman).

Only when Max meets Irmay in a chance encounter does his fate start to change. As a newly independent, self-empowered woman, Irmay inspires Kleinman to stand up for himself, urging him not to take any guff from others and even coming to his defense when needed. But, with a killer still on the loose and unruly mobs from now four vigilante groups on his heels, Max needs to escape. And so, like many who feel oppressed by their lives and have a burning desire to find themselves, he runs away to a place where that just might happen—the circus.

Once in the midst of the circus troupe, Kleinman meets Armstead (Kenneth Mars), a master magician. Kleinman, an amateur, would-be prestidigitator himself, has long been a fan of Armstead

and wishes that he could follow in his idol's footsteps. But, with bigger challenges at hand, that dream will have to wait—unless, of course, Kleinman can work a little magic of his own, which may be just the ticket he needs to solve all his problems. Could it be that Max may have finally found his calling, his part in the plan? Maybe it's time for the fog to finally lift.

Thanks to its curious nature, camouflage can be both poetically metaphorical and infinitely inscrutable (depending on the beliefs associated with it), and both aspects are represented in this film. For example, consistent with the principles outlined in Chapter 1, the pervasively ambient shadows and fog present here symbolically (and quite accurately) reflect the shadowy and foggy thinking of many of the characters in the film. But, as “clearly” as those atmospheric elements depict the underlying beliefs that created them, those same elements also provide the fittingly shrouded backdrop that obfuscates the views of that reality's residents. That's quite a paradox, but, then, that's the dual-edged sword that camouflage can be.

The character most impacted by the camouflage here, obviously, is Kleinman. He's a lost soul, unaware of his place in the world, unclear about what he wants out of life, unsure about his vocational and romantic pursuits, and uncertain how to function as a vigilante (or if he even wants to be one). He wanders about aimlessly in the fog (literally and figuratively), trying to determine his direction in life. But, to his credit, at least he's aware of that fact, too, as evidenced in a conversation with one of the vigilantes, who asks him if he's incompetent, a question to which Max replies, “I don't know enough to be incompetent.”

The solution to Kleinman's search for his aforementioned part in the plan requires his willingness and effort to discover it. There are no short-cuts on this, either, as he discovers when he consults the so-called “experts” about life. The doctor (a man of science), the police chief (a man of authority), the priest (a man of spirit) and Jack (a man of knowledge) are all unable to help him. In fact, they're so preoccupied with their own agendas that they effectively ignore Kleinman's inquiries (something many of us can probably relate to if we've ever tried contacting a customer service department). If Max is to clear his personal clutter, he must cut through *his own* shadows and fog. But, so far, he seems unable or unwilling to do

this, as becomes apparent when he confides to Jack that he doesn't have faith enough in himself to trust the nature of his own existence (quite telling, to be sure).

If Max were to get serious about this, a good place to start would be with his fear-based beliefs, which significantly influence (some might even say dictate) his outlook on life. His world is characterized by terror lurking behind every corner, as evidenced by the killer, a personification of the paranoia that keeps him cowering and allows others to exploit him. When comparing himself to the strangler, Max observes, "He's a maniac with the strength of 10 men, while I have the strength of a small boy—with polio." Kleinman's lack of courage and inner strength is even embodied in his last name, which, in German, translates as "little man," an apt reference to both his physical stature and personal fortitude. To his credit, Kleinman at least recognizes these personal shortcomings, but his penchant for remaining oblivious and being unwilling to address his issues keep him a prisoner of his own camouflage.

This is not to suggest that Max is alone in this. Virtually all of the characters who roam the street by night are in the same position, even if they try to convey the impression that they know what's going on. In fact, they may welcome the camouflage in hopes that it will help to conceal their own insecurities from themselves. One could say that its influence is harmful, purposely keeping them in the dark, literally and figuratively. However, one could also argue that camouflage can actually fulfill a useful purpose as a sort of self-defense mechanism to hide what we're not yet ready to see. Such illusory imagery may thus keep us from becoming consumed by our own apprehensions. Indeed, Armstead recognizes the veracity of this notion when he observes, by way of analogy, that his enrapt audiences enthusiastically embrace their own personal illusions in much the same way they applaud those he performs for them, suggesting "They need them like they need the air."

But need these intentionally obscuring conditions be the norm? Irmy would beg to differ, as she notes in one scene where she sees the clarity of the stars through a break in the foggy night sky. In this moment of physical and metaphysical lucidity, she quotes her father, who maintained, "We're all happy, if we only knew it." That, of course, naturally begs the question, "Why *don't* we know it?"

In large part, conscious happiness comes from knowing oneself. That requires us to be totally honest with ourselves, shoving the camouflage aside, for better or worse. Fortunately, there are characters in the film who've done this—the prostitutes. They *know* who they are, they obviously enjoy their work and they don't have any hang-ups about their lives, despite what others may think about them. In fact, this notion is mirrored in the way their scenes are filmed, with cinematography possessing much greater clarity than is apparent in virtually every other frame in the movie. Maybe Kleinman and the other lost souls should take a cue from them; they just might learn something about themselves and their lives—and find happiness in the process.

“Shadows and Fog” is one of Woody Allen’s least-known yet most underrated offerings. Set in the 1920s, the picture is visually reminiscent of German Expressionist filmmakers like Fritz Lang, G.W. Pabst and F.W. Murnau. Carlo Di Palma’s exquisite black-and-white cinematography effectively captures the story’s moody, atmospheric ambience, which feels like part *Three Penny Opera*, part “Frankenstein” and part Rainer Werner Fassbinder, all backed by a spooky soundtrack drawing from composers like Kurt Weill. Though occasionally episodic, the film features some of Allen’s funniest yet most profound writing, drawing upon material from his one-act play, *Death*, a comedic interpretation of *The Killer* (1959) by avant-garde playwright Eugène Ionesco. This offering ranks alongside some of the director’s best works and deserves a wider following than it has received.

The shadows and fog of our lives can fulfill multiple purposes; the key, though, is understanding *exactly* what roles they play and then stripping away their exterior cloaks to see what they’re concealing. Should we do so successfully, we’re likely to get a better handle on the nature of our reality—and to determine our part in the plan.

## Rearranging the Closet

### “But I’m a Cheerleader”

Year of Release: 1999

Principal Cast: Natasha Lyonne, Clea DuVall,  
Cathy Moriarity, RuPaul Charles, Michelle Williams,  
Bud Cort, Mink Stole, Eddie Cibrian, Melanie Lynskey,  
Richard Moll, Wesley Mann, Julie Delpy, Brandt Wille,  
Katrina Phillips, Katharine Towne, Joel Michaelly,  
Douglas Spain, Dante Bosco, Kip Pardue  
Director: Jamie Babbit  
Screenplay: Brian Wayne Peterson  
Story: Jamie Babbit

Shakespeare’s Polonius astutely advised us in *Hamlet*, “To thine own self be true.”<sup>6</sup> It’s sage wisdom that we’d be wise to heed. But, when we’re going through those often-awkward adolescent years of self-discovery, pinning down our personal nature may be more than a little problematic. We might be thoroughly convinced of a particular conclusion about ourselves, when, in fact, just the opposite turns out to be true, albeit unacknowledged. That’s one of many dilemmas to be sorted out in the satirical coming of age comedy, “But I’m a Cheerleader.”

Seventeen-year-old Megan (Natasha Lyonne) claims to know herself, but does she? In many ways, she comes across like a typical high-schooler, active on the cheerleading squad and dating a handsome football player, Jared (Brandt Wille). But Megan’s parents, Peter (Bud Cort) and Nancy (Mink Stole), being the good God-fearing folks that they are, suspect their daughter might be harboring a deep, dark secret—her covert lesbianism.

Admittedly, Megan doesn’t enjoy kissing Jared, and she takes a certain clandestine pleasure in scoping out her fellow cheerleaders, but she’s convinced she’s straight. However, when she reveals her interest in vegetarianism and the music of Melissa Ethridge, those predilections put matters over the top for Peter and Nancy. They arrange an intervention in which Megan is summarily shipped off to True Directions, a reprogramming camp aimed at restoring “wayward-thinking” gay teens to their innate heterosexuality.

The facility is run by its strict disciplinarian founder, Mary Brown (Cathy Moriarity), aided by her supposedly heterosexual son, Rock (Eddie Cibrian), and a formerly gay counselor, Mike (RuPaul Charles). Through the camp's program, male and female residents are taught how to reconnect with what the reprogrammers insist is their God-given straight orientation. Campers learn how to perform traditional (some would say stereotypical) gender-based tasks, how to understand the mystique of the opposite sex and even how to simulate heterosexual intercourse. It's all intended to teach those who've lost their way how to lead "normal" lives.

Megan is initially upset by her enforced captivity, insisting that she doesn't need therapy like this. But, after being in the program for a while, she begins taking a liking to another resident, Graham (Clea DuVall), who's very comfortable in her own gay skin. An infatuation begins to simmer between the two women, despite the supposedly right-thinking ways they're being taught. They even take matters to a new level when they and their fellow campers escape their confines one night to visit a local gay bar aided by ex-ex-gays Larry (Richard Moll) and Lloyd (Wesley Mann), onetime True Directions residents who live near the facility and frequently attempt to undermine the efforts of their former counselors.

So what will become of Megan? Will she accept or deny her true self? Will she capitulate to the True Directions dogma, or will she strike out in her own true direction? And what will become of her budding romance with Graham? Those are some of the questions she must wrestle with, tasks burdened by more than a little camouflage.

Megan's battle with her own camouflage is complicated by a variety of confounding creations surrounding her, not to mention a jumble of her own beliefs. At the time she's whisked away to True Directions, she's convinced she's heterosexual, pointing to several "key indicators" of her behavior as proof of her "normality." But, then, there are other aspects of her life that would suggest otherwise, most of which Megan tries to rationalize away, despite the fact that these "alternative" ways are undoubtedly more indicative of her true nature. In fact, the aspects of her life that she considers anomalous are actually genuine reflections of her inner self, with her conformist "surface" behavior constituting the camouflage she must

cut through. Even if she's bought into the "legitimacy" of those mainstream ways, they're nevertheless a façade, and a façade is a façade, regardless of how "realistic" it may appear.

Ironically enough, once at the camp, surrounded by peers and exposed to the sham ideals (and veiled hypocrisy) of the counselors, Megan begins to see the dogmatic values being preached to her as the camouflage it really is. This, in turn, helps her recognize the illusions she had allowed herself to be blinded by before being sent to True Directions. By being able to distinguish the illusory from what's genuine, Megan thus comes to accept herself for who she is. She's able to set aside her denial—and to allow her true self to shine through.

It's quite ironic how an uncertain gay teen is actually able to recognize and accept herself in an environment supposedly designed to impart diametrically opposed values. But, then, by the same token, these results really shouldn't come as a surprise, given that Megan is, for the first time, immersed in the company and culture of her peers, all of whom are going through comparable processes of awakening, despite the disinformation being so fervently thrust upon them. It's an experience that she drew to her through her law of attraction skills, one ultimately aimed at sharpening her discernment abilities and empowering her in her own right. So, given that, is it realistic to expect that the camouflage that is the True Directions program will win out in the end? Do the math.

"But I'm a Cheerleader" is a delightful satire about sexuality, social acceptance and self-awareness. Some of the heterosexual and homosexual references are deliberately stereotypical and decidedly over the top, but then that's intentional, given the film's fable-like quality. A number of politically correct killjoys have been overly critical of these elements, but those laments are nothing more than proof that those viewers obviously didn't get the joke. This fun, campy romp is deliciously mischievous, providing the real makings of a cult film classic.

As intractable as camouflage may appear, it's not. Its effects can be overcome, particularly when we create circumstances designed to open our eyes. When that happens, we can see new fulfilling possibilities for ourselves. And that's really something to cheer about.

## The Melancholy Chameleon

### “The Life and Death of Peter Sellers”

*Year of Initial Broadcast: 2004*

*Principal Cast: Geoffrey Rush, Charlize Theron, Emily Watson,  
John Lithgow, Miriam Margolyes, Peter Vaughan,  
Sonia Aquino, Stanley Tucci, Stephen Fry, Henry Goodman,  
Nigel Havers, George Cicco, James Bentley, Eliza Darby,  
Heidi Klum, Joseph Long, Sam Dastor*

*Director: Stephen Hopkins*

*Teleplay: Christopher Markus and Stephen McFeely*

*Book: Roger Lewis, The Life and Death of Peter Sellers (1995)*

Actors committed to their craft dream of being able to slip into character so convincingly that their own personas vanish. Those who are able to do so successfully with virtually any part they take on are seen as chameleon-like masters of their art. But there’s a dangerous pitfall in that—the possibility of losing oneself, an inability to connect with the source of one’s being. That lack of connection, in turn, can spawn all kinds of complications, such as an inability to recognize one’s skills or even to distinguish fantasy from everyday reality (not to mention the depression, despondency and attendant side effects that can accompany such circumstances). One’s talents might thus be seen as a curse rather than a gift. Those are the dilemmas one of the greatest actors of our generation wrestled with throughout his career as depicted in the fascinating character study, “The Life and Death of Peter Sellers.”

This excellent made-for-cable offering focuses more on examining Peter Sellers (1925-1980) (Geoffrey Rush) as an individual than on presenting a detailed biographical accounting of his life and career achievements, much as “The Iron Lady” (2011) did for British Prime Minister Margaret Thatcher. The result is an intriguing portrait of an iconic cinematic figure whose elusive search for happiness—and himself—tormented him both personally and professionally.

The film begins when Sellers makes his transition from radio to film, becoming an almost-overnight sensation through roles in movies like “The Mouse That Roared” (1959), in which he played three parts, and “I’m All Right Jack” (1959), for which he won the best actor award in the BAFTA competition, the British equivalent

of the Oscars. This would subsequently lead to signature performances in such films as “The Pink Panther” (1963), in which he brought the buffoonish French detective Inspector Clouseau to life, and “Dr. Strangelove” (1964), in which he again played three roles, including the enigmatic title character (see Chapter 8). These films gave him an opportunity to work with some of the biggest stars of the day, such as David Niven (Nigel Havers), as well as leading directors like Blake Edwards (John Lithgow) and Stanley Kubrick (Stanley Tucci). Success also provided nicely for him, his wife, Anne (Emily Watson), and his children, Michael and Sarah (James Bentley, Eliza Darby).

But, even with everything seemingly going his way, Sellers was restless. He felt unfulfilled in both his career and his home life. He was prone to childlike tantrums, engaged in binge drinking and had extramarital affairs. He often misread situations, becoming caught up in wishful thinking and blurring the lines between his on-screen life and his everyday existence, as seen by his imagined romance with Sophia Loren (Sonia Aquino), his co-star in “The Millionairess” (1960). He even failed to recognize the value of his own abilities, as evidenced by his highly self-critical take on his performance in “The Pink Panther,” a portrayal that he detested but that the studio was so enamored with that it wanted to build a franchise around him with his character in a lead, rather than a supporting, role.

To find the happiness that long eluded him, Sellers immersed himself in an array of pursuits. He engaged in various forms of hedonism, including all sorts of recreational substances. He tried his hand at different kinds of roles and took different approaches to them, such as in his portrayal of British secret agent James Bond in “Casino Royale” (1967), in which he unsuccessfully attempted to play the role straight rather than with his typical comedic touch. He pursued a number of romances and relationships, such as his stormy, abusive, high-profile second marriage to Britt Eklund (Charlize Theron). He even consulted a renowned, though somewhat dubious fortune teller, Maurice Woodruff (Stephen Fry), for clarity. These undertakings were all in hopes of unlocking the secret of his melancholy, but all to no avail.

As becomes apparent, Sellers’s inability to identify the meaningful insights he sought was attributable, in large part, to looking

outside himself, rather than within, for personal fulfillment, a quality he developed thanks to his doting mother, Peg (Miriam Margolyes), who always let him have his way. As Sellers's father, Bill (Peter Vaughan), observes, Peter should have been raised with a firmer hand, an upbringing where he wasn't able to get away with everything he wanted; in fact, as his dad notes further, Peter was so self-absorbed that he wouldn't hesitate to take what wasn't his if doing so would satisfy his selfish whims, all without retribution (and often with Peg's blessing).

Peter's inability to distinguish right from wrong, his penchant for putting his own needs first, his unwillingness to acknowledge consequences and his constant search for happiness outside of himself, with little to no conscious effort of his own, eventually led to his self-centered isolation. He was so caught up in chasing the illusions of what he *thought* would make him happy that he never took the time to discern what actually *would* or where its source resided—within him. He thus became a man who had no idea who he really was—and no clue how to find it, either personally or professionally.

In essence, Sellers was so overwhelmed by his camouflage that it impaired (some might even say negated) his powers of discernment. It reinforced his inability to distinguish fantasy from reality and to accurately assess the value and quality of his talents. And this was ironic, given his ability to create such memorable characters and to entertain millions so seemingly effortlessly.

To a certain degree, Sellers may have begun to gain a better understanding of himself and his shortcomings as he approached the end of his career, particularly when he sought the role of Chance the gardener in director Hal Ashby's enigmatic comedy-drama, "Being There" (1979).<sup>7</sup> Sellers said he could relate to the character, since Chance was a man without personality or an awareness of self, the very qualities the actor had long wrestled with and had regrettably but sincerely come to believe about himself. Ironically, he ended up giving the performance of his life, earning a well-deserved Oscar nomination for one of the best on-screen portrayals in film history.

Still, despite such glimmers of understanding, the fog of camouflage hadn't fully lifted. After "Being There," Sellers appeared in one more film, "The Fiendish Plot of Dr. Fu Manchu" (1980), in which he played two parts, including, fittingly enough, that of

a 168-year-old man searching for the meaning of life. This role was thus another expression of a theme that had carried through the actor's life, a metaphor for his elusive search for happiness by looking outside himself—and never finding it.

"The Life and Death of Peter Sellers" may seem a somewhat odd title for a biography, but it's actually quite apropos. Considering Sellers's protracted failure to find what he was looking for, he essentially died a little every day. It's also a circumstance that almost came to pass literally when he suffered a massive heart attack and underwent a near-death experience in which he was confronted by visions of many of the characters he created. In these regards, then, the death aspect of Sellers's story is just as crucial as its life counterpart when it comes to understanding who he was. Sad though it may be, it's one of the elements that makes this such an effective character study—and such a quietly chilling lesson about the effects of camouflage and lack of discernment.

Further insight into the actor's character becomes apparent through a series of tongue-in-cheek monologues featuring some of the principals in Peter's life (Bill, Peg, Edwards and Kubrick). All are presented as soliloquies by the protagonist himself in which he offers up his impressions and impersonations (in full simulated wardrobe, hair and makeup) of these important (and not-so-important) influences in his life. Interestingly, these discourses prove more telling about Sellers than they do about the individuals he's impersonating.

"The Life and Death of Peter Sellers" is one of the most impressive made-for-cable productions in the history of the genre. Rush is positively outstanding in the lead role, perfectly capturing the look and mannerisms of the iconic actor and effectively re-creating the characters for which Sellers became famous (not an easy feat and an effort that could have easily become embarrassingly cartoonish in the hands of a lesser performer). The stellar cast of supporting players, the film's detailed period piece production values, and crisp, insightful writing all combine to make for an enlightening and entertaining offering, one that goes well beyond typical biopic fare.

For their efforts, the filmmakers were richly rewarded in awards competitions. The picture earned two Golden Globe Awards (best made-for-TV movie and actor) on four nominations, which included best supporting actress nods for Theron and Watson. However, the

film's Globe honors paled in comparison to the haul of hardware it captured at the Primetime Emmy Awards, winning nine top prizes, including best director, lead actor and teleplay, on 16 nominations, including best made-for-TV movie and a supporting actress nod for Theron. The film also received a *Palme d'Or* nomination at the Cannes Film Festival, the event's highest honor.

Finding ourselves is an idea that has almost achieved cliché status; it's often cited as a process we go through when, in fact, it's usually more of a euphemistic excuse for not getting our act together. Yet, as the experience of Peter Sellers illustrates, it's something that, if he had taken it seriously, could have proved valuable to his personal happiness and career fulfillment, not to mention his fundamental understanding and appreciation of his place in the world. This cautionary tale illuminates the perils of falling in love with our camouflage and ignoring the skills that allow us to put it in proper perspective, something those similarly affected should make an effort to do before the melancholy sets in.

## DOUBLE FEATURE

### Defining Our Intentions

#### "The Fifth Estate"

*Year of Release: 2013*

*Principal Cast: Benedict Cumberbatch, Daniel Brühl,  
Laura Linney, Stanley Tucci, Anthony Mackie, David Thewlis,  
Peter Capaldi, Moritz Bleibtreu, Alicia Vikander, Carice van Houten,  
Alexander Siddig, Jamie Blackley, Jeany Spark*

*Director: Bill Condon*

*Screenplay: Josh Singer*

*Books: Daniel Domscheit-Berg,*

*Inside WikiLeaks: My Time with Julian Assange  
at the World's Most Dangerous Website (2011),  
and David Leigh and Luke Harding,*

*WikiLeaks: Inside Julian Assange's War on Secrecy (2011)*

### **“Quiz Show”**

*Year of Release: 1994*

*Principal Cast: John Turturro, Rob Morrow, Ralph Fiennes,  
Paul Scofield, David Paymer, Hank Azaria, Christopher McDonald,  
Johann Carlo, Elizabeth Wilson, Allan Rich, Martin Scorsese,  
Mira Sorvino, Barry Levinson, Jeffrey Nordling*

*Director: Robert Redford*

*Screenplay: Paul Attanasio*

*Book: Richard N. Goodwin,*

*Remembering America: A Voice From the Sixties (1988)*

How clear are we about the motivations driving our actions? Are we sure about the nature of the beliefs we employ in creating our reality, or is there some doubt in our minds about the essence or truthfulness of our alleged intents? Getting a handle on this may perplex and challenge us, even when our motives supposedly appear patently obvious and purely altruistic. But what if they're not? What sorts of camouflage can arise under such circumstances, and how can they obscure our view of things? Such are the conscious creation quandaries dissected in two superb docudramas, “The Fifth Estate” and “Quiz Show.”

“The Fifth Estate,” said to be based on actual events,<sup>8</sup> chronicles the rise of the web site WikiLeaks<sup>9</sup> and its enigmatic founder, Julian Assange (Benedict Cumberbatch). The site was created to expose questionable, unethical and even illegal activity by corporate and government entities by making it possible for whistleblowers to anonymously leak secret information and documents about such incidents—disclosures that might not otherwise see the light of day.

Assange believed that the prospect of anonymity (and, hence, freedom from ramifications) would encourage more would-be whistleblowers to step forward and reveal information that they would not be able to do by more conventional means. He also hoped that the site would unmask newsworthy revelations that mainstream media organizations were unaware of, willfully ignoring or too timid to cover.

The story opens in Berlin in 2008, when Assange first meets his primary collaborator, Daniel Domscheit-Berg (Daniel Brühl), an idealistic computer expert who believes in Assange's mission. Working covertly and diligently, Assange and Berg (who adopts

the pseudonym Daniel Schmitt) soon begin releasing information about various corporate and government bombshells, such as details of the alleged money laundering practices of Switzerland's Julius Baer Bank and accusations about thousands of extrajudicial killings by the Kenyan police. With these and other revelations, WikiLeaks' visibility soars and gains valuable support from influential figures, such as Icelandic Parliamentarian Birgitta Jónsdóttir (Carice van Houten). The site even garners the attention of once-skeptical mainstream media outlets, such as *The New York Times* and Germany's *Der Spiegel*. The London-based newspaper *The Guardian* takes a particularly strong interest, with editor Alan Rusbridger (Peter Capaldi) and investigative reporter Nick Davies (David Thewlis) paying close attention to the upstart organization's efforts and even seeking to establish a working relationship.

But, as WikiLeaks and Assange gain notoriety, some questions arise, especially for Daniel. For instance, he's puzzled (and somewhat outraged) when he learns that some of Julian's investigative tactics and organizational resources don't match his public pronouncements about them. What's more, his stated intents for WikiLeaks' mission appear to change over time, with inflexible dogma slowly, but decidedly, usurping the cause of altruism; Assange becomes more concerned with getting the word out than with the consequences of his organization's actions, a journalistically perilous course if ever there were one. And then there's the inscrutability of Assange himself, who is often hard to fathom, even among those closest to him; his statements about his background frequently contradict one another, even about such seemingly innocuous matters as the truth of how he came to develop his iconic linen white locks.

Questions arise in officialdom, too, especially when the leaked revelations become progressively more damning. Officials in the US State Department (Stanley Tucci, Laura Linney) and Defense Department (Anthony Mackie) place heightened scrutiny on WikiLeaks, especially when fears emerge that the site's activities may jeopardize sensitive operations and the safety of foreign informants, such as a highly placed Libyan government official (Alexander Siddig).

But those concerns pale compared to what arises in 2010, when WikiLeaks comes into the possession of hundreds of thousands of top secret US government cables through a massive leak executed

by Army Specialist Bradley Manning.<sup>10</sup> Suddenly, the stakes for all involved increase exponentially, including operatives throughout the Obama administration, everyone inside WikiLeaks and the site's media partners. There's also a lot on the line in the relationship between Julian and Daniel. And, given the uncharted territory involved, no one is certain how events will play out. But one thing is for sure—the intents behind everyone's actions will, for better or worse, govern the outcome (provided those intents can be identified in the first place).

"Quiz Show" presents a different yet equally compelling narrative. In 1958, the NBC TV quiz show *Twenty One* is a national sensation. Viewers from coast to coast tune in every week to watch contestants display impressive feats of knowledge—and win phenomenal amounts of money. One of the show's most popular recurring champions, Herb Stempel (John Turturro), has captivated audiences for weeks, taking home huge stacks of cash. But, when the show's ratings begin to plateau, the program's sponsor, Martin Rittenhome (Martin Scorsese) of Pharmaceuticals, Inc., demands that the show's producers, Dan Enright (David Paymer) and Albert Freedman (Hank Azaria), make a change in talent to bump up the viewer numbers.

Shortly thereafter, Enright approaches Stempel and asks him to take a dive on the next episode of the show. Outraged, Herb rails at the idea, threatening to reveal the program's dirty little secret—that the show is rigged, that he and all of the other contestants receive the answers to the questions in advance, a revelation that would harm the show's credibility and jeopardize the network's FCC public trust obligations. However, when faced with the prospect that failing to comply with Enright's request would threaten his dreams of becoming a celebrated TV personality, Herb relents, intentionally answering a question incorrectly, costing him his title.

With Stempel out of the picture, Columbia University professor Charles Van Doren (Ralph Fiennes) takes over as the show's new champion. As a handsome, young, fresh face, he's an instant hit with audiences, a far cry from his frumpy, bespectacled, somewhat whiny predecessor. Van Doren is a reluctant victor, though, particularly when he realizes that the questions asked of him during the broadcast are the same as those he was quizzed on

during his audition. This practice is in line with the show's standard operating procedure, but it makes Van Doren uncomfortable in light of his professional status and his reputation as a member of one of America's most respected intellectual families. With his credibility compromised, he's unsure what to do next. Should he keep quiet or walk away?

To be sure, the lure of the money and the newfound public acclaim are quite seductive. Charles begins to see income far in excess of what he earns at Columbia. But what's the cost? Is sacrificing one's virtue for a lucrative payout really worth it? Indeed, for a man of character, how can such actions realistically be justified?

If the stress of all this weren't enough, Van Doren now faces additional pressure when government investigator Dick Goodwin (Rob Morrow) begins looking into alleged improprieties involving TV quiz shows. Goodwin learns of these allegations from an embittered Stempel, who confesses everything. Herb believes he took a dive for nothing when Enright failed to follow through on his promise of trying to get him a spot on a new TV show, so he has no problem with speaking out now. Stempel's charges, in turn, prompt Goodwin to contact Van Doren to see if he can shed any additional light on the matter, a gesture that makes Charles noticeably uncomfortable. He acts evasively, raising Goodwin's suspicions further. With the noose tightening around his blue blood neck, Van Doren scrambles to remain afloat, but can he do so? He needs to act quickly, especially now that government hearings are about to begin, with all of the central figures in this drama undoubtedly being called upon to testify.

As the foregoing summaries suggest, discerning one's intent is at the heart of the narratives of these two films. In both instances, the protagonists are faced with asking themselves, what *exactly* do they wish to accomplish, and are the beliefs supporting those aspirations truly in line with who they are and what they seek to achieve? Those questions may not be easy to answer, especially if the protagonists are unclear about the end game of their efforts. Circumstances like this are often a breeding ground for camouflage, especially if the objectives (and the beliefs designed to bring them about) evolve over time. Sorting out the truth may grow ever more complicated, eventually becoming virtually impossible.

For instance, as “The Fifth Estate” shows, when does a just cause quietly transform into a rigid obsession, a fanatical witch hunt or even a reckless smear campaign? Similarly, in “Quiz Show,” is the aim of appearing on a rigged television program to show off one’s alleged erudition, to bask in the glow of public adoration or to cash in on a get-rich-quick scheme? In the throes of our fervor, we can become blinded by the camouflage, confounding our powers of discernment (especially if we’re unclear about our ultimate intents).

The ways in which our beliefs play out as manifested outcomes depend, of course, on the source from which they spring. Our focus dictates the reality we experience, since it gives rise to an external expression of who we are internally. But, as obvious as that may seem, sometimes we simply don’t or can’t make that connection, because the camouflage clouds our ability to discern the underlying truth.

In Assange’s case, for example, are his efforts driven by a desire to expose corruption, or are they about mere self-aggrandizement? As the film illustrates, there’s some evidence of both, but is Julian aware of this? What’s more, Assange is an individual obsessed with secrets and their exposure (seemingly at any cost), an ironic circumstance for someone who appears to have *plenty* of secrets of his own—and who zealously toils to protect their revelation. Given that, one can’t help but wonder what camouflage-generating beliefs are driving all of these seemingly contradictory—yet very much related—goals. This raises an array of intriguing discernment questions for Julian, as well as for all of the individuals and organizations who work with him and try to scrutinize his motives.

Van Doren’s motives are even more perplexing. Why does he behave as he does? What’s more, is he even sure he knows what he’s doing? This becomes obvious during a heated discussion with his father, Mark (Paul Scofield), a fellow Columbia professor, who’s at a total loss to understand his son’s actions (cheating on a TV quiz show, he contends, is akin to “plagiarizing a comic strip”). The camouflage is thick and furious here, and it grows ever more dense over time as Charles struggles to keep his secret concealed. With his powers of discernment virtually nullified, Van Doren must dig deep into his soul to clear the clutter and to determine why he’s acting as he does.

On some level, the protagonists in these films would appear to have a desire to get to the bottom of their intents, as evidenced by

the presence of “conscience” symbols in their stories. Their manifestation of these de facto enforcer figures is designed to keep them on track by pressuring them to come clean. In “Quiz Show,” for example, Goodwin’s dogged investigation of Van Doren forces him to do the soul-searching he knows is incumbent upon him. Similarly, Daniel and the US government officials in “The Fifth Estate” are meant to keep Assange honest about his practices, intents and responsibilities in light of the high-stakes activities in which he’s engaged (see Chapter 8). The question for each of them, though, is, “Will they acknowledge the role of these conscience avatars and follow through accordingly?”

As the stories play out, it’s intriguing to see how the principals’ attitudes and experiences evolve, especially when it comes to them stripping away their self-imposed camouflage and embracing their power of discernment. Van Doren, for example, feels the pressure being put upon him (*i.e.*, that he’s actually placing upon himself) and rises to the occasion, responding in line with the qualities that define his underlying character. Assange, meanwhile, remains consistently inscrutable; it’s unclear whether he’s genuinely confused by the camouflage and unable to exercise his discernment abilities or whether he willingly recognizes the obfuscation as such and purposely chooses to ignore his scrutiny skills, perhaps creating *even more* camouflage of his own in response. The protagonists thus offer us very different approaches to addressing these issues, leaving viewers to decide (*i.e.*, *discern*) for themselves which is most appropriate.

“The Fifth Estate” is a polished, cleverly directed thriller that serves up more food for thought than what’s apparent in the plot line of its surface story. Director Bill Condon presents a taut, fascinating picture featuring excellent cinematography, skillful editing, an innovative production design and a terrific soundtrack. The film’s well-written script tells a complicated story about complex issues and characters quite capably, especially in its lucid explanations of intricate concepts concerning Internet technology, international relations and journalistic ethics, all of which are made clear without spoon-feeding the audience or leaving viewers in the dark. The picture is well-paced for the most part, though it has a slight tendency to meander in the second hour, particularly where the US

government subplot is concerned. However, considering the high level of intertwined personal, geopolitical, legal and ethical consequences involved, the creative tension is sustained well throughout.

And then there are the performances, which are absolute knockouts, particularly Brühl and, especially, Cumberbatch. In portraying the protagonist, Cumberbatch turns in a superb, nuanced performance that, regrettably, was largely overlooked for further recognition. The movie's tepid performance at the box office and its inexplicably cool critical reception unfortunately doomed the film to the trash heap of awards season also-rans.

Comparable kudos go to "Quiz Show," which succeeds in virtually every regard. Its superb performances (especially Turturro, Morrow, Fiennes, Scofield, Paymer, Azaria and Scorsese), excellent writing and fine period piece production values harmonize effectively, creating a well-crafted package overall. Director Robert Redford turned in his best work on this picture since his debut effort in "Ordinary People" (1980),<sup>11</sup> even if it didn't receive the recognition it deserved. The film captured four Oscar and four Golden Globe nominations in the categories of best picture, screenplay, director and supporting actor (Scofield at the Oscars, Turturro at the Globes), though it won no awards.

When it comes to understanding our reality, it's not enough to cut through the camouflage. It also involves invoking our discernment skills to determine what clutter to eliminate, what the remaining trappings really mean and what to make of it all as we move forward. The experiences profiled in these two films are distinctly different, yet, on an underlying level, they share the common questions of motivation and intent—and what we each do with them. (Choose wisely.)

## Haute Sh!t

### “The Devil Wears Prada”

*Year of Release: 2006*

*Principal Cast: Meryl Streep, Anne Hathaway, Emily Blunt,  
Stanley Tucci, Simon Baker, Adrian Grenier, Tracie Thoms,*

*Rich Sommer, Daniel Sunjata, James Naughton,*

*David Marshall Grant, Stephanie Szostak*

*Director: David Frankel*

*Screenplay: Aline Brosh McKenna*

*Book: Lauren Weisberger, The Devil Wears Prada (2003)*

Being fashionable is conclusive proof that one is in the know, right? Indeed, those who follow the latest trends obviously have insight into what really matters, don't they? But is that really the case? Do such individuals genuinely possess a special wisdom? Or are they just sheep, following the herd in hopes of being accepted and perceived as possessing the smarts and style to be considered hip? Those are the questions that the shrewd comedy-drama “The Devil Wears Prada” seeks to answer.

Aspiring journalist Andrea “Andy” Sachs (Anne Hathaway) wants to land a job that will allow her to put her coveted Northwestern University pedigree to use. But, with the journalism job market being what it is, she ends up taking a position as a personal assistant to Miranda Priestly (Meryl Streep), the powerful, icy editor of *Runway* magazine, a high-profile fashion industry publication. Andy is somewhat indifferent about the job, viewing the fashion business as inherently shallow, even though her position is regarded as something that “a million girls would kill for.” She half-heartedly takes the job in hopes that she can use it as a springboard to something more fitting down the road.

Andy's cavalier attitude gets cut to the quick almost immediately. She finds herself in a shark tank filled with sniping, conniving colleagues, such as Miranda's other personal assistant, Emily Charlton (Emily Blunt), a snarky, patronizing, self-absorbed bully in designer heels. But none of the staff's junior-level tyrants can compare to Miranda herself, a capricious, aloof, demanding autocrat who can dress down her victims in a heartbeat before curtly dismissing them

with a simple wave of the hand and her signature condescending command, “That’s all.”

Andy experiences Miranda’s debasing management style firsthand routinely in the early days of her tenure at *Runway*, and, before long, she’s ready to quit. She pours out her heart to her boyfriend, Nate (Adrian Grenier), and their mutual friends, Lily (Tracie Thoms) and Doug (Rich Sommer). She also seeks sympathy from the magazine’s art director, Nigel (Stanley Tucci), who quickly tells Andy to stop whining, impressing upon her what a privilege it is to hold such a plum job, a response she never saw coming.

Nigel suspects that Andy might receive better treatment from her colleagues if she looked and acted the part of a fashion magazine employee. He proceeds to give her a makeover using leftover clothes, shoes and accessories from the magazine’s stockpile of samples. The transformation totally changes her look—not to mention her attitude and the responses she receives from her peers. Suddenly she looks and feels at home.

The longer Andy works at *Runway*, the more responsibility she’s assigned. She consistently comes through with flying colors, too, quietly earning Miranda’s respect (even if she’s loath to acknowledge it). In turn, Andy scores big for her efforts, such as a boatload of designer everything, as well as opportunities to meet influential movers and shakers, such as author Christian Thompson (Simon Baker), who offers to help her with her writing career. But, as Andy’s star rises, it comes at a cost: The more involved she becomes in her job, the more her personal life evaporates. This strains her relationships with Nate and her friends. Professional jealousies also arise in her dealings with Emily, who suspects that the upstart may be threatening her standing with Miranda and her future with the publication.

Andy struggles to juggle everything, a challenge made ever more tempting (and difficult) when a number of significant career carrots are dangled before her. Can she handle it? But, even if she can, is it what she really wants? And what of the fallout from all this? Is the effort truly worth it? Those are difficult questions, especially when circumstances arise that lead to potentially troubling conflicts of interest and loyalty issues with those she holds most dear, both personally and professionally. Indeed, is this high-fashion lifestyle everything it’s cracked up to be?

If left unchecked, we can unwittingly allow camouflage to overpower us quite handily, as Andy's experience illustrates. In an industry like fashion, which is all about image (or, more precisely, illusion), it might be easy to lose one's perspective. That effect could readily be compounded working in an environment like a fashion magazine, which is all about *celebrating* that façade. It's under circumstances like this where the power of discernment becomes positively crucial.

Andy's experience ultimately provides her (and us) with a hard but valuable lesson: trusting one's instincts. At the time she begins working at *Runway*, she's keenly aware of the pervasive shallowness. Perhaps it's a natural inclination. Or perhaps it's because she was schooled as a journalist, a profession whose aim is to seek out and identify the truth. In either case, she sees through the camouflage of her workplace, with her powers of discernment firing on all cylinders.

Yet, for whatever reason, Andy allows herself to lose sight of things, effectively shutting off her well-honed bullshit detector. Maybe it's because of all the perks of the job. Maybe it's the opportunity to meet people whom she believes can help advance her career. Or maybe it's simply a matter of getting caught up in the illusion, buying into the hype and believing that the camouflage actually represents something more substantial than it really does.

This issue becomes critical when Andy is confronted with circumstances that place matters of loyalty, friendship, commitment and integrity<sup>12</sup> on the line. Will she rise to the occasion by recognizing the camouflage for what it is and letting her powers of discernment take over? Will she see that the faux self-importance of glitz and glamour shouldn't trump the more meaningful considerations in her life? Or will she capitulate to the illusory dictates of the moment and roll over?

When Andy addresses these issues in an uncharacteristically candid conversation with the Devil herself, Miranda glowingly extols the position and power that those in the fashion industry wield. She's thoroughly and utterly convinced that "Everybody wants to be us." But do they? What if the astute among us see through the mirage? For someone like Andy, will she be able to draw upon her discernment abilities to straighten out her priorities and get real once again? One can only hope that she does. And, if so, one can

also hope that the impact of such awareness (and whatever actions come from it) rubs off on those who most need to come to comparable realizations of their own—like those who devilishly perpetuate the myths and inflated importance of the false god of camouflage.

“The Devil Wears Prada” is a deliciously wicked comedy, one that hits all the right notes in driving home its points but without belaboring them. Although a bit formulaic and predictable at times, the film manages to incorporate enough strengths to overcome these shortcomings. Its top-notch cast features a superbly understated performance by Streep, who won a Golden Globe Award and earned an Oscar nomination for her portrayal, and Blunt, who captured a well-deserved Globe nod for her supporting role. In all, the film received two Oscar nominations, including (fittingly enough) best costume design, and three Globe nods, including best comedy picture.

Following the latest fashions is all well and good as long as we recognize them for what they are—contemporary aesthetics that we’ve manifested for dressing up our world. They reflect our inner sensibilities, and they make our reality a more colorful and distinctive place. But our power of discernment encourages us to recognize such elements of existence for what they are, something to be appreciated and enjoyed as part of our world but not to be imbued with unassailable self-importance or worshipped as the key to a happy life. Whether we’re talking clothes or interior design or any other stylized aspect of our existence, these materializations are meant to enhance, not to define, our existence. The sooner we understand this, the sooner we’ll cease the insane pursuit of empty, meaningless phantoms—and learn to appreciate what *really* matters in life.



# 3

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## SENTIENCE AND SYNCHRONICITY

*Our Budding Self-Awareness  
(and the Little Reminders of its Existence)*

*“The synchronicity of life is all about becoming clear, knowing what that truth is, watching and taking advantage of the opportunity to express that truth, and knowing how to present it.”*

*—James Redfield<sup>1</sup>*

In today’s highly touted information age, it’s amazing (and confounding) how we often know more about all manner of subjects than the one that matters most—ourselves. Some of us walk about in a daze, unaware of who we are, why we do what we do and how our existence has unfolded as it has. Thankfully, though, conscious creation provides us with the means to solve these puzzles.

This is where acknowledging our personal *sentience* takes center stage. Without an awareness of our sense of self, it’s virtually impossible to see how we fit into our existence, let alone how it arises or how its attributes come into being. But attaining the requisite cognizance needed to counteract these potential pitfalls is possible. For instance, by drawing upon the lessons of the two previous Chapters—recognizing that our reality is a reflection of our inner self and using our power of discernment to eliminate the distortive effects of camouflage—we can hone our self-awareness skills, enabling us to become self-actualized and, one would hope, masters of our being in all its various forms of expression.

Embracing several key concepts is crucial for this to take root. For example, as Jane Roberts wrote in *Seth Speaks*, we must purge ourselves of the notion that our reality emerges from sources outside of us. It doesn't; it begins within our being, even if we approve or disapprove of its content or the beliefs that manifest it.<sup>2</sup> Likewise, because the thoughts, beliefs and intents that bring it into existence originate with us, we shouldn't fear them. We should accept them for what they are, even if they carry ramifications we find troubling or unpalatable, because we can always rewrite them more to our liking.<sup>3</sup> Acceptance of and adherence to these principles is thus essential to the development and maintenance of a healthy sense of self-awareness.

Moreover, if we're to make the most of our sentence, we must be scrupulously honest with ourselves about it. This requires us to diligently and regularly monitor our manifesting beliefs and how we formulate them. If we try to hedge our bets or shade the truth to ourselves, we're quickly on the road to self-deception, a sure way to undercut our understanding of ourselves and to possibly sabotage our effectiveness in belief formation and reality creation. Acknowledging aspects of ourselves that we dislike doesn't mean we're irretrievably saddled with them, though; as noted above, we can always change them,<sup>4</sup> but we must first come to terms with what's in place before we can strike out in new directions. Only by knowing who we are and where we stand can we determine who we want to be and where we want to go.

Given these requirements, some might view this process as challenging, but fear not. There are tools available to assist us. For instance, we can benefit tremendously from recognizing the *synchronicities* in our lives, those perfectly tailored "coincidences" that jump out at us, seemingly out of nowhere, to grab our attention and convey messages of personal importance. As author Susan M. Watkins wrote in her book *What a Coincidence!: The wow! factor in synchronicity and what it means in everyday life*, these little incidents are never ambiguous, delivering us messages designed to enlighten us, shepherding us through our reality and perhaps providing clues on how we're meant to proceed with our lives.<sup>5</sup> Indeed, as this Chapter's opening quote observes, life's synchronicities are indicative not only of our awareness of what characterizes our existence, but

also the role that such cognition plays in our understanding of ourselves as the creators of that reality.

The movies in this Chapter show the progression of how our sentience and awareness of synchronicities come into being. The first two offerings primarily examine the lives of characters who are beginning to recognize their sense of self-awareness. By contrast, the last two films present examples of protagonists who act upon their acknowledged self-awareness once it's in place. And sandwiched in between is a film that serves as a bridge, illustrating the link between embracing our sentience and then drawing upon it in the conduct of our lives. What's more, through them all, the stories are peppered with plenty of examples of synchronicities, demonstrating how we can draw upon them to recognize, accept and enhance our sense of self-awareness and how we make use of it.

Knowing oneself can be quite an eye-opening experience, especially when we see how such knowledge plays an integral role in the formation and identification of our beliefs and, subsequently, the manifestation of our existence. In many ways, this really *is* the embodiment of a lightbulb going off over one's head. And, when it does, that kind of enlightenment gives us all a real opportunity to shine.

## Putting the 'Fun' in 'Dysfunctional'

### "Little Miss Sunshine"

*Year of Release: 2006*

*Principal Cast: Abigail Breslin, Greg Kinnear, Toni Collette,*

*Alan Arkin, Steve Carell, Paul Dano, Bryan Cranston*

*Directors: Jonathan Dayton and Valerie Faris*

*Screenplay: Michael Arndt*

Recognizing ourselves for who we are is often a challenging process. We may not know how to go about it, or we may be apprehensive about what we'll find. We may even plunge ourselves into denial of what we discover if we catch unsettling glimpses of it. Such aversion or denial might even be justified under some circumstances, like when we're not ready to deal with what's about to be revealed. But intentionally putting this off can be problematic in the long run,

because doing so may hamper the development of our self-awareness, which, in turn, can affect our ability to define our aspirations, our destiny and the beliefs that make them possible. Those looking for guidance on how to make this big leap into sentience should consider the advice playfully served up in the wacky and wickedly funny family road trip comedy, “Little Miss Sunshine.”

Olive Hoover (Abigail Breslin) is thrilled when she receives word that she’s been selected to participate in the Little Miss Sunshine pageant in Redondo Beach, California. The pudgy, bespectacled, somewhat nerdy youngster doesn’t seem like a typical contestant for one of these competitions (most being hyper-glamorized pre-teens preened over by domineering pageant mothers), but what she lacks in looks and poise she makes up for in gumption and enthusiasm. And now that she gets her big break, she wants to make the most of it.

However, Olive’s hopes may be dashed before she ever steps on the runway, thanks to her dysfunctional family. Despite their support for Olive’s ambitions, the family faces an array of challenges that threaten to derail their trip to attend the pageant before ever getting out of their native Albuquerque.

In addition to being strapped financially, the Hoovers each have their share of personal issues. Olive’s mom, Sheryl (Toni Collette), is overworked and underappreciated, desperately trying to hold things together. Olive’s dad, Richard (Greg Kinnear), an aspiring motivational speaker and life coach, regularly (and annoyingly) spews upbeat but empty platitudes—and routinely falls back on them with overinflated fervor when disappointments quash his plans. Mom and dad share their home with Richard’s cantankerous father, Edwin (Alan Arkin), a foul-mouthed, lascivious senior who was evicted from his nursing home for snorting heroin, and Dwayne (Paul Dano), Sheryl’s teenage son from a previous marriage who reads Nietzsche and has taken a vow of silence until he can realize his dream of becoming a test pilot. And, if all that weren’t enough, Sheryl has had to take in her brother, Frank (Steve Carell), a neurotic Proust<sup>6</sup> scholar who recently attempted suicide when jilted by his gay lover (and who has nowhere else to go). It’s quite a household.

Sheryl recognizes what the pageant means to Olive and begins making plans for the trip to Redondo Beach. Richard tries to squelch the idea, though, citing the cost, especially since the entire

family would have to go (Edwin, Dwayne and Frank not being trustworthy enough to be left on their own). But Sheryl insists that they can't let Olive down, that she must be allowed the opportunity to participate in the pageant no matter what. She then suggests that they can save money by driving rather than flying to California, a proposal to which Richard reluctantly agrees. And so, the next morning, the family embarks on a two-day road trip in their aging, rickety, putrid yellow Volkswagen microbus. However, while things start out agreeably, they quickly go south. Incidents occur, revelations emerge and hilarity ensues, all of which bring the Hoovers face to face with who they *really* are.

Can the family members handle these disclosures about themselves? Will they make it through the trip? And what will it mean for their future? They'll find out, even if things aren't what they expect—or what they want to know.

The family's road trip provides its participants with a revelatory exploration into self-awareness. As their journey plays out, they each come up against who they are. They may have sensed these attributes about themselves before the journey began, but, for whatever reason, they managed to downplay their significance or ignore them altogether. They allowed the influence of camouflage (see Chapter 2) to wash over them, watering down or negating their power of discernment.

But such denial can hold sway for only so long; at some point, the truth will come rushing forth, with a very much in-your-face sort of quality. As unnerving as that might be, though, it's beneficial, because it forces us to recognize that *we're* the ones creating the experiences we're going through and that they're a reflection of who we are. For the Hoovers, it's time for one of those much-needed wake-up calls.

Richard, for example, must come to terms with the hollowness of his motivational speaker shtick, as becomes apparent when he receives a tepid response to his proposed coaching program from a high-powered would-be backer (Bryan Cranston). Can it be that Richard's one of those losers he so often casually and caustically criticizes? Considering that such admonishments pop up routinely in his comments, and given the lukewarm success he's experienced at hawking his wares, could it be that such statements are a

reflection of who *he* is, too, an aspect of himself that he's thus far been unable or unwilling to recognize? Or could it be that he really has something to say but hasn't found the right outlet for expressing it yet? Whatever step comes next, he must see himself and his plans for what they are. Being honest with himself about this leaves no room for unchecked denial or lofty but empty rationalizations.

Likewise, Dwayne must confront his dreams and the way he's going about achieving them. Does his approach work, and is he being realistic about it? Then there's Sheryl, who, at some point, must realize that she's not Wonder Woman, that she's a mortal like the rest of us and has limitations that can be reached, despite the expectations placed upon her (and that she places upon herself). And Frank, who's in the throes of depression over recent events, is faced with having to sort out the state of his personal and professional lives. Are the setbacks he's experienced reflective of an intractable personal self-loathing, or are they the quietly self-imposed kick in the pants that he needs to set himself on a new and more satisfying path?

As difficult as coming to these realizations may be, these revelations are not without merit. They give these characters a choice—accept them (and themselves) for what they are (and try to make the most of them) or use them as starting points to invoke change. Fortunately, despite the difficulty that may be involved with this, they have inspirational examples to draw from within their own family. Edwin, for instance, may be looked upon reprehensibly by outsiders, but at least he knows who he is and is comfortable in his own skin. Meanwhile, dear sweet Olive, for all of her lovable geekiness, is unassuming about herself, largely unaffected by what others think. Even in an uncharacteristic moment of self-doubt, she wisely takes steps to address the issue: She consults her grandfather for advice, who reassures her that she's perfect just as she is, an insight that effectively fills the temporary gap in her personal confidence and reaffirms her sense of self.

The other family members should consider following the leads set by Edwin and Olive. But, if that influence isn't enough to snap Sheryl, Richard, Frank and Dwayne into realization, they also have an opportunity to achieve self-awareness by observing what's transpiring in their surrounding reality. For example, when the family attends the pageant and witnesses the snooty disparagement and

patronizing artifice pervading the event, they're presented with an ideal opportunity to compare themselves and their circumstances to those of their "peers," enabling an awareness and appreciation of their true selves and subsequently allowing those qualities to come shining through. For what it's worth, the more they recognize this, the more it awakens them to their own sense of personal sentience (and self-acceptance), a milestone well worth celebrating. (Who says all the winners are on the pageant stage?)

The use of a road trip narrative for depicting a journey of self-discovery works extremely well, especially here. Pictures in this genre are often quite effective at illustrating the concepts associated with this process, because the gradual unfolding of their stories, coupled with their often-revealing nature, capably capture the evolutionary nature<sup>7</sup> of the characters, especially when it comes to their emerging recognition of themselves. That's certainly the case with the Hoovers, who embark on their trip cluelessly and come away from their adventure with a new awareness and appreciation of themselves.

"Little Miss Sunshine" is a flat-out hoot, serving up big, well-earned laughs at every turn and making its points without becoming heavy-handed. The film's superb ensemble cast meshes well together while simultaneously allowing its individual players to make their own marks on the screen, especially Arkin, who captured a well-deserved Academy Award for his raucous supporting performance. The crisp, insightful script of first-time screenwriter Michael Arndt shines throughout, an accomplishment that earned the film its second Oscar on four total nominations, which also included nods for best picture and Breslin's supporting actress performance. The picture also received two Golden Globe nominations for best comedy picture and Collette's lead actress portrayal.

Coming to terms with who we are may not be easy, but, if we can roll with the punches—and perhaps even laugh at ourselves a little—we might find the process more tolerable, perhaps downright enjoyable. The Hoovers certainly provide us with an amusing example, showing that there can indeed be "fun" in "dysfunctional." As long as we glean what we're meant to learn from the experience, who cares if there are a few pratfalls along the way? The newfound awareness that comes from such missteps might be just what it takes to make us all winners in the pageant of life.

## Lighting the Fuse

### “Fight Club”

*Year of Release: 1999*

*Principal Cast: Edward Norton, Brad Pitt,  
Helena Bonham Carter, Meat Loaf Aday, Jared Leto,  
Zach Grenier, Rachel Singer, Peter Iacangelo, Thom Gossom Jr.*

*Director: David Fincher*

*Screenplay: Jim Uhls*

*Book: Chuck Palahniuk, Fight Club (1996)*

Wandering around in the dark is full of pitfalls. It can be frustrating. It can be dangerous. And it can certainly keep us from fulfilling our potential. The lights needn't remain off, though. In the run-up to the emergence of our self-awareness, many of us stumble about in the dusk of life, looking for clues to find our way, an often-exasperating experience. But, once we catch glimmers of who we are and where we're meant to go, things begin to change, usually rapidly and drastically. It's as if a fuse gets lit, illuminating our way with a brilliance never before seen. It might not be what we expect, but it certainly sheds a bright light on ourselves and our circumstances, providing the kind of radical awakening experienced by the enigmatic protagonist of the edgy cult classic, “Fight Club.”

There's this guy—let's call him Jack (Edward Norton), though that's not his real name. He trudges through his moderately comfortable though dismally uninspired life, slogging away his days as a recall specialist for a car manufacturer. His routine is so tiresome that his greatest thrill is perusing and ordering items from the Ikea catalog (and I thought my life was dull). That unrelenting tedium eventually catches up with Jack, saddling him with a severe case of insomnia that practically leaves him a walking zombie. But one night he does something different to alleviate the boredom—he attends a support group meeting for testicular cancer sufferers. Even though he's not afflicted by the disease, the sheer emotion unleashed at the gathering eventually overwhelms Jack, prompting him to weep uncontrollably, which miraculously cures his sleeplessness.

Before long, Jack is attending support groups for virtually every medical condition conceivable, even though he suffers from none

of them. No one suspects he's an imposter, either, until he crosses paths with a quirky young woman, Marla Singer (Helena Bonham Carter), who's just as much of a poser as he is. Jack's unnerved by Marla, bothered by her many eccentricities, most of which run afoul of his middle class sensibilities. He's also annoyed that she's infringing on his turf, concerned that she'll expose him as a fraud (takes one to know one). They eventually confront one another and reach a compromise to share attendance at their various group meetings, providing Jack with a semblance of peace of mind. Little does he know, however, that his life is about to take even more drastic—and unpredictable—turns.

While on a flight home from one of his many business trips, Jack strikes up a conversation with the passenger sitting next to him, Tyler Durden (Brad Pitt). Tyler says he manufactures and sells overpriced designer soap, primarily to high-end department stores and swanky boutiques that cater to aging, wealthy women. But it quickly becomes apparent that Tyler is more—much more—than a purveyor of upscale skin care products.

Jack is strangely drawn to Tyler's unusual, magnetic charisma, especially the inexplicably cool confidence he so freely exudes. They exchange contact information, but, with their flight at an end, Jack believes that's probably the last he'll see of the mysterious stranger—that is, until he arrives home and finds his condo has been destroyed in an apparent gas explosion. With nowhere to go and unsure what to do, he phones Tyler. They meet for a drink, and Tyler extends Jack an invitation to stay at his place. But, before they leave the bar, Tyler asks Jack for a favor—that he punch him as hard as he can.

Jack is understandably puzzled by the request, since he's never done anything like that before and has no reason to justify such an action now. But, since Tyler has graciously offered Jack a place to stay, he reluctantly complies, which quickly escalates to a fistfight in the bar's parking lot, an exchange both men find strangely compelling.

With the brawl behind them, they then depart for Tyler's place, a dilapidated mansion in a seedy part of town. Jack has reservations about staying there, but, again somewhat inexplicably, he quickly moves in. And, on subsequent evenings, they return to the bar where they swapped punches to re-create the experience, spectacles that attract the rapt gazes of onlookers who eagerly ask to participate.

In response to these requests, Jack and Tyler form Fight Club, a secret organization that sponsors regular gatherings for amateur pugilists to meet and pummel one another, held in the basement of the bar where it all began. Word spreads quickly (despite supposedly strict rules to the contrary), with throngs of would-be participants turning out and new chapters springing up all over. However, as strange as that might be, before long, events start taking a number of even more bizarre—and more menacing—twists.

Tyler's actions become increasingly erratic. He tells Jack how, with a few additional ingredients, the soap he manufactures can be transformed into powerful explosives. He then begins seeking recruits for an anti-consumerism, anti-materialist initiative called Project Mayhem, a program with sinister and questionable objectives. And, when Marla becomes involved with Tyler as his insignificant other, all hell breaks loose.

Jack is unsure how to respond to these developments. He's simultaneously repelled and captivated by them. On the one hand, he's disturbed by the implications of some of Tyler's plans. But, on the other hand, he also engages in acts that help to further Project Mayhem's cause, such as successfully shaking down his employer for funds that effectively bankroll its efforts.

Still, considering where Jack came from, one can't help wonder why he's become so involved with these fringe characters. Given their anarchistic manifestos and increasingly radical initiatives, they seem so fundamentally foreign to his demeanor that one might think he'd be nothing but repulsed by them. However, that's the big reveal that's about to come, one that will surprise not only audiences, but also Jack himself.

Jack's personal transformation over the course of the film is quite drastic. It's as if he goes through a gradual, albeit sometimes-painful process of rebirth (see Chapter 5). But what's most fascinating is the fact that he's drawn to this dangerous lifestyle at all, turning his back on his more conventional roots. Why is that? Why is he not repelled by it?

If our reality is truly a reflection of our beliefs, then that would have to be the case with Jack as well. So, if he's being drawn to this radical new existence, it's because, as its creator, *that's who he is*. And, with that being the case, all that's left for Jack to do is to either

recognize and accept that fact or to continue denying it (and we've already seen what personal stagnation has brought him).

As noted earlier in this Chapter, embracing such a realization may not be easy, especially if we're troubled by what we find. But, in Jack's case, when he compares the tedium of his previous way of life with the "excitement" of his new existence, it's difficult for him to turn away from the newfound "satisfaction" that comes from his changed circumstances. From the time he begins attending the support groups to his arm's-length involvement with Marla to his various interactions with Tyler, it's as if he's going through a transformation, that his true self (strange as it may be) is finally flowering. Should he accept what's happening, he's likely to discover a whole new range of possibilities that weren't available—or even envisioned—before.

Generically speaking, this process of self-recognition can be quite beneficial, especially to those seeking to invoke change in their lives. In many respects, the newly emergent aspects of one's self have likely been present all along, lying dormant and awaiting activation through suitable manifestation beliefs. As they begin to surface, they're typically accompanied by conditions that aid their materialization, often significantly streamlining the process, sometimes even seeming to be way too perfect to be the product of random chance. This thus illustrates the power behind *synchronicities*, those perfectly tailored coincidences that point the way to what we're seeking to create. And, when the power of sentience joins forces with the impact of synchronicity, that's when the sparks *really* start to fly. In many ways, this is what happens when preparation meets opportunity, a combination of elements often used in defining the nature of "luck."

Under circumstances like this, we also begin to see sides of ourselves emerge that we didn't know existed, cluing us into our intrinsic multidimensional nature (see Chapter 9). But, before any of that happens, we must first lay the groundwork by becoming aware of the notions of sentience and synchronicity. In his own quirky way, Jack lights the way for us on this point.

If it sounds like "Fight Club" is an unusual film, that would surely be an understatement. Its radical narrative made the picture quite controversial at the time of its release, having been vehemently

shunned by many moviegoers (some would argue deservedly so), often receiving comparisons to such other edgy offerings as “A Clockwork Orange” (1971) and “Natural Born Killers” (1994). What’s more, given the hyper-anxiety of today’s “new normal,” it’s the kind of project that would unlikely get the green light to go into production nowadays. Considering the film’s reputation, I even put off seeing it myself until well after its initial release. However, even though I disagree with some of the film’s narrative content, I now regret that decision; despite the story line’s extreme, outrageous, often-uncomfortable nature, the picture still effectively instructs viewers in the concepts of sentience and synchronicity, and it does so with originality, imagination and a great deal of wicked humor.

With those caveats in mind, “Fight Club” provides an insightful look into this Chapter’s subject matter. That’s especially true when it comes to accepting ourselves, no matter how revelatory *or* objectionable we might find the idea, either in others or even ourselves. Norton, Pitt and Bonham Carter are perfectly cast, playing their parts to the hilt, and the snappy, satirical script is eccentric and refreshingly funny throughout. But, given the often-disturbing story line and some of the graphic imagery on display here, sensitive viewers may want to pass on this offering.

Despite widespread critical acclaim, as well as generally favorable audience support among those who *did* see it, the film was largely passed over for awards consideration. In all of the major film competitions, “Fight Club” earned only a single Oscar nomination for sound effects editing. It certainly deserved more recognition, especially for its performances, which are among the best its three leads have ever turned in.

As this film shows, Jack is by no means a dull boy. In fact, he’s probably a lot more to handle than most of us would be willing to deal with. But, if nothing else, he’s himself, aware of who and what he is. Noble he’s not, but at least he’s not piddling away his days living an unsatisfactory life or fruitlessly wishing for a new one that won’t spontaneously materialize on its own. All it takes is lighting the fuse of self-awareness—and letting the light shine from there.

## A Force To Be Reckoned With

### “Star Wars: Episode IV—A New Hope”

*Year of Release: 1977*

*Principal Cast: Mark Hamill, Harrison Ford, Carrie Fisher,  
Peter Cushing, Alec Guinness, Anthony Daniels, Kenny Baker, Peter Mayhew,  
David Prowse, James Earl Jones (voice), Phil Brown, Shelagh Fraser*

*Director: George Lucas*

*Screenplay: George Lucas*

When we recognize ourselves for who we are, there's often no stopping us in transforming that awareness into tangible acts and deeds. And, when our cause is just, we generally see our intentions fulfilled in all their chivalrous glory. The means to realize those aspirations frequently materialize almost out of nowhere, making our tasks that much easier to accomplish, with results that have widespread impact. That's certainly the case for a young man on the edge of his destiny who comes of age—and into self-awareness—in the epic sci-fi adventure, “Star Wars: Episode IV—A New Hope.”

The plot of this screen classic, which launched one of filmdom's most storied franchises, is so well known that it's hard to fathom that anyone would be unfamiliar with it. But, for those who've led unusually sheltered lives or are under the age of 10, here goes.

Young Luke Skywalker (Mark Hamill) lives a rather unexciting life on the farm of his Uncle Owen (Phil Brown) and Aunt Beru (Shelagh Fraser) on the desert planet Tatooine. As he approaches adulthood, Luke grows restless, wondering whether his future holds more in store than tending to chores on the farm. He also ponders some troubling, unanswered questions, such as what happened to his father, Anakin, who died under mysterious circumstances. But, for now, he plugs away at his routine, waiting for life to happen to him.

Given what's transpiring in the heavens above, some might say that Luke should be grateful for his comparatively tranquil life. While young Skywalker toils away at his everyday tasks, a nasty civil war rages between the oppressive Galactic Empire and a contingent of Rebel Forces seeking freedom from the tyranny to which many worlds have been savagely subjected. But, even though Tatooine has long occupied a relatively quiet corner of the galaxy, that's about to change, with Luke at the center of things.

While cleaning a pair of droids Owen acquired from traders, Luke makes an amazing discovery. One of the units, R2-D2 (Kenny Baker), contains stolen plans for a heavily armed Empire space station known as the Death Star, along with a recorded holographic message from Rebel leader Princess Leia (Carrie Fisher). In her message, Leia pleads for help from someone named Obi-Wan Kenobe, insisting that he's her only hope.

Naturally, Luke is intrigued by what he discovers. He asks Owen and Beru if Obi-Wan Kenobe might be "Old Ben Kenobe," a hermit who lives in the nearby hills. Owen discourages his nephew from asking about such matters, but Luke's curiosity gets the better of him, and so he sets off in search of the mysterious recluse with R2-D2 and the other recently acquired droid, the animated, loquacious C-3PO (Anthony Daniels), in tow.

Before long, Luke finds Old Ben (Alec Guinness), who reveals himself to be Obi-Wan. The aging hermit tells Luke of his days as a Jedi knight, one of an elite band of peacekeepers who once faithfully served the Empire. Regrettably, Obi-Wan was forced into seclusion when Galactic Forces turned on him and his colleagues. Through its relentless campaign of oppression, the Empire virtually wiped out the Jedi, with most of the few survivors driven into hiding on remote worlds scattered throughout the galaxy.

Obi-Wan then reveals the source of the Jedis' power—a supernatural ubiquitous phenomenon known as "the Force."<sup>8</sup> He explains how this unseen, quasi-divine power can be tapped for either tremendous good or unspeakable evil, depending on the intents driving it. On the side of righteousness, Obi-Wan cites the valiant heroics of his comrades. But, in stark contrast, he then recalls the reprehensible exploits of the Empire's evil lord Darth Vader (David Prowse, voiced by James Earl Jones), a Jedi knight who abandoned his calling and turned to the dark side of the Force—and who was also responsible for the death of Luke's father.

Obi-Wan's tales are a lot to take in, and Luke finds them hard to believe. But Obi-Wan is convinced there's no coincidence in their meeting. He believes that the young Skywalker is to become part of a new generation of Jedi knights and that he is to be Luke's mentor. Luke initially declines Obi-Wan's offer, heeding the advice of his uncle not to become involved in such matters. He soon changes

his mind, however, when, upon returning to the farm, he finds that his aunt and uncle have been murdered by Empire storm troopers looking for R2-D2, C-3PO and the missing Death Star plans.

With nothing left to lose, Luke, Obi-Wan and the droids set off for Alderaan, Princess Leia's home world, to deliver the Death Star plans for further analysis. They arrange passage for the trip with Han Solo (Harrison Ford), a smuggler with a somewhat unsavory reputation, and his furry partner in crime, Chewbacca (Peter Mayhew). Solo knows little about his passengers but quickly develops serious reservations when Obi-Wan instructs him not to ask questions about their identity or the reason for their journey. Thankfully, Solo takes comfort in the fact that he possesses one of the fastest ships in the galaxy—when it works, that is. He hopes he won't be forced into relying on his equipment's undependable capabilities, but, given who he's transporting, those optimistic expectations probably rest on shaky ground.

Thus begins the adventure that Luke had long dreamed of. It's an odyssey in which he'll make new friends, learn the ways of the Force and find answers to questions that have long eluded him. But, more than anything else, he'll become truly self-aware, perhaps the first time in his life, discovering his innate sense of self and the destiny to which it will lead him (see Chapter 11).

When it comes to self-awareness, Luke is fortunate in that he clearly senses things about his nature before ever becoming fully aware of them. In that regard, compared to what many of us go through, he's got the battle half won before it ever begins. However, considering the destiny he's meant to fulfill, he'll need all the wits he can muster, because he'll have to draw on them in his quest to live out his calling.

Fortunately, despite some initial reluctance to accept himself and his destiny (understandable considering the sheer volume of revelations Obi-Wan discloses to him), Luke generally recognizes and embraces the qualities comprising his true nature. He quickly comes into sentience, even if he doesn't fully understand or appreciate all of its nuances, but he's eager and willing (albeit a tad impatient) to learn about them, hoping that they'll get him to where he wants to be—and to where he knows he ultimately must go.

Luke is also quick to pick up on the importance of synchronicity. This initially becomes apparent in his discovery of the Death Star plans and Princess Leia's holographic message. It then occurs again in his "chance" meeting with Obi-Wan. Then comes his association with Han and Chewbacca, colleagues who will prove to become valuable allies. And so on and so on it goes. Indeed, when a budding, self-aware conscious creator like Luke knows when he is ready to start plying his craft, circumstances will synchronously emerge to make it possible. With the power of sentience and synchronicity working in tandem, glorious outcomes result.

Luke is especially fortunate to have drawn the aging Jedi master into his existence. He makes an excellent mentor, particularly when it comes to instructing the neophyte in the ways of the Force. This all-powerful phenomenon is a tremendous resource, one not unlike the infinite realm of consciousness that we tap when sorting out probabilities for manifestation.<sup>9</sup> Obi-Wan shows Luke how he's part of something greater than himself, a voice in a grand cosmic chorus that connects him to everyone and everything else.<sup>10</sup> Even though Luke may be just beginning his metaphysical education, he's off to a flying start, with amazing prospects awaiting him.

The more proficient Luke becomes in understanding himself and mastering his abilities, the closer he'll come to seeing his destiny realized. In conscious creation terms, this is a concept known as *value fulfillment*, the notion of living our lives as our best, truest selves for our own benefit and that of others (see Chapter 11). Given the significance of that, I can't think of a better reason for identifying and developing our self-awareness, tapping into the power of synchronicity, and putting our manifestation skills to use accordingly. Luke provides us with powerful examples to draw from, and we'd be wise to follow his lead.

This initial installment of this grand cinematic mythology revolutionized many aspects of the movie business. With its top-notch production values, excellent special effects and superb sound quality, "Star Wars" brought an elevated level of respectability to the science fiction genre, one that, with few exceptions, hadn't always been taken seriously. It introduced audiences to a host of unknown talents who would go on to become major film stars. It solidified its soundtrack composer, John Williams, as the leading creator of

majestic, sweeping scores for big-budget blockbuster adventures, an effort that earned him both an Oscar and a Golden Globe. And it spawned a series of sequels, prequels and related vehicles that have captivated audiences for four decades.

Given the foregoing, the film almost embodied a form of value fulfillment of its own, bringing to the movie industry creative, technological and merchandising innovations never seen before. The expansive vision that writer-director George Lucas held for this project has seldom been matched nor imitated. Virtually every aspect of the picture is impressive, and it has gone down as one of the most acclaimed, admired and entertaining offerings in film history. Not bad for a movie that almost didn't get off the ground.<sup>11</sup>

For its many accomplishments, "Star Wars" was generously honored by the movie industry, taking home six Oscars (mostly in technical categories) on 10 nominations, including nods for best picture, director and original screenplay and for Guinness's supporting actor performance. The film also received a special achievement Oscar for sound effects. In addition, the picture earned one Golden Globe Award on four nominations, including nods for best picture, director and supporting actor (Guinness).

With its heroic narrative inspired by legendary mythologist Joseph Campbell, the incredible odyssey of Luke Skywalker eloquently depicts a young man coming into his own in myriad ways. Like the power he taps to give life to his intents, Luke truly is a creative force to be reckoned with. But, then, that shouldn't come as a surprise, since it's true for *any* of us once we do the same for ourselves. To paraphrase the film's now-famous mantra, "May your sentience be with you"—and may it serve you well.

**Author's Notebook:** As I wrote in the Introduction to *Get the Picture?!*,<sup>12</sup> "Star Wars" holds a special place in my heart in the development of my metaphysical and spiritual sensibilities. This was particularly true regarding the film's depiction of the concept of the Force. After many years of searching for something to fill my spiritual void with a spiritual vision, this notion hit the nail on the proverbial head and set me down a path that would eventually lead to my discovery of the conscious creation material.

So, if this film had such an effect on me, then why didn't I write more about it in that book? Because of the impact it left on me, I

wanted to do this movie justice, and, given the outline I compiled for *Get the Picture?!*, I couldn't find a suitable slot in that book that would allow me to properly do it justice. I'd like to hope its inclusion here makes up for that and fulfills my long-simmering desire to pay it the tribute it deserves.

"Star Wars" truly is a landmark film in the history of cinema, and it marks one of my all-time personal favorites as well. So here's to "Star Wars." My sentiments are coming a little later than originally planned, but they're just as heartfelt as ever.

## Hitting All the Right Notes

### "August Rush"

*Year of Release: 2007*

*Principal Cast: Freddie Highmore, Keri Russell,*

*Jonathan Rhys Meyers, Terrence Howard, Robin Williams,*

*William Sadler, Marian Seldes, Mykelti Williamson,*

*Jamia Simone Nash, Leon Thomas III, Bonnie McKee,*

*Alex O'Loughlin, Aaron Staton, Ronald Guttman, Becki Newton*

*Director: Kirsten Sheridan*

*Screenplay: Nick Castle and James V. Hart*

*Story: Paul Castro and Nick Castle*

Tapping into our self-awareness (and everything that springs forth from it) can yield some truly awe-inspiring results. It can prove particularly beneficial when applied to resolving the thorny challenges that thwart our happiness and contentment. Doing so, however, generally requires us to take precise measures, like vocalists seeking to hit just the right notes. And, when that happens, we can make some beautiful music. Such is the experience of an aspiring young composer in the touching melodrama, "August Rush."

Eleven-year-old Evan Taylor (Freddie Highmore) lives in a home for boys in rural Walden County, New York. But the facility doesn't feel like home—not because of the accommodations but because of Evan's reason for being there. Having been placed in the facility while awaiting adoption, he's been biding his time in anticipation of placement with a new family. Somehow, though, Evan senses that he's not supposed to be there, that he may have ended up there

under questionable circumstances—and that his biological parents genuinely want to reconnect with him. But how can he find them?

Flash back 11 years to a fateful evening in New York, when two talented musicians from very different worlds meet at a party after their respective performances. Julliard-trained classical cellist Lyla Novacek (Keri Russell) and Irish rocker Louis Connelly (Jonathan Rhys Meyers) click from the moment they meet, and their encounter quickly leads to a night of passion. But, when they awaken in the morning, Lyla and Louis are forced to separate hastily. And, when Lyla's strict father, Thomas (William Sadler), learns of her "irresponsible" behavior, he whisks her off to her hometown of Chicago. Everything happens so quickly that Lyla and Louis don't even have a chance to exchange contact information.

Not long thereafter, Lyla learns she's pregnant, which infuriates Thomas. She decides to carry the baby to term, but it remains a sore subject between father and daughter. It becomes so intense, in fact, that, one evening over dinner, they engage in a heated argument. Lyla becomes seriously distraught—so much so that, in her haste to get away, she flees the restaurant but ignores her surroundings. She runs into the street, where she is struck by a car, sending her into premature labor. Though unconscious, she successfully gives birth to a son but never learns the truth about her experience, because, while she's recovering from her ordeal, Thomas secretly puts the child up for adoption. And, to cover his tracks, he tells Lyla that the boy died, a lie that she regrettably believes. It's from those stormy origins that Evan's odyssey begins.

In the years after Evan's birth, Lyla gives up performing and spends her days teaching music in Chicago. She still quietly grieves about everything that supposedly happened, something she's painfully reminded of every time she works with one of her young students. Meanwhile, Louis, who has now relocated to San Francisco, works as an agent, having quit the band. Yet, despite his considerable material success, he still pines for the woman he knew ever so fleetingly.

Even though Lyla and Louis lead separate and very different lives, they seem to have a curious unconscious connection. Their experiences parallel one another in rather uncanny ways. Ironically, Louis left the band on the same night that Lyla was hit by the car. And, years later, during a heated discussion with his former band

mates about a possible reunion, Louis abandons the idea, vowing instead to find the mystery woman who left such an impression on him so long ago. Ironically, this decision arises just as Lyla is about to be bombarded with a shocking revelation: As Thomas is lying on his deathbed, he confesses to Lyla what really happened to her son. Fueled by outrage, she abandons her life in Chicago and heads to New York to search for her child.

On some level, Evan picks up on these vibes. Realizing that everyone wants to locate one another, he consciously decides to orchestrate a reunion, despite the gentle discouragement of his Child and Family Services case worker, Richard Jeffries (Terrence Howard). Undeterred, Evan looks for the means to accomplish his goal, and he finds it, fittingly enough, through a talent that's practically hardwired into his DNA—his emerging musical ability.

In a sense, Evan has always been able to “hear” the music surrounding him, picking up the ambient rhythms in the ether that, in turn, form discernible patterns in his mind, an ability he's developed despite no formal musical training. Sometimes the rhythms come from common, everyday sounds; other times they arise directly in his consciousness, as if he's channeling them. In either case, by embracing this ability, he discovers how to sense the music and, eventually, how to bring it into being. Evan believes this skill is also the key to help him find his parents. But he realizes that, if he's going to make use of it, he won't be able to do so while housed in a rural home for boys. He thus escapes his confines, hitting the road for New York to fulfill his musical destiny—and everything that he believes will accompany it.

Thus begins Evan's remarkable journey, one that includes involvement with a variety of colorful characters, including Arthur (Leon Thomas III), a young, homeless street musician who introduces Evan to life in New York; Wizard (Robin Williams), a Fagin-esque “representative” of desperate young performers who routinely seeks to exploit “his” acts, including Evan, his newest prodigy, whom he renames August Rush; Hope (Jamia Simone Nash), a young church choir soloist who helps Evan develop his compositional skills; and Rev. James (Mykelti Williamson), a parish preacher who recognizes Evan's talents and helps him advance his musical education at, of all places, Julliard. The magic that Evan

works through his music and manifestation skills is truly extraordinary, leading to results that are astonishing.

Of course, none of this would be possible were it not for Evan's awakening to his own sentience. This is reflected in multiple ways, perhaps most apparently through his recognition of his natural musical skills. But it's also obvious in his awareness, subjective though it may be, of his parents' desire to find him (and one another), an undeniable, unshakable inner knowing that can't be put down, despite what others might contend. Then there's his awareness that these two notions are inextricably linked, that making use of his talent *will* lead him to Lyla and Louis.

As discussed earlier in this Chapter, like Luke Skywalker, Evan is fortunate that he senses his sentience before fully coming into it. In fact, his transition is so smooth that he practically flows into his self-awareness, evolving into it rather than having it hit him all at once. Ideally, that would probably be the preferred method for most of us, allowing it to fall into place naturally, almost effortlessly, spawning creations that, in turn, perfectly reflect its character.

The process unfolds for Evan in this way because his beliefs allow it. But there are a number of accompanying beliefs (and associated manifestations) that aid the process. For example, there's the aforementioned innate sense of connectedness he feels toward his parents, a belief that makes a reunion that much more likely. Then there's his ability to tap the realm of potential creativity where his uncomposed music awaits manifestation in physical existence.<sup>13</sup> There's also his steadfast self-confidence, his conviction that his creative initiatives will bring about the results he seeks. And, of course, he defies the odds thanks to his belief in his ability to overcome any limitations that stand in the way of realizing his goals being realized (see Chapter 6).

By forming, implementing and adhering to appropriate beliefs in these areas, Evan succeeds at creating the synchronicities that further his objectives. He's a whizz when it comes to attracting just what he needs just when he needs it. His meetings with Arthur, Wizard, Hope and Rev. James, for instance, all prove fortuitous in their own way, in each case moving Evan's sought-after materialization efforts ever forward.

Of course, Evan is not the only character who becomes self-aware or relies on synchronicities in this story. Lyla and Louis do, too, as

evidenced by their commitment to their respective missions, not to mention the timing of their decisions and the actions they take to see things through. They step into their sentence and then proceed to create the circumstances that enable the fulfillment of their goals. Even though they might not be aware of the roles that their conscious creation collaborators are playing in this scenario, they're nevertheless in sync with one another, as well as with Evan, in seeking the realization of their co-creative objectives (see Chapter 10).

“August Rush” came under considerable criticism as a predictable, schmaltzy feel-good tearjerker, and, in many ways, that’s accurate. However, the film also makes no attempt to hide that fact about itself. Like other pictures in this Chapter, it innately seems to know what it is, as if it has its own sense of sentence, and there’s nothing to be faulted in that. While this movie may not go down in the annals of filmmaking, I applaud it for its effectiveness in illustrating this Chapter’s metaphysical principles. It also features some intriguing camera work, as well as an uplifting soundtrack, one of whose numbers, “Raise It Up,” received an Oscar nomination for best original song.

Aligning our self-awareness with the beliefs that drive our creations frequently leads to a remarkable sense of harmony, one that’s beautiful in all its regards. If we were to shape our lives in the same way that we make music, we’d probably be captivated by the results. But, to do so, we must tune our “instruments” to the right chords and then play them for all they’re worth. The outcomes will assuredly be pleasing to the ear—and to the soul.

## A Conscious Act of Transcendence

### “The Danish Girl”

*Year of Release: 2015*

*Principal Cast: Eddie Redmayne, Alicia Vikander,*

*Matthias Schoenaerts, Ben Whishaw,*

*Amber Heard, Adrian Schiller, Sebastian Koch, Pip Torrens*

*Director: Tom Hooper*

*Screenplay: Lucinda Coxon*

*Book: David Ebershoff, The Danish Girl (2000)*

To get through awkward times during our upbringing, most of us were probably advised “just be yourself,” a nebulous suggestion we likely found difficult to fathom (and probably grew tired of hearing). But, as frustrating as that may have been, consider what such vague advice might mean to someone who lacks a clear sense of his or her own identity, even when it comes to something as fundamental as gender. Imagine how frightening such a prospect would be. Overcoming that lack of awareness is possible, though, with the emergence of our sentience, something that can help launch truly transcendent possibilities. If you can appreciate that, then you’ll have an idea of what goes on in the mind of the protagonist in the fact-based biopic, “The Danish Girl.”

In 1926, life was good for Einar Wegener (Eddie Redmayne) and his wife, Gerda (Alicia Vikander). The couple lived comfortably in Copenhagen as aspiring artists; Einar specialized in landscapes, and Gerda painted portraits. When not working, they enjoyed a lively social life, hobnobbing with the city’s elite and members of the arts community, such as their good friend, Ulla (Amber Heard), a colorful though somewhat flighty ballet dancer. But, above all, they were madly in love with one another. They were also anxious to start a family, a process that wasn’t going too well (but at which they kept trying).

Life took a strange turn one day, however, when Gerda made an unusual, though seemingly innocent request of her husband. For some time, Gerda had been working on an oversized portrait of a ballerina for which Ulla had been modeling. But, true to her unreliable nature, Ulla didn’t show up for her appointment, leaving Gerda without her visual inspiration. Given that the painting was nearly finished, Gerda was eager to complete it, so she asked Einar if he wouldn’t mind serving as a stand-in. Einar was reluctant, but Gerda assured him that she didn’t need him to don the full outfit; she merely needed him to model the ballerina’s shoes and stockings, a request to which he eventually agreed.

However, as Gerda began painting, she found she didn’t have sufficient perspective to continue with her work; she told Einar that she needed him to hold up the tutu so she could see how the stockings and shoes related to the rest of the outfit. He again agreed somewhat reluctantly, but, as he drew the costume close to him, it

cast a spell over him. He felt a certain inexplicable comfort with this gesture, and Gerda could sense that almost instantaneously. She found Einar's ease with the clothing somewhat provocative, even titillating, since it lent him an unexpectedly natural grace and beauty.

Einar and Gerda got a few laughs out of this incident, too, and those chuckles prompted an idea for an interesting little prank—wouldn't it be fun if Einar went out in public dressed up in full female garb, perhaps even to one of their high-profile social events, to see if anyone would recognize him? And so, after a little coaching, that's just what they did, a move that drew more of a reaction than they bargained for.

When the pair arrived at the soiree, Gerda introduced her female companion as Lili Elbe, Einar's cousin. But Einar's transformation was so convincing that no one except Ulla recognized him. His clothes, makeup and mannerisms were so alluring that he quickly drew the attention of a host of would-be male suitors, such as Henrik (Ben Whishaw), who made no attempt at hiding his affection. When Gerda saw this, the little joke suddenly didn't seem quite so funny.

Still, despite Gerda's now-conflicted feelings about what might be happening with her husband, she also saw an opportunity emerge. Einar as Lili provided fertile subject matter for Gerda's paintings, and, before long, she had ample interest from the Paris arts community in her newest works. But, while Gerda was finding herself, Einar was losing himself, and no one seemed to be able to help. Even a doctor (Pip Torrens) who claimed to be able to assist him was quick to give up on his patient, ready to subject Einar to compulsory treatment for "perversion."

News of the doctor's diagnosis prompted a hasty move to Paris. Einar, who now spent much of his time as Lili, lost nearly all interest in painting. He saw several more doctors, but they were all quick to label him either a homosexual or mentally ill, diagnoses that both he and Gerda knew weren't true. With little hope, Einar withdrew from life, lost and unsure what to do.

Gerda, meanwhile, saw her profile rise in the Paris arts community. She befriended an influential arts dealer, Hans Axgil (Matthias Schoenaerts), who turned out to be a childhood friend of Einar—and for whom she was developing a growing attraction. Together,

Gerda and Hans sought help for Lili, which they found through a progressively minded German doctor, Kurt Warnekros (Sebastian Koch). Through a series of counseling sessions, Prof. Warnekros came to realize that Lili was neither homosexual nor mentally ill; he recognized the real nature of her circumstances—the dilemma of being a woman trapped in a man's body.

Lili recognized the truth of the professor's assessment, awakening to an awareness of her true self for perhaps the first time in her life. However, even with such an accurate diagnosis, what was she to do? Prof. Warnekros suggested a radical, experimental approach to addressing her circumstances—gender reassignment surgery. The procedure was untried, and success was far from guaranteed, but Lili seriously had to consider the option. Balancing the risks and rewards called for a big decision, but it was one that might be her only way to find peace.

When confronted with such a painful predicament, it's understandable how one might not want to deal with it, especially when potential resolution involves a difficult choice. However, to remove the agony, having the courage to forge ahead may be the only way to alleviate the suffering. This illustrates the importance of recognizing and willingly accepting our true selves.

For Lili to be able to make a decision like this, it's crucial that she examine her innermost beliefs (and be brutally honest with herself in doing so). Indeed, is she truly the woman she claims to be, or is the presence of this recently emerged persona some delusional creation of Einar's? Facing down that question, then, is essential to assessing his/her sentience and understanding the intents associated with it.

In some ways, this may be a tricky proposition, given our intrinsic multidimensional nature (see Chapter 9). Conscious creation maintains that there are many parts to our greater selves but that we're usually only aware of our "localized" personas, the ones into which we focus the lion's share of our consciousness. However, sometimes as we become sentient, we may find that previously unknown aspects of our selves begin to emerge, which can cause conflict and confusion, especially if those new attributes run counter to what we've typically come to believe about ourselves.

In light of the foregoing, then, is it possible for someone to identify with both a male and a female self simultaneously? From a

conscious creation perspective, the answer could potentially be yes or no (and to varying degrees). This again depends on our beliefs, particularly those associated with how willing our localized selves are to allow the various aspects of our greater being to express themselves, either individually or in tandem.

This is at the heart of Einar and Lili's quandary, yet they must address it to know how to proceed. As the film unfolds, viewers learn that the emergence of Lili's persona is not entirely the recent phenomenon that everyone has been led to believe. Einar acknowledges that he sensed her presence as far back as childhood but suppressed the idea; after all, he was in a man's body. But does the physical body alone define one's nature? As time passes and Lili begins to forge beliefs that allow her to give expression to her repressed self, her true identity starts to emerge and assert itself. As such realizations begin to surface with a more greatly awakened sense of sentience, perhaps now it's time to finally let her come to life for real.

Given Lili's willingness to embrace her true identity, it's obvious that she's ready to leave behind the fears that previously held her back. Such apprehensions contradicted whatever intents she may have had about making a change like this, undercutting any manifestation efforts she may have sought to implement.<sup>14</sup> But, now that she's aware of who she is and what she must do, she can shed those fear-based beliefs that no longer serve her (or Einar for that matter), enabling her to consciously press ahead with her newest creation—becoming a full-fledged woman in every sense of the word.

Making this transition is something Lili apparently wants badly, too, considering how adept she has become at attracting the synchronicities she needs to make it possible. For example, would Lili's emergence have occurred if it had not been for Ulla's failure to show up for her modeling appointment? Similarly, what would have happened if Gerda had managed to become pregnant? But, perhaps most importantly, would Lili have ever met Prof. Warnekros (and everything that came with that) if Gerda had not painted the portraits that raised her artistic profile and subsequently prompted the couple's move from Copenhagen to Paris?

Such seemingly little incidents might appear to have little significance at the time they occur. However, as events transpire, their importance grows in magnitude, ultimately proving to be quite

fortuitous in helping Lili attain her goal. But, then, they also would not have occurred were it not for Lili's awakened self-awareness, allowing her to put out the beliefs and intents that manifested these synchronicities—and everything they birthed—in the first place.

By pursuing this course, Lili also lives out her value fulfillment. This becomes apparent in a number of ways. For example, by providing subject matter for Gerda, Lili gave her onetime spouse a significant boost to her artistic career. But, more importantly, Lili's courageous acts made her a pioneer in the transgender movement. By taking such fearless steps at a time when gender reassignment surgery was experimental and when the mere thought of something so radically taboo as a sex change was considered positively scandalous, Lili courageously led all those who would follow her in generations to come. Her efforts ultimately benefitted many, none of whom she would know, but her legacy left an indelible mark that would help bring peace of mind to those who might not have otherwise known it.

As “The Danish Girl” aptly illustrates, director Tom Hooper seems to keep finding ways to knock it out of the park, much as he did in previous efforts like “The King’s Speech”<sup>15</sup> (2010) and “*Les Misérables*” (2012). This sensitive, moving, lavishly produced period piece was easily one of 2015’s best releases. Its superb performances by Redmayne and Vikander, backed by excellent production values, gorgeous cinematography and a sweeping soundtrack, make for heartfelt, affecting viewing. The pacing is a bit sluggish in a few spots, but everything else is top shelf across the board.

From my perspective, perhaps the film’s only troubling aspect is that it’s based on a *novel*, not a biography, of a historic figure. While such works tend to make for good entertainment, they’re not the most reliable when it comes to authenticity. Sticklers (like me) may take issue with this (to varying degrees), but, for those who can successfully look past it, good, inspiring storytelling awaits, and it all comes wrapped up in a gorgeously executed package.

“The Danish Girl” deservedly racked up significant recognition in awards competitions. The film captured four Oscar nominations, including top honors for Vikander’s supporting actress performance and a well-deserved nod for Redmayne’s outstanding lead portrayal. The picture also earned three Golden Globe nominations for

Redmayne and Vikander (both in leading role categories), as well as its original score, but took home no awards in that contest.

Taking the first bold step toward discovering one's destiny is rarely easy. That's particularly true when it involves charting new territory, especially when it entails the pursuit of objectives others ridicule or even persecute. But progress is possible. It depends on pioneers who are willing to accept what their consciousness tells them about themselves, and that's where courageous souls like Lili Elbe make their mark. By bravely venturing into unexplored terrain, they provide hope and encouragement to those who walk in their footsteps—impressions that never would have been made were it not for the valiant steps these transcendent souls were willing to take.

# END NOTES

## Introduction | Ever Onward!

<sup>1</sup> [https://www.brainyquote.com/quotes/quotes/k/khalilgibr393360.html?src=t\\_forward](https://www.brainyquote.com/quotes/quotes/k/khalilgibr393360.html?src=t_forward). Khalil Gibran (1883-1931) was a Lebanese-American artist, poet and author of such spiritually oriented works as *The Prophet* (1923), which was later made into an animated feature of the same name (2014).

<sup>2</sup> Brent Marchant, *Get the Picture?!: Conscious Creation Goes to the Movies* (second edition) (ISBN 978-1505570168, 2014), <http://booklaunch.io/brent%20marchant/get-the-picture>.

<sup>3</sup> Brent Marchant, *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (ISBN 978-1495976643, 2014), <http://booklaunch.io/brent%20marchant/consciously-created-cinema>.

<sup>4</sup> Conscious creation received its most comprehensive treatment in the extensive and powerful writings of author and visionary Jane Roberts (1929-1984) in conjunction with her noncorporeal channeled entity, Seth. This unique collaboration, aided by Roberts's husband, Robert Butts (1919-2008), produced volume upon volume of material on the subject, exploring it in all its aspects. Their works, which I recommend highly, provided the foundation of my conscious creation education, as well as that of many other authors. Citations to a number of Roberts's most significant writings appear throughout this book. Those interested in learning more about the life of this prolific writer and conscious creation advocate should consider reading the engaging memoir *Speaking of Jane Roberts*, by Susan M. Watkins (Needham, MA: Moment Point Press, Inc., 2001), a close friend of the author and one of her longtime ESP class members.

<sup>5</sup> Of course, all discussions of films with stories *based* on the historical record are qualified by the screen narratives used in depicting these tales, which, for cinematic purposes, may not be purely driven by fact. Films in the historical/biopic genre frequently take dramatic license

with the characters and their actions in various respects, and that should be borne in mind with any movies of this type presented in this book (roughly one-third of the titles included herein). Those depictions may cause consternation for strict historians, but those movies nevertheless often serve as shining examples of the conscious creation concepts in question, which is why they have been included here.

<sup>6</sup> Oscar(s)<sup>®</sup> and Academy Award(s)<sup>®</sup> are registered trademarks of the Academy of Motion Picture Arts and Sciences.

<sup>7</sup> Golden Globe(s)<sup>®</sup> is a registered trademark of the Hollywood Foreign Press Association.

<sup>8</sup> Emmy(s)<sup>®</sup> is a registered trademark of the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences.

<sup>9</sup> To find out more about those reasons, see the Introductions of *Get the Picture?!: Conscious Creation Goes to the Movies* (second edition) (2014), pp. 3-12, and *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 5-14.

## Chapter 1 | Mirror, Mirror

<sup>1</sup> <https://www.brainyquote.com/quotes/quotes/e/earlnighti386795.html>. Earl Nightingale (1921-1989), sometimes known as “the Dean of Personal Development,” was an author, broadcaster, motivational speaker and the founder of Nightingale Conant, publisher of a number of best-selling personal development titles by such authors as Deepak Chopra, Wayne Dyer, Marianne Williamson and Sonia Choquette, among others.

<sup>2</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 383 (Seth Session 594, September 13, 1971).

<sup>3</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 400 (Seth Session 596, September 27, 1971).

<sup>4</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 384 (Seth Session 594, September 13, 1971).

<sup>5</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life*

*You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 159 (Seth Session 637, January 31, 1973).

<sup>6</sup> For more about the role of power in conscious creation, see Chapter 5 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 141-156.

<sup>7</sup> Brent Marchant, *Get the Picture: Conscious Creation Goes to the Movies*, first edition (Needham, MA: Moment Point Press, Inc., ISBN 978-1-930941-12-0, 2007). Note the slight change in the title from the second edition (10 points to those who spot the difference!).

<sup>8</sup> For more on the role of evolution in conscious creation, see Chapter 7 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 225-251.

<sup>9</sup> For more about the role of courage in conscious creation, see Chapter 6 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 183-223, and Chapter 5 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 97-117.

<sup>10</sup> For more on the role of intellect and intuition in belief formation, see Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>11</sup> For more about “Howards End,” see the Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), p. 44.

<sup>12</sup> For more about “2001: A Space Odyssey,” see Chapter 7 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 246-249.

## Chapter 2 | Camouflage and Discernment

<sup>1</sup> <http://www.azquotes.com/quote/702724>. Ramana Maharshi (1879-1950) was an Indian sage, author and *jivanmukta*, a follower of Hinduism's Advaita Vedanta philosophy, which seeks the attainment and assimilation of self-knowledge as a path to an inner sense of freedom while living.

<sup>2</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 12 (Seth Session 512, January 27, 1970).

<sup>3</sup> Jane Roberts, *Seth, Dreams and Projections of Consciousness* (Manhasset, NY: New Awareness Network Inc., 1998), p. 123 (Seth Session 19, January 17, 1964).

<sup>4</sup> For more on the role of intellect and intuition in belief formation, see Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>5</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 398 (Seth Session 596, September 27, 1971).

<sup>6</sup> William Shakespeare, *Hamlet*, Act I, Scene 3.

<sup>7</sup> For more about “Being There,” see Chapter 11 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 341-345.

<sup>8</sup> Given the nature of the characters and story involved, it’s unclear how “truthful” the film is, and we may never clearly know the “real” answer. Assange is said to have assailed the picture as a complete fiction, and it’s possible that the source writers and filmmakers may have had their own agendas in telling the story as they have. So, in making up our minds about this picture, maybe we need to recall Assange’s comment about each of us finding the truth by starting with ourselves, a practice that’s at the heart of conscious creation, especially when it comes to sizing up camouflage and employing our power of discernment. If we do so, we just might be able to successfully dissect our beliefs and clearly discover what’s behind each of *our own* individual intents. Perhaps that’s the biggest revelation—and the most valuable lesson—to come out of “The Fifth Estate.”

<sup>9</sup> Available at <https://wikileaks.org/>.

<sup>10</sup> Now Chelsea Manning.

<sup>11</sup> For more about “Ordinary People,” see Chapter 2 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 51-56.

<sup>12</sup> For more about the role of integrity in conscious creation, see Chapter 6 of *Consciously Created Cinema: The Movie Lover’s Guide to the Law of Attraction* (2014), pp. 119-139.

### Chapter 3 | Sentience and Synchronicity

<sup>1</sup> <http://www.awakening-intuition.com/synchronicity-quotes.html>. James Redfield is the best-selling author of such spiritually based novels as *The Celestine Prophecy* (1993), *The Tenth Insight: Holding the Vision* (1996) and *The Secret of Shambhala: In Search of the Eleventh Insight* (1999).

<sup>2</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 416 (ESP Class Session, January 12, 1971).

<sup>3</sup> *Id.*

<sup>4</sup> For more about the role of change in conscious creation, see Chapter 5 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 147-182, and Chapter 9 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 179-195.

<sup>5</sup> Susan M. Watkins, *What a Coincidence!: The wow! factor in synchronicity and what it means in everyday life* (Needham, MA: Moment Point Press, 2005), p. 28.

<sup>6</sup> French author Marcel Proust, widely regarded as one of the most influential writers of the 20th Century, is best known for his landmark work, *In Search of Lost Time* (*À la recherche du temps perdu*), published in seven volumes between 1913 and 1927.

<sup>7</sup> For more on the role of evolution in conscious creation (and how road trips provide fitting metaphors for this notion), see Chapter 7 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 225-251.

<sup>8</sup> The parallels between the operation of the Force and the mechanics of conscious creation are quite remarkable. Though the parameters, scope and nature of the Force aren't as fully delineated as some of its philosophical counterparts, there are more than a few similarities between George Lucas's brainchild and the principles of conscious creation, such as the role of our divine collaborator, the field of consciousness into which we tap that makes the process work and the realm of infinite probabilities from which we select the potential manifestations we wish to bring into being. These concepts are integral metaphysical components of both the "Star

Wars” mythology and the writings of Jane Roberts and numerous other metaphysical authors.

<sup>9</sup> For more about the role of probabilities in conscious creation, see Chapter 1 of *Consciously Created Cinema: The Movie Lover’s Guide to the Law of Attraction* (2014), pp. 15-31.

<sup>10</sup> For more about the role of connection in conscious creation, see Chapter 8 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 253-280, and Chapter 8 of *Consciously Created Cinema: The Movie Lover’s Guide to the Law of Attraction* (2014), pp. 157-178.

<sup>11</sup> “Star Wars” faced numerous hurdles on the way to getting made. Several studios were concerned about what they saw as exorbitant production costs. But they were also concerned about box office returns, viewing science fiction as a risky genre for ticket sales. And then there were concerns about writer-director George Lucas, who was seen by some as a Hollywood outsider known for making unconventional films. His experience was also called into question, given that he had only made two feature-length movies when pitching the idea, “THX 1138” (1971) and “American Graffiti” (1973). For more about “THX 1138,” see *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 142-143.

<sup>12</sup> For more about my “revelatory” “Star Wars” experience and how it led to my exploration of conscious creation principles, see the Introduction of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 3-12.

<sup>13</sup> Evan’s compositional skills are based on tapping into a field of creative possibilities, not unlike the realm of probabilities we draw upon in our conscious creation efforts (or, for that matter, the concept of the Force discussed in the “Star Wars” critique earlier in this Chapter). It’s interesting that Evan draws upon this ability not only to write music (making contact with and subsequently materializing the inspiration supplied by his “muse,” as it were), but also as a means to pursue his sought-after reunion with his parents. This clearly shows the range and versatility of this creative power and how we can employ it for multiple purposes.

<sup>14</sup> For more about the role of overcoming fears in conscious creation, see Chapter 6 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 183-223, and Chapter 5

of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 97-117.

<sup>15</sup> For more about “The King’s Speech,” see Chapter 5 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 114-117.

## Chapter 4 | The Power Is in the Present

<sup>1</sup> <http://www.habitsforwellbeing.com/20-quotes-about-living-in-the-present-moment/>. Russian author Leo Tolstoy (1828-1910) achieved fame for penning such works as *War and Peace* (1869) and *Anna Karenina* (1877) before becoming the spiritual and social activist leader of the immensely popular Tolstoyan movement. The final days of his storied life provided the basis of the 2009 theatrical release “The Last Station” featuring Oscar and Golden Globe nominees Christopher Plummer and Helen Mirren.

<sup>2</sup> For more about the role of choice in conscious creation, see Chapter 4 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 113-145, and Chapter 4 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 81-96.

<sup>3</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 293 (Seth Session 656, April 16, 1973).

<sup>4</sup> *Id.*

<sup>5</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 299 (Seth Session 657, April 18, 1973).

<sup>6</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 292 (Seth Session 656, April 16, 1973).

<sup>7</sup> Tom Skerritt is listed in the film’s credits as “M. Borman.”

<sup>8</sup> For more about the role of perspective in conscious creation, see Chapter 3 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 57-79.

<sup>9</sup> For more on the role of intuition in conscious creation, see Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>10</sup> For more about the role of overcoming fears in conscious creation, see Chapter 6 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 183-223, and Chapter 5 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 97-117.

<sup>11</sup> For more about the role of joy in conscious creation, see Chapter 11 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 337-362.

<sup>12</sup> For more about "It's a Wonderful Life," see Chapter 11 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 346-350.

<sup>13</sup> Joni Mitchell, "Big Yellow Taxi" (Siquomb Publishing Company, 1970), recorded by Joni Mitchell on *Ladies of the Canyon* (Reprise Records, 1970).

<sup>14</sup> For more about "Under the Tuscan Sun," see the Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 34-38.

<sup>15</sup> Available at <http://www.teamgleason.org>.

<sup>16</sup> For more on the role of living heroically in conscious creation, see Chapter 6 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 183-223, and Chapter 5 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 97-117.

## Chapter 5 | Reinvention and Rebirth

<sup>1</sup> <http://www.azquotes.com/quote/610511>. Stephen Covey (1932-2012) was a noted American businessman, keynote speaker and author of the best-selling book, *The 7 Habits of Highly Effective People* (1989).

<sup>2</sup> Jane Roberts, *The "Unknown" Reality: A Seth Book, Volume 1* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977), p. 89 (Seth Session 684, February 20, 1974).

<sup>3</sup> That, of course, is a reference to the Wright Brothers, Wilbur and Orville, of Dayton, OH, a pair of bicycle mechanics and inventors who are generally credited with having carried out the first

successful heavier-than-air flight at Kitty Hawk, NC, on December 17, 1903. The moon landing would occur with the Apollo 11 mission on July 20, 1969, manned by crew members Neil Armstrong, Edwin “Buzz” Aldrin Jr. and Michael Collins.

<sup>4</sup> Being in “a constant state of becoming” is a core concept of conscious creation, something that Jane Roberts contended we all engage in, regardless of whether or not we recognize it as such and even if our progress is minimal or goes unnoticed. In many ways, it’s another way of describing the perpetual evolution we all go through as conscious beings seeking to discover ourselves. For more on the role of evolution in conscious creation, see Chapter 7 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 225-251.

<sup>5</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 159 (Seth Session 637, January 31, 1973).

<sup>6</sup> For more on the parallels between quantum physics and conscious creation, see *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), Chapter 3, pp. 77-111, and Chapter 8, pp. 253-280, particularly the book’s reviews of “What the #\$#! Do We (K)now!?” (2004), pp. 88-94, “Mindwalk” (1990), pp. 105-110, and “American Beauty” (1999), pp. 261-266. Further discussion can be found in Chapter 1 of *Consciously Created Cinema: The Movie Lover’s Guide to the Law of Attraction* (2014), pp. 15-31, as well as the book’s reviews of “The Quantum Activist” (2009), pp. 16-18, “Source Code” (2011), pp. 24-27, “Safety Not Guaranteed” (2012), pp. 51-55, and “The Adjustment Bureau” (2011), pp. 269-273.

<sup>7</sup> As one of the more whimsical yet insightful tales from the annals of quantum physics, the story of Schrödinger’s cat was first proposed by Austrian physicist Erwin Schrödinger in 1935. In a nutshell, the story relates to a thought experiment Schrödinger devised in which he places his cat inside a sealed box to illustrate one of the core principles of quantum physics. The test gave rise to several explanations of possible results, perhaps the best known of which is the quantum mechanical paradox, which employs the so-called “many-worlds interpretation.” In this explanation, every event is a branch point from which various outcomes can emerge. In this context, that

means the cat could be both alive and dead inside the box. As a consequence, the “alive” and “dead” cats exist simultaneously and with equal validity in different branches of probability. But, because they exist on separate tracks of reality, they cannot interact with each other. When this idea is applied in a conscious creation context, the outcome of the experiment would be revealed when the box is opened, with the results depending on the beliefs of the observer at the time of the box’s opening. Again, each outcome is equally possible, but the observer’s beliefs determine which result materializes.

<sup>8</sup> This is not to say that the old timeline ceases to exist; it continues on in its own right. But those who have effected changes to create the new timeline no longer have direct access to the old timeline’s now-separate existence. Of course, if they wanted to manifest the means for returning to the old timeline, they could probably do so, but they would need to clearly envision such a probability and then put suitable beliefs into place specifically making that outcome possible, a move that, in turn, would cut them off from the new timeline in which they had inserted themselves. If this sounds confusing, think of what it’s like to switch parallel lanes on a freeway: Consider what you experience with each lane switch, and you’ll get a rough idea of what’s involved here.

<sup>9</sup> For more about road trips as analogies for the role of evolution in conscious creation, see Chapter 7 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 225-251.

<sup>10</sup> Even though Lange took home the Oscar for best supporting actress, in some ways, this award was a sort of “consolation prize.” Besides her supporting actress nod for “Tootsie,” Lange was also nominated in the lead actress category for her phenomenal performance in “Frances,” a biography of actress Frances Farmer (1913-1970), who was wrongfully declared mentally incompetent and subjected to barbaric therapies that ruined her life. In almost any other Oscar cycle, Lange’s performance would have surely earned her the award for best lead actress. However, given that her chief competitor that year was Meryl Streep for her landmark performance in “Sophie’s Choice,” one of the most riveting portrayals ever captured on film, Lange unfortunately didn’t stand a chance in that category (hence her consolation prize, which was probably a form of back-handed recognition of her role in “Frances,” not

for her comparatively mediocre work in “Tootsie”). For more about “Sophie’s Choice,” see Chapter 4 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 119-123.

<sup>11</sup> For more about “Enchanted April” and “Local Hero,” see Chapter 10 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 331-336.

<sup>12</sup> Palance’s performance at the Oscar ceremony where he accepted his award has become almost as legendary as his on-screen portrayal. After making a somewhat off-color remark to Billy Crystal, host of the Oscar telecast and one of Palance’s co-stars in “City Slickers,” the 73-year-old actor then demonstrated his remarkable physical fitness by dropping to the stage and performing a series of one-handed push-ups. His antics often pop up in video reels of outrageous Oscar moments through the years. Ironically, Palance reportedly didn’t even watch the movie for which he won the Oscar until after he received his award.

<sup>13</sup> “Go West, young man” is an expression often attributed to *New York Tribune* editor Horace Greeley. It concerns the push for America’s westward expansion, particularly fulfillment of the concept of “Manifest Destiny,” which was popular at the time. However, the phrase was actually first stated in an 1851 *Terre Haute Express* editorial by John Babsone Lane Soule, who wrote “Go west young man, and grow up with the country.” Greeley, who was inspired by the expression, is supposed to have said that he wished he had come up with it, prompting him to quote it in an editorial of his own written in 1865, in all likelihood what led to its popularization—and the erroneous attribution to him.

## Chapter 6 | Overcoming Limitations

<sup>1</sup> <http://www.azquotes.com/quote/875163>. Author, lecturer and political activist Helen Keller (1880-1968) achieved recognition for her campaigns in the areas of women’s suffrage, labor rights and antimilitarism, as well as for being the first deaf and blind individual to earn a bachelor of arts degree, an honor she received from Radcliffe College, Cambridge, MA, in 1904. Her life story provided the basis of the dramatic film “The Miracle Worker” (1962), which depicted Keller’s early education under the guidance of special tutor Annie Sullivan, earning Oscars for Anne Bancroft

and Patty Duke in their lead and supporting performances as teacher and student, respectively.

<sup>2</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 146 (Seth Session 635, January 24, 1973).

<sup>3</sup> For more about the role of faith in conscious creation, see Chapter 2 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 33-55.

<sup>4</sup> For more about "Apollo 13," see Chapter 1 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), p. 44. For more about "A Beautiful Mind," see Chapter 2 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 60-65.

<sup>5</sup> <https://www.brainyquote.com/quotes/quotes/y/yogiberra110034.html>. Berra was known for a variety of colorful, humorous quotes, others of which are available at [https://www.brainyquote.com/quotes/authors/y/yogi\\_berra.html](https://www.brainyquote.com/quotes/authors/y/yogi_berra.html).

<sup>6</sup> For more about the role of integrity in conscious creation, see Chapter 6 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 119-139.

<sup>7</sup> For more about the role of courage in conscious creation, see Chapter 6 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 183-223, and Chapter 5 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 97-117.

<sup>8</sup> The back story behind this production is as interesting as the film itself. It was the first feature-length movie ever filmed entirely within the Kingdom of Saudi Arabia (mostly in the suburbs of the capital city of Riyadh). It was also the first fictional feature from director Haifaa Al Mansour, the nation's preeminent female filmmaker and one of the country's leading cinematic visionaries. That's quite an accomplishment for a land without movie theaters.

<sup>9</sup> For more on the role of intellect and intuition in belief formation, see Chapter 1 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>10</sup> Albert Einstein, *Out of My Later Years* (1950), Chapter 8, Part 1.

<sup>11</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 159 (Seth Session 637, January 31, 1973).

<sup>12</sup> British-born author Alan Watts was one of the first writers and speakers to interpret Eastern wisdom for a Western audience. As a student of Buddhism and an ordained Episcopalian minister, he relocated to the US, where he wrote his pivotal book, *The Wisdom of Insecurity: a Message for an Age of Anxiety* (1951). He later moved to California, where he began teaching Buddhist studies and launched his popular radio show, *Way Beyond the West*. In the early '60s, thanks to his national radio audience, he was adopted by the counterculture movement as a spiritual spokesperson.

<sup>13</sup> A lot of moviegoers apparently agreed, too. When “Lucy” opened in July 2014, the height of summer blockbuster season, it came out on top at the box office, a somewhat surprising result, given that its release bumped up directly against a big-budget remake of “Hercules” with high-powered action star Dwayne Johnson in the lead role. Who would have thought that an action-adventure with metaphysical underpinnings and a female lead would outperform a surefire smash as it did? I’m glad it did, though, as it shows there’s indeed a market for movies like this out there, if only studios and production companies would have more confidence in backing such projects. For more on my thoughts about this, see my blog “A Promising Trend?” at <http://brentmarchantsblog.blogspot.com/2014/07/a-promising-trend.html>.

## Chapter 7 | Don’t Push the Universe

<sup>1</sup> <http://www.azquotes.com/quote/555721>. Author and psychiatrist Judith Orloff is a noted writer of books covering such topics as empathy, intuitive healing, positive energy and freedom from negative emotions.

<sup>2</sup> For more about the role of faith in conscious creation, see Chapter 2 of *Consciously Created Cinema: The Movie Lover’s Guide to the Law of Attraction* (2014), pp. 33-55.

<sup>3</sup> This particular phrase is actually nowhere to be found in the Bible, although it is often mistakenly attributed to it. It’s been suggested that this expression grew out of a 19th Century hymn by

English composer William Cowper, whose lyrics include the verses, “God moves in a mysterious way; His wonders to perform; He plants His footsteps in the sea, and rides upon the storm.” There are several Biblical verses that may allude to this idea as well, including Romans 11:33, which says, “O the depth of the riches both of the wisdom and knowledge of God! How unsearchable are his judgments, and his ways past finding out!”

<sup>4</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), pp. 299-300 (Seth Session 657, April 18, 1973).

<sup>5</sup> For more on the impact of un-conscious creation and creation by default in belief formation, see Chapter 1 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>6</sup> Although Welles never officially confirmed that the story was based on Hearst, he and script collaborator Herman J. Mankiewicz apparently drew extensively from the newspaper magnate’s life, adding some fictional elements and working in others based on the lives of fellow editors and publishers Joseph Pulitzer, Herbert Bayard Swope, and Alfred Harmsworth, 1st Viscount Northcliffe. For his part, though, Hearst was outraged by the film and banned any mention, review or advertising of it in any of his newspapers. He also intimidated many theaters into banning it for fear of reprisals. Hearst’s tactics undoubtedly contributed to the picture’s tepid box office performance at the time of its original release, though film history observers have noted that the movie’s underwhelming receipts may have also been due to its unconventional innovations and its dark tone, qualities that made it less popular with average moviegoers of the day.

<sup>7</sup> For more on the role of evolution in conscious creation, see Chapter 7 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 225-251.

<sup>8</sup> For more on “Close Encounters of the Third Kind,” see Chapter 7 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 250-251.

<sup>9</sup> For more on “Raiders of the Lost Ark,” see Chapter 1 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 23-24.

<sup>10</sup> At the time this film was made, the South African policy of apartheid, a legally sanctioned form of institutionalized racism condemned by much of the world, was undergoing dismantling. After its formal adoption in 1948 following decades of de facto practice, apartheid came under increasing scrutiny and criticism by the global community during the 1950s and '60s. Thanks to public pressure inside and outside of South Africa, legislation abolishing the policy was instituted in 1991. However, before the policy's abolition, the country was subjected to a variety of boycotts, including significant bans in the international sports community. For instance, South Africa was formally barred from competing in the Olympics from 1964 to 1988, returning in 1992 after apartheid's dissolution. The timeline for these developments thus raises some questions about how events unfold in “Muriel's Wedding,” which is set in 1994, *after* South Africa returned to Olympic competition. If South Africa was once again able to compete *in 1992*, why would David have to worry about his eligibility status *in 1994*? In turn, why would he have to marry an Australian national to be eligible to compete under that country's flag if he could rightfully do so under that of his homeland? The film includes vague allusions to troubles in implementing post-apartheid era reforms in South Africa at the time that might somehow affect the nation's eligibility for the next Olympic Games in Atlanta in 1996, but this is never fully nor clearly explained. None of this undermines the film's conscious creation themes, but it's rather odd that this aspect of the story is glossed over without adequate explanation.

<sup>11</sup> With 14 Oscar nominations, “All About Eve” is one of three films to hold the record for this distinction, tied with “Titanic” (1997) and “La La Land” (2016).

## Chapter 8 | Responsibility

<sup>1</sup> <http://www.wiseoldsayings.com/responsibility-quotes/>. In addition to serving as First Lady from 1932 to 1944, Eleanor Roosevelt (1884-1962) was an avowed human rights activist and served as US delegate to the United Nations General Assembly from 1945 to 1952.

<sup>2</sup> For more about the roles of choice and free will in conscious creation, see Chapter 4 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 113-145, and Chapter 4 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 81-96.

<sup>3</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 423 (ESP Class Session, February 9, 1971).

<sup>4</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), pp. 31-32 (Seth Session 615, September 18, 1972).

<sup>5</sup> For more on the impact of creation by default in belief formation, see Chapter 1 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44, as well as Chapter 7 herein.

<sup>6</sup> For more about “Midnight in Paris,” see Chapter 1 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 28-31.

<sup>7</sup> In actuality, Mr. Wing's name is not revealed in this film but in its sequel, “Gremlins 2: The New Batch” (1990).

<sup>8</sup> “Mogwai” translates from Cantonese as “monster.”

<sup>9</sup> If this name sounds familiar that's because computer scientist Alan Turing was the subject of the 2014 biopic, “The Imitation Game,” starring Benedict Cumberbatch in the lead role. That film chronicled Turing's efforts at developing a device (which subsequently became known as a “Turing machine”) aimed at cracking the highly cryptic codes used by Nazi Germany during World War II. These efforts essentially launched the modern computer industry and all of the related developments that have come from it, including investigations into the study of artificial intelligence.

<sup>10</sup> “Gremlins” was remarkably prescient on this point. Given that it was made in 1984, long before the impact of technology was as intrusive and pervasive as it is in our lives today, the fact that the filmmakers foresaw this outcome is truly astounding. They prophetically envisioned (and allegorically depicted) the emergence of the side effects that have resulted from technology run amok. Even though some of the technological foibles portrayed in the film aren't

the same as those we experience in our lives, they nevertheless *symbolically* reflect the kinds of issues we face today. We may not witness nor experience the impact of gremlins mischievously rewiring traffic signals to turn the lights green in all directions simultaneously, for instance, but such acts symbolize the havoc that can result from the kinds of technology-driven incidents we *do* encounter. Think about that the next time a server inexplicably crashes denying you access to the web sites you depend on.

<sup>11</sup> This naturally raises the proverbial “we never had these issues in the good old days” argument that’s often floated in the face of such scenarios. In fact, this theme plays a significant role in the narrative of “Gremlins,” which fittingly features a number of references to, and film clips from, the Frank Capra classic, “It’s a Wonderful Life” (1946). The allusions to Capra’s masterpiece are deftly worked into the script, with several of the principals waxing nostalgic for a less-complicated, more leisurely paced time, when one could readily enjoy the simple pleasures associated with the Christmas season (the time of year during which both films take place) and the uncomplicated ways of small town life (Kingston Falls being a community not unlike Bedford Falls, the fabled setting of “It’s a Wonderful Life”). The quiet melancholy and feelings of resignation that these characters exhibit when reminded of such days gone by is quite revealing, offering us a message we all might wish to reflect upon. For more about “It’s a Wonderful Life,” see Chapter 11 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 346-350.

<sup>12</sup> As a condition to bankrolling the film, Columbia Pictures required Peter Sellers to play multiple roles, believing that it would be a selling point to moviegoers. This was nothing new for Sellers, who had earned a reputation for portraying multiple characters or characters with multiple identities in such previous films as “The Mouse That Roared” (1959) and “Lolita” (1962). As initially planned, Sellers was slated to play the three roles he portrays in the film, as well as that of Major Kong, a revelation depicted in the made-for-cable movie, “The Life and Death of Peter Sellers” (see Chapter 2). However, given Sellers’s concerns over being able to do justice to the role of the redneck pilot, followed by an ankle injury that made it difficult for the actor to work in the cramped set of the

B-52 cockpit, he withdrew from the part. To replace Sellers, director Stanley Kubrick considered other actors, including Hollywood legend John Wayne and *Bonanza* star Dan Blocker, both of whom turned down the role. This opened the door for character actor Slim Pickens. His filmography was relatively obscure prior to that point, but he had worked on a number of Westerns, making him a viable choice for the gonzo cowboy flier. It was a role that landed Pickens an iconic place in film history, particularly for his hilariously memorable final scene.

<sup>13</sup> After World War II, communities across America began fluoridating their municipal water supplies as a means to help promote dental health. However, in the wake of the Red Scare hysteria of the 1950s, a number of conservative Americans suspected that fluoridation was a Communist plot. They were concerned that the chemical's automatic incorporation in the water supply gave citizens no say in the matter, a coerced decision that denied them the right to drink unfluoridated water if they so chose. It was seen as the kind of dictatorial behavior that some conservative Americans had come to associate with those sneaky, untrustworthy Marxists. Like many of those concerned citizens, General Ripper had come to believe that fluoridation was designed to control our minds and bodies, undoubtedly with deleterious effects. In fact, Ripper claims he discovered this for himself during the physical act of love, when he suddenly and inexplicably found that he was unable to perform, a development that he was convinced was due to fluoridation. With "the purity of his essence" now compromised, Ripper thus felt the need to take action to eliminate this heinous threat against Americans and their freedom-loving way of life. Stopping the Commies, he believed, would stop fluoridation and return us to good mental and physical health (the fallout of nuclear war notwithstanding). Interestingly, Ripper and his like-minded kindreds may end up having the last laugh on all of us, especially in light of recent contentions by some researchers and activists that fluoridation may not, in fact, provide the dental health benefits its advocates claim. A number of communities have even begun exploring an end to the practice of incorporating fluoride in their municipal water supplies.

<sup>14</sup> This is a theme that comes up often in films dealing with new technologies about which we incorrectly believe we can effectively

remove ourselves from the equation as a means to solve problems or to achieve particular results. This Chapter's previous entries "Gremlins" and "Ex Machina" illustrate this, as does the sci-fi classic "Colossus: The Forbin Project" (1970), which is featured in Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 24-29.

<sup>15</sup> "Dr. Strangelove" has left quite a legacy when it comes to movies dealing with the potential impact and subsequent effects of nuclear war as seen in such theatrical releases as "WarGames" (1983), "Testament" (1983) and "How I Live Now" (2013); the controversial made-for-TV movie "The Day After" (1983); and the terrifying British television film "Threads" (1984), among others. These pictures chillingly depict the fright prompted by the prospect of nuclear Armageddon and the horror of its aftermath. From the tenor of those films, one might be tempted to believe that this is a subject for which there is little hope, that we're inevitably destined for frightening close calls or worse, largely because we've put on blinders and can't see our way clear. However, other pictures reveal that alternate options *are* available (ultimately driven by less widely held beliefs), showing that the nuclear option can be dispensed with *if we'll allow it*. Consider the examples set by such films as the aforementioned satire "The Mouse That Roared" (1959) and the sci-fi classic "The Day the Earth Stood Still" (1951), both of which deliver pointed messages that other paths are possible—if only we'll follow them.

<sup>16</sup> During the filming of "Dr. Strangelove," director Stanley Kubrick learned that the similarly themed "Fail Safe" was in production. Although the hyper-realistic tone of "Fail Safe" was meant to distinguish it from the satire of "Dr. Strangelove," Kubrick feared that the resemblance of the two stories would damage his film's box office potential, especially if "Fail Safe" were released first. Also, the similarities between Eugene Burdick and Harvey Wheeler's *Fail-Safe* (the book on which the film is based) and Peter George's *Red Alert* (the book on which "Dr. Strangelove" is based) were seen as so great that George sued for plagiarism, eventually settling out of court. Kubrick jumped on the legal bandwagon, too, filing a lawsuit arguing that *Fail-Safe* plagiarized *Red Alert* (source material to which Kubrick owned the creative rights), primarily by pointing

out unmistakable similarities between characters in the two stories. Kubrick's legal gambit worked, with "Fail Safe" opening eight months after "Dr. Strangelove." Even though "Fail Safe" garnered ample critical acclaim, it produced only mediocre ticket sales.

<sup>17</sup> At the risk of playing devil's advocate here, one could argue that, since all lines of probability are intrinsically valid under the conscious creation umbrella, those that involve playing at life and having a perpetual good time (as Frances does) are just as legitimate as those seeking to accomplish something seemingly more meaningful. In that sense, I'm reminded of a scene from Quentin Tarantino's "Jackie Brown" (1997) in which arms dealer Ordell Robbie (Samuel L. Jackson) berates his girlfriend, Melanie (Bridget Fonda), for doing nothing but getting high and watching television all day. He says of her drug use, "That shit gonna rob you of your own ambition," to which she smugly replies, "Not if your ambition is to get high and watch TV." Touché, Melanie.

<sup>18</sup> For more about "Greenberg," see Chapter 1 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 18-21.

<sup>19</sup> For more about "People v. the State of Illusion," see Chapter 11 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 220-223.

<sup>20</sup> For more about the role of change in conscious creation, see Chapter 5 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 147-182, and Chapter 9 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 179-195.

## Chapter 9 | Our Multidimensional Selves

<sup>1</sup> <https://entityart.co.uk/multidimensional-and-ascension-quotes-information-and-perspectives/>. Barbara Marciniak, who channels otherly dimensional beings known as the Pleiadians, is the author of a number of new thought books, such as *Bringers of the Dawn* (1992).

<sup>2</sup> For more about the role of connection in conscious creation, see Chapter 8 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 253-280, and Chapter 8 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 157-178.

<sup>3</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 12 (Seth Session 512, January 27, 1970).

<sup>4</sup> *Id.*

<sup>5</sup> Jane Roberts, *The “Unknown” Reality: A Seth Book, Volume 2* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977) (Seth Session 715, October 28, 1974), as cited in Jane Roberts, *Psychic Politics: An Aspect Psychology Book* (Needham, MA: Moment Point Press, Inc., 2000), p. 26

<sup>6</sup> Jane Roberts, *Adventures in Consciousness: An Introduction to Aspect Psychology* (Eugene, OR: SethNet Publishing, 1997), pp. 106-107.

<sup>7</sup> Visible at <http://www.vivianmaier.com>.

<sup>8</sup> For more about “Being There,” see Chapter 11 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 341-345.

<sup>9</sup> For more about the connections between conscious creation, multidimensionality and mental health, see the discussions of these subjects in *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), especially in Seth Session 641 (February 19, 1973), pp. 191-196. See also the critique of “K-PAX” in Chapter 9 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 303-307.

<sup>10</sup> *Id.*

<sup>11</sup> For more about the role of joy and the power of creation in conscious creation, see Chapter 11 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 337-362.

<sup>12</sup> Available at <https://www.chicagohistory.org/>.

<sup>13</sup> This condition, once referred to as multiple personality disorder (MPD), is today known as dissociative identity disorder (DID).

<sup>14</sup> For more about the role of overcoming fears in conscious creation, see Chapter 6 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), pp. 183-223, and Chapter 5 of *Consciously Created Cinema: The Movie Lover’s Guide to the Law of Attraction* (2014), pp. 97-117.

<sup>15</sup> In the book chronicling this case, Drs. Thigpen and Cleckley used the pseudonyms Eve White, Eve Black and Jane for the patient in question, Chris Costner Sizemore (1927-2016), whose real identity was kept secret at the time of publication (1957) and wasn't revealed until 1975. Sizemore herself wrote extensively about her experiences, first in *Strangers in My Body: The Final Face of Eve* (1958) (under the pen name Evelyn Lancaster) and then later in *I'm Eve* (1977), wherein she finally revealed her true identity. She later wrote a second follow-up work titled *A Mind of My Own* (1989).

<sup>16</sup> Even though films exploring dissociative identity disorder have become rather common since the release of "The Three Faces of Eve," the subject had been only sparingly addressed prior to its 1957 release, largely because of the widely held public stigma associated with psychiatric issues. Some of those that have since examined this topic, from varying points of view (and generally with decidedly different outcomes), include "Psycho" (1960), "Persona" (1966), "Sybil" (1976), "Dressed to Kill" (1980), "Birdy" (1984), "Black Swan" (2010), "Birdman or (The Unexpected Virtue of Ignorance)" (2014) and "Split" (2017). For more about "Birdy," see Chapter 2 of *Get the Picture?: Conscious Creation Goes to the Movies*, second edition (2014), p. 75.

<sup>17</sup> If this film is unfamiliar to you, that's probably due to its rather strange release history, one that's been characterized by a series of fits and starts. Even though the picture was featured at the 2010 Cannes Film Festival and went into limited release later that year (to qualify for awards consideration), it didn't stay in circulation long. In fact, when Berry's Golden Globe nomination was announced, few had heard of the film. Thereafter, the picture remained out of the public eye until 2014, when it received a second limited release, followed later that year by a somewhat more expanded (though still modest) theatrical run. While this is probably not the only reason behind the film's failure to find an audience (a number of critics weren't especially kind in their reviews), the picture's checkered distribution history certainly didn't help.

<sup>18</sup> For more about the role of integrity in conscious creation, see Chapter 6 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 119-139.

<sup>19</sup> Despite the cult classic status that “Donnie Darko” has developed over the years, its following was slow in coming. The film had a limited domestic release in late October 2001, a little more than a month after the September 11 attacks, a time when many moviegoers hadn’t yet returned to their pre-9/11 viewing habits. Also, it was believed that one of the film’s plot developments, an airliner catastrophe, was seen as inappropriate at the time, which almost got its theatrical release cancelled altogether. In fact, were it not for the intervention of director-producer Christopher Nolan, the picture may not have even received its limited theatrical run, given that the movie appeared headed for direct-to-cable distribution. However, thanks to word of mouth, “Donnie Darko” has since earned a reputation for the unique viewing experience it is, one that aficionados of the strange have come to cherish.

<sup>20</sup> Composed by the songwriting team of Jerry Leiber and Mike Stoller, the piece was inspired by the story *Disillusionment* (Enttäuschung) by German author Thomas Mann. Lee’s rendition, one of several released at the time of its composition, employed an arrangement by Randy Newman that recalled the style of composer Kurt Weill.

<sup>21</sup> In an interview about “The Nines,” director John August revealed that this segment of the film is largely autobiographical, detailing his own experiences working in television.

<sup>22</sup> According to director John August, this is why this segment of the picture, unlike the other two, was shot on video instead of film.

<sup>23</sup> Given the “density” of physical existence and the tremendous energetic and consciousness requirements it takes to manifest its components, it’s been suggested that making one’s way in this dimension is more difficult than in others having more innate ethereal qualities. Because of these requirements, it’s also believed that this may cause a “drain” on our energetic and consciousness resources, so much so that it might keep us from being able to sense the existence of these other realities and dimensions. By becoming more adept at conscious creation, however, it might be possible to use our resources more efficiently, freeing them up somewhat so that we’re able to deploy them in other ways, such as in our ability to become more cognizant of these other forms and forums of existence.

<sup>24</sup> For more on the impact of un-conscious creation and semi-conscious creation in belief formation and the manifestation process, see Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>25</sup> For more about the role of power in conscious creation, see Chapter 5 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 141-156.

<sup>26</sup> For more on the concept of quantum entanglement and its relation to conscious creation, see *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), Chapter 3, pp. 77-111, and Chapter 8, pp. 253-280, particularly the book's reviews of "What the #\$\*! Do We (K)now!?" (2004), pp. 88-94, and "American Beauty" (1999), pp. 261-266.

<sup>27</sup> Marianne Williamson, *A Return To Love: Reflections on the Principles of A Course in Miracles* (New York, NY: HarperCollins, 1992), pp. 190-191.

<sup>28</sup> Incongruity and contradiction also raise the possibility of paradoxes. They can be exceedingly confusing to those who experience them, so much so that the intended benefits that synchronicities often afford may be obscured, misunderstood or lost on those who perceive (or attempt to perceive) them. This is where the power of discernment (see Chapter 2) can prove invaluable, enabling us to unravel such puzzles to help us make sense of these clues and the larger meanings they were meant to impart.

<sup>29</sup> Yes, indeed, this is the same Erwin Schrödinger referenced in the apocryphal Schrödinger's cat story discussed in Chapter 5, End Note 6. The Austrian physicist's storied career, of course, was distinguished by an array of scientific revelations far more significant and profound, even if not as whimsical or well known as that concerning the fate of a multidimensional feline.

<sup>30</sup> By contrast, awareness of the capability to bring virtually anything into being leaves us with no excuses for *not* pursuing our aspirations. Regrets and rationalizations have difficulty establishing legitimate footholds under conditions like these. Fortunately, those who recognize the possibilities are energized to carry forward with their plans, while those who willfully hold themselves back have no one to blame but themselves for their unfulfilled dreams, especially if no attempts are made at realizing them. Characters embodying

both viewpoints are present in the film, and it's not difficult to see who's who on this score.

<sup>31</sup> For more on the role of intellect and intuition in belief formation, see Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>32</sup> To provide viewers with additional insight into the sources that inspired this film, the creators are in the process of preparing a study guide outlining these materials. For further information, visit <http://thewisdomtreefilm.com/inspiration>.

<sup>33</sup> For an in-depth podcast about the film featuring director Sunil Shah, producer Renu Vora and actress Sheetal Sheth, visit the web site of *Frankiesense & More* radio at [http://www.podtrac.com/pts/redirect.mp3/http://www.toginet.com/podcasts/frankiesenseandmore/FrankieSenseandMoreLIVE\\_2017-03-30.mp3?type=podpage](http://www.podtrac.com/pts/redirect.mp3/http://www.toginet.com/podcasts/frankiesenseandmore/FrankieSenseandMoreLIVE_2017-03-30.mp3?type=podpage). The interview features questions from show host Frankie Picasso, the author of this book's Foreword, and yours truly.

## Chapter 10 | Co-creation

<sup>1</sup> <http://www.azquotes.com/quote/1160992>. Oriah Mountain Dreamer is the best-selling author of a variety of personal growth and development titles, including *The Call: Discovering Why You Are Here* (2003), *The Invitation* (1999), *The Dance: Moving to the Rhythms of Your True Self* (2001) and *What We Ache For: Creativity and the Unfolding of Your Soul* (2005).

<sup>2</sup> Susan M. Watkins, *Conversations with Seth, Volume Two: The Story of Jane Roberts's ESP Class* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981), p. 308.

<sup>3</sup> For a vastly expanded discussion of this topic, see Jane Roberts's extensive treatise on the subject, *The Individual and the Nature of Mass Events* (San Rafael, CA: Amber-Allen Publishing, 1995).

<sup>4</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 54 (Seth Session 532, April 8, 1970).

<sup>5</sup> For more about "I Am," see Chapter 8 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 170-173.

<sup>6</sup> For more about the role of connection in conscious creation, see Chapter 8 of *Get the Picture?!: Conscious Creation Goes to the*

*Movies*, second edition (2014), pp. 253-280, and Chapter 8 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 157-178.

<sup>7</sup> A number of actors were reportedly sought for the role of Lou Pascal. In addition to Burt Lancaster, candidates included Henry Fonda, James Mason, Robert Mitchum, James Stewart and Laurence Olivier, all of whom were ruled out for various reasons.

<sup>8</sup> A number of candidates were also considered for the role of Grace Pinza, including Ginger Rogers and Kim Stanley.

<sup>9</sup> Even though "Atlantic City" was filmed on location and in English, the picture was actually a Canadian-French co-production, which is why it was classified as a foreign film for purposes of the Golden Globe nominations.

<sup>10</sup> For more about the role of faith in conscious creation, see Chapter 2 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 33-55.

<sup>11</sup> For more on the role of intellect and intuition in belief formation, see Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>12</sup> This aptly illustrates the points about responsibility and consequences addressed in Chapter 8.

<sup>13</sup> That medal was a silver, won at the 1972 Olympics in Sapporo, Japan.

<sup>14</sup> For a thorough examination of the inventiveness of Soviet-style hockey, see the excellent documentary, "Red Army" (2014).

<sup>15</sup> The film's title is, in fact, an allusion to the commentary of ABC sportscaster Al Michaels, who, in his call of the game's final play exclaims, "Do you believe in miracles? Yes!" To put the magnitude of the Americans' 4-3 victory over the Soviets into context, after the game, ABC sportscaster Jim McKay compared the US squad's victory to that of a Canadian high school football team knocking off the Super Bowl champion Pittsburgh Steelers (quite an accomplishment indeed). However, even with this incredible upset, the US squad still had one more game to play to ice the gold medal, a match against Finland two days later, which the Americans won 4-2.

<sup>16</sup> Gregg Braden, "The Lost Mode of Prayer" (Boulder, CO: Sounds True, 1999).

<sup>17</sup> Prior to the Olympics, Janaszak was thought to be the team's first-string goalie, having won a national collegiate championship in 1979 in which he was named the tournament's most valuable player. However, given the rebound in Craig's performance prior to and during the Olympics, Janaszak never made it onto the ice during the winter games.

<sup>18</sup> Organized by the National Organization for Women and its then-President Betty Friedan, the Women's Strike for Equality was held on August 26, 1970, the 50th anniversary of women's suffrage. Friedan asked women to stop working for a day to draw attention to the problem of gender-based pay inequality. She then headed the National Women's Strike Coalition to organize the protest, which gained attention with the poignant slogan, "Don't Iron While the Strike is Hot!" Demonstrations took place in more than 90 cities across the US, drawing crowds far in excess of projections.

<sup>19</sup> 410 U.S. 113 (1973).

<sup>20</sup> Originally published in 1970 by the New England Free Press as a 136-page booklet titled *Women and Their Bodies*, the book was later re-released in an expanded 276-page version under its current name by the nonprofit Boston Women's Health Book Collective (now known as Our Bodies Ourselves). This groundbreaking title featured information on topics that previously had received little attention or coverage, such as abortion, pregnancy and postpartum depression.

<sup>21</sup> In "Pride," Mark Ashton is particularly aware of the importance of this notion. He discusses it with Dai Donovan in one especially poignant scene in which he explains why he's brought the miners and the gay community together. Having grown up in Northern Ireland during the days of its internal strife, Ashton says that no one spoke to one another during those violent times, creating an artificially imposed sense of separation that was difficult to overcome. He then adds that he didn't want to see the same thing happen to his newly adopted community in its relations with other parts of society (hence his plan for the alliance). In turn, Donovan explains that the mining community has had a long-established tradition of partners helping one another in times of need, a principle symbolized by a simple handshake. If one party benefits from another's benevolence, Donovan says, it's incumbent upon the

recipient of such magnanimity to return the favor when the need arises. As this film's narrative plays out, it's obvious these principles are at work in *both* communities in their co-creative efforts.

<sup>22</sup> <https://www.brainyquote.com/quotes/quotes/m/martinluth132188.html>.

<sup>23</sup> For more about the role of change in conscious creation, see Chapter 5 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 147-182, and Chapter 9 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 179-195.

<sup>24</sup> <http://www.wisdomquotes.com/quote/martin-luther-king-jr-22.html> (emphasis added).

<sup>25</sup> Of course, according to some, that's assuming Nelson Mandela lived to make it out of prison. In recent years, a phenomenon known as "the Mandela Effect" has been steadily garnering attention. It's based on the contention held by many that they swear having heard news reports of Mandela's death while he was still incarcerated, never making it out of prison or going on to become President of South Africa. This alleged event, along with others ranging from occurrences as notable as the supposed death of England's Prince Philip to considerably more mundane issues like the spellings of product names, have all been "remembered" by countless individuals who insist that their interpretations of events are correct. These incidents have been lumped under the Mandela Effect heading, since his supposed death in prison is the event that seems to have been remembered alternatively to the greatest degree. The question here, of course, is, "What accounts for this apparent discrepancy?" Those who believe in the alternative accounts of these events appear to be sincere in their contentions, positive that they recall hearing about them as they now remember them and not falling prey to the seemingly ubiquitous Internet hoaxes involving such things as the false death reports of celebrities. That being the case, then, this phenomenon gives us pause to consider some tantalizing possibilities, such as maybe these alleged incidents are evidence of bleed-throughs and the multidimensionality concept discussed in Chapter 9. Perhaps this is proof that our consciousness is evolving, that we as a species are increasingly becoming aware of aspects of existence beyond the localized realities with which we're most familiar.

## Chapter 11 | Destiny and Value Fulfillment

<sup>1</sup> <http://www.wiseoldsayings.com/destiny-quotes/>. Arguably the most famous author who ever lived, English playwright and poet William Shakespeare (1564-1616) is known for having penned numerous sonnets and stage plays, including such well-known works as *Hamlet*, *Macbeth*, *Othello*, *King Lear* and *A Midsummer Night's Dream*.

<sup>2</sup> Jane Roberts, *Dreams, "Evolution" and Value Fulfillment, Volume Two* (San Rafael, CA: Amber-Allen Publishing, 1997), pp. 403-404 (Seth Session 922, October 13, 1980).

<sup>3</sup> Jane Roberts, *The Individual and the Nature of Mass Events* (San Rafael, CA: Amber-Allen Publishing, 1995), p. 259 (Seth Session 862, June 25, 1979).

<sup>4</sup> Jane Roberts, *Dreams, "Evolution" and Value Fulfillment, Volume Two* (San Rafael, CA: Amber-Allen Publishing, 1997), p. 316 (Seth Session 910, April 23, 1980).

<sup>5</sup> For more on the role of intuition in conscious creation, see Chapter 1 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 13-44.

<sup>6</sup> Available at <http://www.rogerebert.com>.

<sup>7</sup> For more about the role of integrity in conscious creation, see Chapter 6 of *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 119-139.

<sup>8</sup> For more about "It's a Wonderful Life," see Chapter 11 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 346-350.

<sup>9</sup> "Down and Out in Beverly Hills" is a remake of the French comedy "Boudu Saved from Drowning" ("*Boudu sauvé des eaux*") (1932), based on a play by the same name and directed by legendary filmmaker Jean Renoir. The original was subsequently remade in 2005 under the shortened title "Boudu."

<sup>10</sup> In this regard, one could say that Jerry's purpose and value fulfillment are not unlike those of Chance the gardener (Peter Sellers) in the film classic, "Being There" (1979). For more about this film, see Chapter 11 of *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 341-345.

<sup>11</sup> David Byrne and Brian Eno, “Once in a Lifetime” (Index Music/Bleu Disque Music Co. Inc., 1980), recoded by the Talking Heads on *Remain in Light* (Sire Records Co., 1980).

<sup>12</sup> The number “42” in the film’s title is a reference to Jackie Robinson’s jersey number, the only one ever to be retired by all Major League Baseball teams.

<sup>13</sup> In 1967, the school’s name was changed to the University of Texas, El Paso.

<sup>14</sup> Jane Roberts, *The Nature of Personal Reality: Specific, Practical Techniques for Solving Everyday Problems and Enriching the Life You Know* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 159 (Seth Session 637, January 31, 1973).

<sup>15</sup> As a fellow African-American, Smith sympathized with Robinson’s plight, often facing comparable forms of discrimination, such as deliberate exclusion from press boxes at Major League ballparks.

<sup>16</sup> For more about “The Express,” see Chapter 6 of *Consciously Created Cinema: The Movie Lover’s Guide to the Law of Attraction* (2014), pp. 123-125.

<sup>17</sup> For more about “The Other Dream Team,” see Chapter 2 of *Consciously Created Cinema: The Movie Lover’s Guide to the Law of Attraction* (2014), pp. 47-50.

<sup>18</sup> “Hawaiki,” not to be confused with Hawaii, is considered the mythological home of the Polynesian peoples, the place of their origin before they were scattered across the islands of the Pacific. Depending on the particular Polynesian culture in question, Hawaiki also goes by the names “Avaiki,” “Savāi’i” and “Havaiki.”

<sup>19</sup> At the time of her nomination, Keisha Castle-Hughes, at age 13, was the youngest-ever nominee in the Oscars’ lead actress category. She was later surpassed by Quvenzhané Wallis, aged 9, for “Beasts of the Southern Wild” (2012).

## Epilogue | Time To Get Real

<sup>1</sup> <http://www.goodreads.com/quotes/tag/paradigm-shift>. Environmentalist Dr. David Fleming (1940-2010) was the author of *Lean Logic: A Dictionary for the Future and How to Survive It* (2011).

<sup>2</sup> Jane Roberts, *Seth Speaks: The Eternal Validity of the Soul* (San Rafael, CA: Amber-Allen Publishing/New World Library, 1994), p. 412 (ESP Class Session, January 5, 1971).

<sup>3</sup> See *Get the Picture?!: Conscious Creation Goes to the Movies*, second edition (2014), pp. 363-365.

<sup>4</sup> See *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 275-276.

<sup>5</sup> Jane Roberts, *The "Unknown" Reality: A Seth Book, Volume One* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977), pp. 114-115 (Seth Session 687, March 4, 1974, emphasis in original).

<sup>6</sup> Jane Roberts, *The Individual and the Nature of Mass Events* (San Rafael, CA: Amber-Allen Publishing, 1995), p. 259 (Seth Session 862, June 25, 1979).

<sup>7</sup> *Id.*

<sup>8</sup> Jane Roberts, *The "Unknown" Reality: A Seth Book, Volume One* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977), pp. 114-115 (Seth Session 687, March 4, 1974).

<sup>9</sup> This has largely occurred with those who have had UFO encounters, though it has also come up in other paranormal contexts, such as in channeling sessions not unlike those that Jane Roberts experienced in her contact with her noncorporeal writing partner, Seth.

<sup>10</sup> See *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014), pp. 275-276.



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 Casey, Blair ("Gleason")  
 Castle-Hughes, Keisha ("Whale  
     Rider")  
 Castro, Alfredo ("No")  
 Catania, Antonio ("Bread and  
     Tulips")  
 Cates, Phoebe ("Gremlins")  
 Cave, Jessie ("Pride")  
 Caviezel, Jim ("Déjà Vu")  
 Ceballos, Jacqui Michot ("She's  
     Beautiful When She's Angry")  
 Cellier, Peter ("A Room with a  
     View")  
 Chan, Paul ("Lucy")  
 Charles, RuPaul ("But I'm a  
     Cheerleader")  
 Charof, Alan ("City Slickers")  
 Chernus, Michael ("Men in  
     Black 3")  
 Chisholm, Shirley ("She's  
     Beautiful When She's Angry")  
 Choi, Min-sik ("Lucy")  
 Christmas, Eric ("Harold and  
     Maude")  
 Cibrian, Eddie ("But I'm a  
     Cheerleader")  
 Cicco, George ("The Life and  
     Death of Peter Sellers")  
 Clarkson, Patricia ("Miracle")  
 Clay, Andrew Dice ("Blue  
     Jasmine")  
 Clement, Jemaine ("Men in  
     Black 3")  
 Clooney, George ("Burn After  
     Reading," "Solaris")  
 Cobb, Lee J. ("The Three Faces  
     of Eve")  
 Cokenias, Thomas ("The  
     Wisdom Tree")

- Coleman, Dabney ("Tootsie")  
 Collette, Toni ("Little Miss Sunshine," "Muriel's Wedding")  
 Collins, Mary Jean ("She's Beautiful When She's Angry")  
 Collins, Ray ("Citizen Kane")  
 Colman, Olivia ("Locke")  
 Colter, Mike ("Men in Black 3")  
 Comingore, Dorothy ("Citizen Kane")  
 Common ("Selma")  
 Considine, Paddy ("Pride")  
 Cooke, Alistair ("The Three Faces of Eve")  
 Corduner, Allan ("Woman in Gold")  
 Corliss, Richard ("Life Itself")  
 Cort, Bud ("But I'm a Cheerleader," "Harold and Maude")  
 Cotten, Joseph ("Citizen Kane")  
 Coulouris, George ("Citizen Kane")  
 Cox, Brian ("Her")  
 Cox, Charlie ("The Theory of Everything")  
 Cragin, Charles ("Shadows and Fog")  
 Cranston, Bryan ("Little Miss Sunshine")  
 Craven, Matt ("Déjà Vu")  
 Creley, Jack ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")  
 Cronyn, Hume ("Cocoon")  
 Cruttenden, Abigail ("The Theory of Everything")  
 Crystal, Billy ("City Slickers")  
 Crystal, Lindsay ("City Slickers")  
 Cucchiarelli, Tiziano ("Bread and Tulips")  
 Cullen, Brett ("42, The True Story of an American Legend")  
 Cumberbatch, Benedict ("The Fifth Estate")  
 Curtin, Valerie ("Down and Out in Beverly Hills")  
 Curtis, Cliff ("Whale Rider")  
 Cusack, Cyril ("Harold and Maude")  
 Cusack, John ("Shadows and Fog")  
 Cushing, Peter ("Star Wars: Episode IV—A New Hope")  
 d'Amboise, Charlotte ("Frances Ha")  
 Dance, Charles ("Woman in Gold")  
 Daniels, Anthony ("Star Wars: Episode IV—A New Hope")  
 Daniels, Ben ("Locke")  
 Dano, Paul ("Little Miss Sunshine")  
 Darby, Eliza ("The Life and Death of Peter Sellers")  
 Dastor, Sam ("The Life and Death of Peter Sellers")  
 Davenport, Harry ("You Can't Take It with You")  
 Davies, Jeremy ("Solaris")  
 Davis, Bette ("All About Eve")  
 Davis, Geena ("Tootsie")  
 Davis, Hope ("The Nines")  
 Davis, Viola ("Solaris")  
 Day, Matt ("Muriel's Wedding")  
 Day Lewis, Daniel ("A Room with a View")  
 De Los Santos-Reza, Nancy ("Life Itself")

- De Niro, Robert ("Awakenings")  
 De Young, Cliff ("Wild")  
 Dearing, Edgar ("You Can't Take It with You")  
 Delpy, Julie ("But I'm a Cheerleader")  
 DelValle, Cristina ("the Wisdom Tree")  
 Demongeot, Mylène ("On My Way")  
 DeMunn, Jeffrey ("Burn After Reading")  
 Dench, Judi ("A Room with a View")  
 Deneuve, Catherine ("On My Way")  
 Denman, David ("The Nines")  
 Dennehy, Brian ("Cocoon")  
 Dern, Laura ("Jurassic Park," "Wild")  
 Deschanel, Emily ("Glory Road")  
 DeVito, Danny ("Ruthless People")  
 Di Bianco, Louis ("This Is My Life")  
 Diskin, Vilunya ("She's Beautiful When She's Angry")  
 Ditzion, Joan ("She's Beautiful When She's Angry")  
 Domingo, Colman ("Selma")  
 Donahue, Phil ("Finding Vivian Maier")  
 Doress-Worters, Paula ("She's Beautiful When She's Angry")  
 Dorsey, Omar ("Selma")  
 Drake, Erin ("Still Alice")  
 Drake, Fabia ("A Room with a View")  
 Dreyfuss, Geraldine ("Down and Out in Beverly Hills")  
 Dreyfuss, Richard ("Down and Out in Beverly Hills," "No")  
 Driver, Adam ("Frances Ha")  
 Drummond, Alice ("Awakenings")  
 Dryden, Ken ("Miracle")  
 Drynan, Jeanie ("Muriel's Wedding")  
 Dunbar-Ortiz, Roxanne ("She's Beautiful When She's Angry")  
 Durning, Charles ("Tootsie")  
 DuVall, Clea ("But I'm a Cheerleader")  
 DuVernay, Ava ("Life Itself")  
 Ebert, Chaz ("Life Itself")  
 Ebert, Roger ("Life Itself")  
 Edwards, Vince ("The Three Faces of Eve")  
 Ehrenreich, Alden ("Blue Jasmine")  
 Ejogo, Carmen ("Selma")  
 Elliott, Denholm ("A Room with a View")  
 Elway, John ("Gleason")  
 Emmerich, Noah ("Miracle")  
 Engles, Judy ("Harold and Maude")  
 Esper, Michael ("Frances Ha")  
 Eutizzi, Jim ("Gleason")  
 Evans, Art ("Ruthless People")  
 Eve, Alice ("Men in Black 3")  
 Falcone, Ben ("The Nines")  
 Fanning, Elle ("The Nines")  
 Farrow, Mia ("Shadows and Fog")  
 Febo, Matteo ("Bread and Tulips")  
 Fedotowsky, Ali ("Blue Jasmine")  
 Felder, Clarence ("Ruthless People")  
 Feldman, Corey ("Gremlins")

- Feldman, Marty ("Young Frankenstein")
- Felton, Tom ("Belle")
- Fernandez, Karina ("Pride")
- Ferrell, Will ("Stranger Than Fiction")
- Ferrero, Martin ("Jurassic Park")
- Fiennes, Ralph ("Quiz Show")
- Finn, Sharon ("Blue Jasmine")
- Fisher, Carrie ("Star Wars: Episode IV—A New Hope," "This Is My Life")
- Fisher, Frances ("Woman in Gold")
- Flaherty, Lanny ("Men in Black 3")
- Flanagan, Fionnula ("Transamerica")
- Flaum, Thea ("Life Itself")
- Fonda, Jane ("No")
- Forbes, Mary ("You Can't Take It with You")
- Ford, Harrison ("42, The True Story of an American Legend," "Star Wars: Episode IV—A New Hope")
- Foster, Jodie ("Shadows and Fog")
- Fothergill, Mia ("A Room with a View")
- Fox, Freddie ("Pride")
- Fox, Muriel ("She's Beautiful When She's Angry")
- Frank, Judy ("Burn After Reading")
- Fraser, Shelagh ("Star Wars: Episode IV—A New Hope")
- Freeman, J.E. ("Ruthless People")
- Freeman, Jo ("She's Beautiful When She's Angry")
- Freeman, Morgan ("Lucy")
- Friedan, Betty ("She's Beautiful When She's Angry")
- Fry, Stephen ("The Life and Death of Peter Sellers")
- Fujita, Scott ("Gleason")
- Gadon, Sarah ("Belle")
- Gail, Max ("42, The True Story of an American Legend")
- Galligan, Zach ("Gremlins")
- Ganz, Bruno ("Bread and Tulips")
- Garouste, Gérard ("On My Way")
- Garr, Teri ("Tootsie," "Young Frankenstein")
- Garrison, Rosemary ("The Wisdom Tree")
- Gaynes, George ("Tootsie")
- Geer, Ellen ("Harold and Maude")
- Gensac, Claude ("On My Way")
- Gerroll, Daniel ("Still Alice")
- Gerwig, Christine ("Frances Ha")
- Gerwig, Gordon ("Frances Ha")
- Gerwig, Greta ("Frances Ha")
- Giardina, Carol ("She's Beautiful When She's Angry")
- Gibson, Mimi ("The Three Faces of Eve")
- Gilford, Jack ("Cocoon")
- Gilgun, Joseph ("Pride")
- Gleason, Gail ("Gleason")
- Gleason, Kyle ("Gleason")
- Gleason, Mike ("Gleason")
- Gleason, Rivers ("Gleason")
- Gleason, Steve ("Gleason")
- Gleeson, Domhnall ("Ex Machina")
- Gnecco, Luis ("No")

- Godfrey, Patrick ("A Room with a View")  
 Goldberg, Adam ("Déjà Vu")  
 Goldblum, Jeff ("Jurassic Park")  
 Goode, Matthew ("Belle")  
 Gooding, Cuba Jr. ("Selma")  
 Goodman, Henry ("The Life and Death of Peter Sellers," "Woman in Gold")  
 Gordon, Ruth ("Harold and Maude")  
 Gossom, Thom Jr. ("Fight Club")  
 Goulet, Robert ("Atlantic City")  
 Grandison, Pippa ("Muriel's Wedding")  
 Grant, David Marshall ("The Devil Wears Prada")  
 Grant, Dr. Toni ("Down and Out in Beverly Hills")  
 Graves, Rupert ("A Room with a View")  
 Greene, Graham ("Transamerica")  
 Greenwood, Bruce ("Déjà Vu")  
 Grenier, Adrian ("The Devil Wears Prada")  
 Grenier, Zach ("Fight Club")  
 Griffin, Susan ("She's Beautiful When She's Angry")  
 Griffiths, Rachel ("Muriel's Wedding")  
 Guinness, Alec ("Star Wars: Episode IV—A New Hope")  
 Gummer, Grace ("Frances Ha")  
 Gunning, Jessica ("Pride")  
 Guttenberg, Steve ("Cocoon")  
 Guttman, Ronald ("August Rush")  
 Gwynne, Fred ("Shadows and Fog")  
 Gwynne, Nia ("Pride")  
 Gyllenhaal, Jake ("City Slickers")  
 Gyllenhaal, Maggie ("Stranger Than Fiction")  
 Hackman, Gene ("Young Frankenstein")  
 Hader, Bill ("Men in Black 3")  
 Hale, Tony ("Stranger Than Fiction")  
 Hallo, Dean ("City Slickers")  
 Hamill, Mark ("Star Wars: Episode IV—A New Hope")  
 Hammond, Rosalind ("Muriel's Wedding")  
 Hampden, Walter ("All About Eve")  
 Hamy, Paul ("On My Way")  
 Hardy, Tom ("Locke")  
 Harris, Estelle ("This Is My Life")  
 Harrison, Linda ("Cocoon")  
 Hasun, Alma ("Woman in Gold")  
 Hathaway, Anne ("The Devil Wears Prada")  
 Haughton, Vicky ("Whale Rider")  
 Havers, Nigel ("The Life and Death of Peter Sellers")  
 Hawkins, Sally ("Blue Jasmine")  
 Hawley, Miriam ("She's Beautiful When She's Angry")  
 Hayden, Sterling ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")  
 Heard, Amber ("The Danish Girl")  
 Heard, John ("Awakenings")  
 Henderson, Bill ("City Slickers")  
 Henley, Joan ("A Room with a View")  
 Henson, Elden ("Déjà Vu")

- Herzi, Hafsia ("On My Way")  
 Herzog, Werner ("Life Itself")  
 Heusinger, Patrick ("Frances Ha")  
 Highmore, Freddie ("August Rush")  
 Hinds, Samuel S. ("You Can't Take It with You")  
 Hobbes, Halliwell ("You Can't Take It with You")  
 Hoffman, Dustin ("Stranger Than Fiction," "Tootsie")  
 Hoffmann, Gaby ("This Is My Life," "Wild")  
 Holland, André ("42, The True Story of an American Legend," "Selma")  
 Holland, Tom ("Locke")  
 Holliday, Polly ("Gremlins")  
 Holm, Celeste ("All About Eve")  
 Holmes, Katie ("Woman in Gold")  
 Holmes Norton, Eleanor ("She's Beautiful When She's Angry")  
 Holter, Eric ("πhe Wisdom Tree")  
 Horne, JR ("Burn After Reading")  
 Houston, Stan ("Selma")  
 Howard, Clint ("Cocoon")  
 Howard, Terrence ("August Rush")  
 Hsu, Emily ("Blue Jasmine")  
 Huang, Pearl ("Down and Out in Beverly Hills")  
 Huffman, Felicity ("Transamerica")  
 Hughes, Denise ("Stranger Than Fiction")  
 Huisman, Michiel ("Wild")  
 Hulce, Tom ("Stranger Than Fiction")  
 Hunt, Linda ("Stranger Than Fiction")  
 Hunter, Bill ("Muriel's Wedding")  
 Huss, Toby ("42, The True Story of an American Legend")  
 Iacangelo, Peter ("Fight Club")  
 Iglitzen, Marlene ("Life Itself")  
 Irons, Max ("Woman in Gold")  
 Isaac, Oscar ("Ex Machina")  
 Jackson, Rev. Jesse ("Gleason")  
 Jackson, Samuel L. ("Jurassic Park")  
 James, Stephan ("Selma")  
 James, Steve ("Life Itself")  
 Jarrett, Belinda ("Muriel's Wedding")  
 Jay, Karla ("She's Beautiful When She's Angry")  
 Jenkins, Cara ("Belle")  
 Jenkins, Richard ("Burn After Reading")  
 Jenks, Daniel ("Blue Jasmine")  
 Jennings, Alex ("Belle")  
 Jerome, Edwin ("The Three Faces of Eve")  
 Johansson, Scarlett ("Her," "Lucy")  
 Jones, Evan ("Glory Road")  
 Jones, Felicity ("The Theory of Everything")  
 Jones, James Earl ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb," "Star Wars: Episode IV—A New Hope")  
 Jones, Sam III ("Glory Road")  
 Jones, Tommy Lee ("Men in Black 3")  
 Jordan, Charity ("Selma")  
 Joseph, Jackie ("Gremlins")  
 Joy, Robert ("Atlantic City," "Shadows and Fog")

- Julien-Box, Lauren ("Belle")  
 Kahn, Madeline ("Young  
     Frankenstein")  
 Kai Chen, Laura ("Her")  
 Kates Shulman, Alix ("She's  
     Beautiful When She's Angry")  
 Kavner, Julie ("Awakenings,"  
     "Shadows and Fog," "This Is  
     My Life")  
 Kazan, Maya ("Frances Ha")  
 Kerr, Schin A.S. ("Glory Road")  
 Kilmer, Val ("Déjà Vu")  
 Kinnear, Greg ("Little Miss  
     Sunshine")  
 Kirby, Bruno ("City Slickers")  
 Kirby, Michael ("Shadows and  
     Fog")  
 Kisara, Aditi ("The Wisdom Tree")  
 Klum, Heidi ("The Life and  
     Death of Peter Sellers")  
 Knight, T.R. ("42, The True  
     Story of an American  
     Legend")  
 Knight, Wayne ("Jurassic Park")  
 Koch, Sebastian ("The Danish  
     Girl")  
 Krupa, Olek ("Burn After  
     Reading")  
 Kulp, Nancy ("The Three Faces  
     of Eve")  
 Kunken, Stephen ("Still Alice")  
 Kunzendorf, Nina ("Woman in  
     Gold")  
 Lampkin, Charles ("Cocoon")  
 Lancaster, Burt ("Atlantic City")  
 Lane, Charles ("You Can't Take It  
     with You")  
 Lange, Anne ("Shadows and Fog")  
 Lange, Jessica ("Tootsie")
- Lapaine, Daniel ("Muriel's  
     Wedding")  
 Lavelle, John ("Selma")  
 Leach, Rosemary ("A Room with  
     a View")  
 Leachman, Cloris ("Young  
     Frankenstein")  
 Lee, Sophie ("Muriel's Wedding")  
 Lepore, Tatiana ("Bread and  
     Tulips")  
 Leto, Jared ("Fight Club")  
 Letscher, Matt ("Her")  
 Levinson, Barry ("Quiz Show")  
 Lewis, Phill ("City Slickers")  
 Linklater, Hamish ("42, The True  
     Story of an American Legend")  
 Linney, Laura ("The Fifth Estate")  
 Lithgow, John ("The Life and  
     Death of Peter Sellers")  
 Little Richard ("Down and Out  
     in Beverly Hills")  
 Lloyd, Harry ("The Theory of  
     Everything")  
 Long, Joseph ("The Life and  
     Death of Peter Sellers")  
 Louie, John ("Gremlins")  
 Lucas, Josh ("Glory Road")  
 Luke, Derek ("Glory Road")  
 Luke, Keye ("Gremlins")  
 Luken, Jesse ("42, The True Story  
     of an American Legend")  
 Lynskey, Melanie ("But I'm a  
     Cheerleader")  
 Lyonne, Natasha ("But I'm a  
     Cheerleader")  
 MacInnes, Angus ("Atlantic City")  
 MacKay, George ("Pride")  
 Mackie, Anthony ("The Fifth  
     Estate")

- Macy, W.H. ("Shadows and Fog")  
 Madonna ("Shadows and Fog")  
 Maglietta, Licia ("Bread and Tulips")  
 Mahoney, Shannon ("the Wisdom Tree")  
 Maier, Vivian ("Finding Vivian Maier")  
 Makkar, Joseph ("Down and Out in Beverly Hills")  
 Malina, Judith ("Awakenings")  
 Malkovich, John ("Burn After Reading," "Shadows and Fog")  
 Maloof, John ("Finding Vivian Maier")  
 Mandel, Howie ("Gremlins")  
 Mann, Wesley ("But I'm a Cheerleader")  
 Mantenuto, Michael ("Miracle")  
 Mara, Rooney ("Her")  
 Margolyes, Miriam ("The Life and Death of Peter Sellers")  
 Mark, Mary Ellen ("Finding Vivian Maier")  
 Marlowe, Hugh ("All About Eve")  
 Mars, Kenneth ("Shadows and Fog," "Young Frankenstein")  
 Marsay, Faye ("Pride")  
 Martin, Cayen ("Men in Black 3")  
 Martinez, Gary S. ("the Wisdom Tree")  
 Marvel, Elizabeth ("Burn After Reading")  
 Mary-James, Bethan ("Belle")  
 Maslany, Tatiana ("Woman in Gold")  
 Massironi, Marina ("Bread and Tulips")  
 Mathis, Samantha ("This Is My Life")  
 Mayhew, Peter ("Star Wars: Episode IV—A New Hope")  
 Mazursky, Paul ("Down and Out in Beverly Hills")  
 Mazzello, Joseph ("Jurassic Park")  
 Mbatha-Raw, Gugu ("Belle")  
 McAuley, Alphonso ("Glory Road")  
 McBurney, Simon ("The Theory of Everything")  
 McCain, Frances Lee ("Gremlins")  
 McCann, Sean ("Miracle")  
 McCarthy, Melissa ("The Nines")  
 McCready, Mike ("Gleason")  
 McCurry, John ("Atlantic City")  
 McDonald, Christopher ("Quiz Show")  
 McDormand, Frances ("Burn After Reading")  
 McElhone, Natascha ("Solaris")  
 McGinley, John C. ("42, The True Story of an American Legend")  
 McGovern, Elizabeth ("Woman in Gold")  
 McGregor-Stewart, Kate ("This Is My Life")  
 McHugh, John ("Life Itself")  
 McKay, Christian ("The Theory of Everything")  
 McKay, Jim ("Miracle")  
 McKee, Bonnie ("August Rush")  
 McLaren, Hollis ("Atlantic City")  
 McNamara, Annie ("Blue Jasmine")  
 McRae, Keene ("Wild")  
 McRae, Mo ("Wild")

- McRae, Shane ("Still Alice")  
 Meadows, Jayne ("City Slickers")  
 Meara, Anne ("Awakenings")  
 Meek, Donald ("You Can't Take It with You")  
 Meilir, Rodri ("Pride")  
 Melamed, Fred ("Shadows and Fog")  
 Meloni, Christopher ("42, The True Story of an American Legend")  
 Merrill, Gary ("All About Eve")  
 Merriman, Ryan ("42, The True Story of an American Legend")  
 Meyerowitz, Joel ("Finding Vivian Maier")  
 Michaels, Al ("Miracle")  
 Michaely, Joel ("But I'm a Cheerleader")  
 Midler, Bette ("Down and Out in Beverly Hills," "Ruthless People")  
 Mike the Dog ("Down and Out in Beverly Hills")  
 Miles, Ben ("Woman in Gold")  
 Miller, Ann ("You Can't Take It with You")  
 Miller, Dick ("Gremlins")  
 Miller, Penelope Ann ("Awakenings")  
 Millett, Kate ("She's Beautiful When She's Angry")  
 Millgate, Gabby ("Muriel's Wedding")  
 Milner, Bill ("Locke")  
 Mink Stole ("But I'm a Cheerleader")  
 Mirren, Helen ("Woman in Gold")  
 Mitchell, E. Roger ("Selma")  
 Mizuno, Sonoya ("Ex Machina")  
 Mohammed, Waad ("Wadjda")  
 Moll, Richard ("But I'm a Cheerleader")  
 Monohon, Grant ("Transamerica")  
 Monroe, Marilyn ("All About Eve")  
 Montanez, Caridad ("Still Alice")  
 Montero, Pascal ("No")  
 Moore, Julianne ("Still Alice")  
 Moorehead, Agnes ("Citizen Kane")  
 Moriarity, Cathy ("But I'm a Cheerleader")  
 Morris, Anita ("Ruthless People")  
 Morris, Errol ("Life Itself")  
 Morrow, Rob ("Quiz Show")  
 Mostel, Josh ("City Slickers")  
 Muhich, Donald F. ("Down and Out in Beverly Hills")  
 Murray, Bill ("Tootsie")  
 Najimy, Kathy Ann ("This Is My Life")  
 Nash, Jamia Simone ("August Rush")  
 Nash, Niecy ("Selma")  
 Naughton, James ("The Devil Wears Prada")  
 Nava, Gregory ("Life Itself")  
 Neill, Sam ("Jurassic Park")  
 Nelligan, Kate ("Shadows and Fog")  
 Nelson, Ruth ("Awakenings")  
 Nelson, Tracy ("Down and Out in Beverly Hills")  
 Nevinson, Gennie ("Muriel's Wedding")  
 Newell, Jason ("Wild")  
 Newton, Becki ("August Rush")

- Nichols, Austin ("Glory Road")  
 Nici, Anthony J. ("Awakenings")  
 Nighy, Bill ("Pride")  
 Nivola, Alessandro ("Selma")  
 Nolte, Nick ("Down and Out in Beverly Hills")  
 Nomad, Mike ("Cocoon")  
 Nordling, Jeffrey ("Quiz Show")  
 Norsigian, Judy ("She's Beautiful When She's Angry")  
 Norton, Edward ("Fight Club")  
 Norton, James ("Belle")  
 O'Brien Demsey, Patrick ("Miracle")  
 Ochs, Tara ("Selma")  
 Ogden Stiers, David ("Shadows and Fog")  
 Oliver, Barret ("Cocoon")  
 Oliver-Velez, Denise ("She's Beautiful When She's Angry")  
 O'Loughlin, Alex ("August Rush")  
 Oyelowo, David ("Selma")  
 Paladin, Ludovico ("Bread and Tulips")  
 Palance, Jack ("City Slickers")  
 Palfrey, Lisa ("Pride")  
 Paratene, Rawiri ("Whale Rider")  
 Pardue, Kip ("But I'm a Cheerleader")  
 Parrish, Hunter ("Still Alice")  
 Patton, Paula ("Déjà Vu")  
 Pauline, Nicholas Daniel ("the Wisdom Tree")  
 Paymer, David ("City Slickers," "Quiz Show")  
 Peake, Maxine ("The Theory of Everything")  
 Peck, Bob ("Jurassic Park")  
 Peña, Elizabeth ("Down and Out in Beverly Hills," "Transamerica")  
 Phillips, Katrina ("But I'm a Cheerleader")  
 Phoenix, Joaquin ("Her")  
 Piccoli, Michel ("Atlantic City")  
 Pickens, James Jr. ("42, The True Story of an American Legend")  
 Pickens, Slim ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")  
 Pickles, Vivian ("Harold and Maude")  
 Pierce, Wendell ("Selma")  
 Pincus, Jane ("She's Beautiful When She's Angry")  
 Pistor, Ludger ("Woman in Gold")  
 Pitt, Brad ("Burn After Reading," "Fight Club")  
 Pleasance, Donald ("Shadows and Fog")  
 Poblete, Elsa ("No")  
 Pohn, Carole ("Finding Vivian Maier")  
 Pollack, Sydney ("Tootsie")  
 Power, Tyrone Jr. ("Cocoon")  
 Pratt, Chris ("Her")  
 Preston, Carrie ("Transamerica")  
 Prowse, David ("Star Wars: Episode IV—A New Hope")  
 Pryce, Jonathan ("Woman in Gold")  
 Pullman, Bill ("Ruthless People")  
 Queen Latifah ("Stranger Than Fiction")  
 Raaum, Jessica ("the Wisdom Tree")

- Radcliff, Damaine ("Glory Road")  
 Rammé, Margrit ("Down and Out in Beverly Hills")  
 Rankin, Kevin ("Wild")  
 Rasche, David ("Burn After Reading," "Men in Black 3")  
 Ratoff, Gregory ("All About Eve")  
 Rebhorn, James ("Shadows and Fog")  
 Redmayne, Eddie ("The Danish Girl," "The Theory of Everything")  
 Reed, Tracy ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")  
 Rees, Kyle ("Pride")  
 Reeve, Christopher ("No")  
 Reid, Kate ("Atlantic City")  
 Reid, Sam ("Belle")  
 Reilly, John C. ("Shadows and Fog")  
 Reinhold, Judge ("Gremlins," "Ruthless People")  
 Reynolds, Ryan ("The Nines," "Woman in Gold")  
 Rhind-Tutt, Julian ("Lucy")  
 Rhys Meyers, Jonathan ("August Rush")  
 Ribisi, Giovanni ("Selma")  
 Rich, Allan ("Quiz Show")  
 Richards, Ariana ("Jurassic Park")  
 Richards, Evan ("Down and Out in Beverly Hills")  
 Richardson, Miranda ("Belle")  
 Rimmer, Shane ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")  
 Ritter, Thelma ("All About Eve")  
 Roa, Grant ("Whale Rider")  
 Robbins, Trina ("She's Beautiful When She's Angry")  
 Rosen, Ruth ("She's Beautiful When She's Angry")  
 Rosenbaum, Jonathan ("Life Itself")  
 Ross, Terry Ann ("The Three Faces of Eve")  
 Roth, Tim ("Finding Vivian Maier," "Selma")  
 Rothstein, Vivian ("She's Beautiful When She's Angry")  
 Rush, Geoffrey ("The Life and Death of Peter Sellers")  
 Russell, Keri ("August Rush")  
 Russell, Kurt ("Miracle")  
 Rutherford, Max ("Blue Jasmine")  
 Saad, Nouf ("Wadjda")  
 Sadler, William ("August Rush")  
 Sadoski, Thomas ("Wild")  
 Sajini, Alanoud ("Wadjda")  
 Salem, Dahlia ("The Nines")  
 Sanders, George ("All About Eve")  
 Sanders, Henry G. ("Selma")  
 Sanders, Marlene ("She's Beautiful When She's Angry")  
 Sands, Julian ("A Room with a View")  
 Sanford, Erskine ("Citizen Kane")  
 Sanford, Wendy ("She's Beautiful When She's Angry")  
 Santiago-Hudson, Ruben ("Selma")  
 Sarandon, Susan ("Atlantic City")  
 Sarsgaard, Peter ("Blue Jasmine")  
 Saviola, Camille ("Shadows and Fog")

- Scherzinger, Nicole ("Men in Black 3")
- Schiffman, N  mo ("On My Way")
- Schiller, Adrian ("The Danish Girl")
- Schilling, Nellie ("Woman in Gold")
- Schilling, Tom ("Woman in Gold")
- Schilling, William G. ("Ruthless People")
- Schnitzer, Ben ("Pride")
- Schoenaerts, Matthias ("The Danish Girl")
- Schroeder, Jan Oliver ("Lucy")
- Schulman, Randy ("Wild")
- Scofield, Paul ("Quiz Show")
- Scoggin, Nick ("  the Wisdom Tree")
- Scorsese, Martin ("Life Itself," "Quiz Show")
- Scott, A.O. ("Life Itself")
- Scott, Andrew ("Locke," "Pride")
- Scott, George C. ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")
- Scott, Ken ("The Three Faces of Eve")
- Secor, Kyle ("City Slickers")
- Seldes, Marian ("August Rush")
- Sellers, Peter ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")
- Shawn, Wallace ("Shadows and Fog")
- Shearer, Al ("Glory Road")
- Sheen, Martin ("Selma")
- Shepard, Billie ("  the Wisdom Tree")
- Sheth, Sheetal ("  the Wisdom Tree")
- Shumsky, Ellen ("She's Beautiful When She's Angry")
- Siddig, Alexander ("The Fifth Estate")
- Silhavy, Olivia ("Woman in Gold")
- Simmons, JK ("Burn After Reading")
- Simon, Roger ("Life Itself")
- Singer, Rachel ("Fight Club")
- Siskel, Gene ("Life Itself")
- Skerritt, Tom ("Harold and Maude")
- Skoryna, Sam ("Miracle")
- Slater, Helen ("City Slickers," "Ruthless People")
- Sloane, Everett ("Citizen Kane")
- Smith, Kurtwood ("Shadows and Fog")
- Smith, Maggie ("A Room with a View")
- Smith, Will ("Men in Black 3")
- Smith, Yeardley ("City Slickers")
- Sommer, Josef ("Shadows and Fog")
- Sommer, Rich ("The Devil Wears Prada")
- Sorvino, Mira ("Quiz Show")
- Spain, Douglas ("But I'm a Cheerleader")
- Spark, Jeany ("The Fifth Estate")
- Spencer, Douglas ("The Three Faces of Eve")
- Spencer, Octavia ("The Nines")
- Stanfield, Lakeith ("Selma")

- Stanton, Stephen ("Life Itself")  
 Stapleton, Maureen ("Cocoon")  
 Staton, Aaron ("August Rush")  
 Staunton, Imelda ("Pride")  
 Stebner, Greg ("Shadows and Fog")  
 Steele, Don ("Gremlins")  
 Steinem, Gloria ("She's Beautiful When She's Angry")  
 Stern, Daniel ("City Slickers")  
 Stevenson, Keith ("πthe Wisdom Tree")  
 Stewart, James ("You Can't Take It with You")  
 Stewart, Kristen ("Still Alice")  
 Stewart, Paul ("Citizen Kane")  
 Stolte, Christian ("Stranger Than Fiction")  
 Stormare, Peter ("Awakenings")  
 Strayed Lindstrom, Bobbi ("Wild")  
 Streep, Meryl ("The Devil Wears Prada")  
 Strong, Jeremy ("Selma")  
 Stuhlbarg, Michael ("Blue Jasmine," "Men in Black 3")  
 Sullivan, Sean ("Atlantic City")  
 Summers, Shari ("Harold and Maude")  
 Sumner, Mickey ("Frances Ha")  
 Sun, Yung ("Down and Out in Beverly Hills")  
 Sunjata, Daniel ("The Devil Wears Prada")  
 Swan, Buddy ("Citizen Kane")  
 Swinton, Tilda ("Burn After Reading")  
 Szostak, Stephanie ("The Devil Wears Prada")  
 Tagle, Marcial ("No")  
 Tahan, Charlie ("Blue Jasmine")  
 Tambor, Jeffrey ("City Slickers")  
 Tamburrelli, Karla ("City Slickers")  
 Tandy, Jessica ("Cocoon")  
 Taumaunu, Mana ("Whale Rider")  
 Taylor, Dub ("You Can't Take It with You")  
 Thatch, Nigel ("Selma")  
 Theron, Charlize ("The Life and Death of Peter Sellers")  
 Thewlis, David ("The Fifth Estate," "The Theory of Everything")  
 Thomas, Leon III ("August Rush")  
 Thompson, Emma ("Men in Black 3," "Stranger Than Fiction")  
 Thompson, Tessa ("Selma")  
 Thoms, Tracie ("The Devil Wears Prada")  
 Tipton, Analeigh ("Lucy")  
 Tomlin, Lily ("Shadows and Fog")  
 Tong, Kathy ("Blue Jasmine")  
 Torrens, Pip ("The Danish Girl")  
 Toussaint, Lorraine ("Selma")  
 Tovey, Russell ("Pride")  
 Towne, Katharine ("But I'm a Cheerleader")  
 Traue, Antje ("Woman in Gold")  
 Trussler, Menna ("Pride")  
 Tucci, Stanley ("The Devil Wears Prada," "The Fifth Estate," "The Life and Death of Peter Sellers")  
 Tudyk, Alan ("42, The True Story of an American Legend")  
 Tukur, Ulrich ("Solaris")  
 Turman, Glynn ("Gremlins")  
 Turner, Ross ("πthe Wisdom Tree")  
 Turturro, John ("Quiz Show")

- Tyner, Charles ("Harold and Maude")
- Vadell, Jaime ("No")
- van Houten, Carice ("The Fifth Estate")
- Varisco, Paul Sr. ("Gleason")
- Varisco-Gleason, Michel ("Gleason")
- Vaughan, Peter ("The Life and Death of Peter Sellers")
- Vedder, Eddie ("Gleason")
- Verdon, Gwen ("Cocoon")
- Vikander, Alicia ("Ex Machina," "The Danish Girl," "The Fifth Estate")
- Voight, Jon ("Glory Road")
- Von Bargen, Daniel ("Shadows and Fog")
- Von Dohnányi, Justus ("Woman in Gold")
- Von Sydow, Max ("Awakenings")
- Waked, Amr ("Lucy")
- Walter, Tracey ("City Slickers")
- Ware, Herta ("Cocoon")
- Warner, H.B. ("You Can't Take It with You")
- Warner, Kurt ("Gleason")
- Warrick, Ruth ("Citizen Kane")
- Washington, Denzel ("Déjà Vu")
- Watson, Emily ("Belle," "The Life and Death of Peter Sellers," "The Theory of Everything")
- Waxman, Al ("Atlantic City")
- Wayne, David ("The Three Faces of Eve")
- Webb, Marilyn ("She's Beautiful When She's Angry")
- Welch, Tahnee ("Cocoon")
- Welker, Frank ("Gremlins")
- Welles, Orson ("Citizen Kane")
- West, Dominic ("Pride")
- West, Nathan ("Miracle")
- Wettig, Patricia ("City Slickers")
- Wheeler, Ira ("Shadows and Fog")
- Whishaw, Ben ("The Danish Girl")
- White, Liz ("Pride")
- Whitehill, Virginia ("She's Beautiful When She's Angry")
- Wiig, Kristen ("Her")
- Wilde, Olivia ("Her")
- Wilder, Gene ("Young Frankenstein")
- Wilkinson, Tom ("Belle," "Selma")
- Wille, Brandt ("But I'm a Cheerleader")
- Williams, Michelle ("But I'm a Cheerleader")
- Williams, Robin ("August Rush," "Awakenings")
- Williams, Rush ("The Three Faces of Eve")
- Williamson, Mykelti ("August Rush")
- Willingham, Noble ("City Slickers")
- Willis, Ellen ("She's Beautiful When She's Angry")
- Willis Aronowitz, Nona ("She's Beautiful When She's Angry")
- Wilson, Clarence ("You Can't Take It with You")
- Wilson, Elizabeth ("Quiz Show")
- Wilson, Ruth ("Locke")
- Wilton, Penelope ("Belle")
- Winfrey, Oprah ("Selma")
- Witherspoon, Reese ("Wild")

- Wolfson, Alice ("She's Beautiful When She's Angry")
- Wong, B. D. ("Jurassic Park")
- Wood, G. ("Harold and Maude")
- Woodward, Joanne ("The Three Faces of Eve")
- Wyllie, Daniel ("Muriel's Wedding")
- Wynn, Keenan ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")
- Yama, Michael ("Down and Out in Beverly Hills")
- Yarbo, Lillian ("You Can't Take It with You")
- Young, Burt ("Transamerica")
- Young, Keone ("Men in Black 3")
- Zahir, Mohammed ("Wadжда")
- Zegen, Michael ("Frances Ha")
- Zegers, Antonia ("No")
- Zegers, Kevin ("Transamerica")
- Znaimer, Moses ("Atlantic City")
- Zorn, Danny ("This Is My Life")
- Directors:**
- Abrahams, Jim, and David Zucker and Jerry Zucker ("Ruthless People")
- Al Mansour, Haifaa ("Wadжда")
- Allen, Woody ("Blue Jasmine," "Shadows and Fog")
- Ashby, Hal ("Harold and Maude")
- Asante, Amma ("Belle")
- August, John ("The Nines")
- Babbitt, Jamie ("But I'm a Cheerleader")
- Baumbach, Noah ("Frances Ha")
- Bercot, Emmanuelle ("On My Way")
- Besson, Luc ("Lucy")
- Brooks, Mel ("Young Frankenstein")
- Capra, Frank ("You Can't Take It with You")
- Caro, Niki ("Whale Rider")
- Coen, Ethan, and Joel Coen ("Burn After Reading")
- Condon, Bill ("The Fifth Estate")
- Curtis, Simon ("Woman in Gold")
- Dante, Joe ("Gremlins")
- Dayton, Jonathan, and Valerie Faris ("Little Miss Sunshine")
- Dore, Mary ("She's Beautiful When She's Angry")
- DuVernay, Ava ("Selma")
- Ephron, Nora ("This Is My Life")
- Fincher, David ("Fight Club")
- Forster, Marc ("Stranger Than Fiction")
- Frankel, David ("The Devil Wears Prada")
- Garland, Alex ("Ex Machina")
- Gartner, James ("Glory Road")
- Glatzer, Richard, and Wash Westmoreland ("Still Alice")
- Helgeland, Brian ("42, The True Story of an American Legend")
- Hogan, P.J. ("Muriel's Wedding")
- Hooper, Tom ("The Danish Girl")
- Hopkins, Stephen ("The Life and Death of Peter Sellers")
- Howard, Ron ("Cocoon")
- Ivory, James ("A Room with a View")
- James, Steve ("Life Itself")
- Johnson, Nunnally ("The Three Faces of Eve")

Jonze, Spike ("Her")  
 Knight, Steven ("Locke")  
 Kubrick, Stanley ("Dr.  
     Strangelove or: How I  
     Learned to Stop Worrying  
     and Love the Bomb")  
 Larraín, Pablo ("No")  
 Lucas, George ("Star Wars:  
     Episode IV—A New Hope")  
 Malle, Louis ("Atlantic City")  
 Maloof, John, and Charlie Siskel  
     ("Finding Vivian Maier")  
 Mankiewicz, Joseph L. ("All  
     About Eve")  
 Marsh, James ("The Theory of  
     Everything")  
 Marshall, Penny ("Awakenings")  
 Mazursky, Paul ("Down and Out  
     in Beverly Hills")  
 O'Connor, Gavin ("Miracle")  
 Pollack, Sydney ("Tootsie")  
 Redford, Robert ("Quiz Show")  
 Scott, Tony ("Déjà Vu")  
 Shah, Sunil ("The Wisdom Tree")  
 Sheridan, Kirsten ("August  
     Rush")  
 Soderbergh, Steven ("Solaris")  
 Soldini, Silvio ("Bread and Tulips")  
 Sonnenfeld, Barry ("Men in  
     Black 3")  
 Spielberg, Steven ("Jurassic Park")  
 Tucker, Duncan ("Transamerica")  
 Tweel, J. Clay ("Gleason")  
 Underwood, Ron ("City  
     Slickers")  
 Vallée, Jean-Marc ("Wild")  
 Warchus, Matthew ("Pride")  
 Welles, Orson ("Citizen Kane")

### **Screenplay/Teleplay Writers:**

Al Mansour, Haifaa ("Wadjda")  
 Allen, Woody ("Blue Jasmine,"  
     "Shadows and Fog")  
 Arndt, Michael ("Little Miss  
     Sunshine")  
 Attanasio, Paul ("Quiz Show")  
 August, John ("The Nines")  
 Baumbach, Noah, and Greta  
     Gerwig ("Frances Ha")  
 Benedek, Tom ("Cocoon")  
 Bercot, Emmanuelle, and Jérôme  
     Tonnerre ("On My Way")  
 Beresford, Stephen ("Pride")  
 Besson, Luc ("Lucy")  
 Brosh McKenna, Aline ("The  
     Devil Wears Prada")  
 Campbell, Alexi Kaye ("Woman  
     in Gold")  
 Caro, Niki ("Whale Rider")  
 Castle, Nick, and James V. Hart  
     ("August Rush")  
 Cleveland, Christopher, and  
     Bettina Gilois ("Glory Road")  
 Coen, Joel, and Ethan Coen  
     ("Burn After Reading")  
 Cohen, Etan ("Men in Black 3")  
 Columbus, Chris ("Gremlins")  
 Coxon, Lucinda ("The Danish  
     Girl")  
 Crichton, Michael, and David  
     Koepp ("Jurassic Park")  
 Ephron, Nora, and Delia Ephron  
     ("This Is My Life")  
 Ganz, Lowell, and Babaloo  
     Mandel ("City Slickers")  
 Garland, Alex ("Ex Machina")  
 Gelbart, Larry, and Murray  
     Schisgal ("Tootsie")

- Glatzer, Richard, and Wash Westmoreland ("Still Alice")
- Guare, John ("Atlantic City")
- Guggenheim, Eric ("Miracle")
- Helgeland, Brian ("42, The True Story of an American Legend")
- Helm, Zach ("Stranger Than Fiction")
- Higgins, Colin ("Harold and Maude")
- Hogan, P.J. ("Muriel's Wedding")
- Hornby, Nick ("Wild")
- Johnson, Nunnally ("The Three Faces of Eve")
- Jonze, Spike ("Her")
- Knight, Steven ("Locke")
- Kubrick, Stanley, and Terry Southern and Peter George ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb")
- Launer, Dale ("Ruthless People")
- Lucas, George ("Star Wars: Episode IV—A New Hope")
- Maloof, John, and Charlie Siskel ("Finding Vivian Maier")
- Mankiewicz, Herman J., and Orson Welles ("Citizen Kane")
- Mankiewicz, Joseph L. ("All About Eve")
- Markus, Christopher, and Stephen McFeely ("The Life and Death of Peter Sellers")
- Marsillii, Bill, and Tony Rossio ("Déjà Vu")
- Mazursky, Paul, and Leon Capetanos ("Down and Out in Beverly Hills")
- McCarten, Anthony ("The Theory of Everything")
- Peirano, Pedro ("No")
- Peterson, Brian Wayne ("But I'm a Cheerleader")
- Prawer Jhabvala, Ruth ("A Room with a View")
- Riskin, Robert ("You Can't Take It with You")
- Sagay, Misan ("Belle")
- Shah, Sunil ("The Wisdom Tree")
- Singer, Josh ("The Fifth Estate")
- Soderbergh, Steven ("Solaris")
- Soldini, Silvio, and Doriana Leoneff ("Bread and Tulips")
- Tucker, Duncan ("Transamerica")
- Tweel, J. Clay ("Gleason")
- Uhls, Jim ("Fight Club")
- Webb, Paul ("Selma")
- Wilder, Gene, and Mel Brooks ("Young Frankenstein")
- Zaillian, Steve ("Awakenings")

### **Book, Story and Source**

#### **Material Creators:**

- Allen, Woody ("Shadows and Fog," play, *Death* (uncredited))
- Babbitt, Jamie ("But I'm a Cheerleader," story)
- Castro, Paul, and Nick Castle ("August Rush," story)
- Crichton, Michael ("Jurassic Park," book, *Jurassic Park*)
- Cunningham, Lowell ("Men in Black 3," comic book source material, *The Men in Black*)
- Domscheit-Berg, Daniel ("The Fifth Estate," source book, *Inside WikiLeaks: My Time with Julian Assange at*

- the World's Most Dangerous Website*), and David Leigh and Luke Harding ("The Fifth Estate," source book, *WikiLeaks: Inside Julian Assange's War on Secrecy*)
- Ebershoff, David ("The Danish Girl," book, *The Danish Girl*)
- Ebert, Roger ("Life Itself," book, *Life Itself: A Memoir*)
- Fauchois, René ("Down and Out in Beverly Hills," play, *Boudou sauvé des eaux* (Boudou Saved from the Waters))
- Forster, E.M. ("A Room with a View," book, *A Room with a View*)
- Genova, Lisa ("Still Alice," book, *Still Alice*)
- George, Peter ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb," book, *Red Alert*)
- Goodwin, Richard N. ("Quiz Show," book, *Remembering America: A Voice From the Sixties*)
- Hawking, Jane ("The Theory of Everything," book, *Travelling to Infinity: My Life with Stephen*)
- Henry, O. ("Ruthless People," story, "The Ransom of Red Chief")
- Ihimaera, Witi ("Whale Rider," book, *The Whale Rider*)
- Kaufman, George S., and Moss Hart ("You Can't Take It with You," play, *You Can't Take It with You*)
- Lem, Stanislaw ("Solaris," book, *Solaris*)
- Lewis, Roger ("The Life and Death of Peter Sellers," book, *The Life and Death of Peter Sellers*)
- McGuire, Don, and Larry Gelbart ("Tootsie," story)
- Orr, Mary ("All About Eve," short story source, "The Wisdom of Eve," *Cosmopolitan* magazine (uncredited))
- Palahniuk, Chuck ("Fight Club," book, *Fight Club*)
- Sacks, Oliver M.D. ("Awakenings," book, *Awakenings*)
- Saperstein, David ("Cocoon," story)
- Schoenberg, E. Randol ("Woman in Gold," life story), and Maria Altmann ("Woman in Gold," life story)
- Shah, Sunil ("The Wisdom Tree," story)
- Skármeta, Antonio ("No," play, *El Plebiscito* (The Referendum))
- Soldini, Silvio, and Doriana Leoneff ("Bread and Tulips," story)
- Strayed, Cheryl ("Wild," book, *Wild: From Lost to Found on the Pacific Crest Trail*)
- Thigpen, Corbett H. M.D., and Hervey M. Cleckley M.D. ("The Three Faces of Eve,"

- book, *The Three Faces of Eve, a Case of Multiple Personality*)
- Weisberger, Lauren ("The Devil Wears Prada," book, *The Devil Wears Prada*)
- Wilder, Gene, and Mel Brooks ("Young Frankenstein," screen story)
- Wolitzer, Meg ("This Is My Life," book, *This Is Your Life*)
- Wollstonecraft Shelley, Mary ("Young Frankenstein," book, *Frankenstein*)
- Extra Credits**
- On-screen Performers:**
- Abney, Terri ("Loving")
- Aidem, Betsy ("Irrational Man")
- Alda, Alan ("The Aviator")
- Arianda, Nina ("Florence Foster Jenkins")
- Arnold, Mark ("Florence Foster Jenkins")
- Balaban, Bob ("Everything Is Copy")
- Baldwin, Alec ("The Aviator")
- Barden, Jessica ("The Lobster")
- Barrymore, Drew ("Donnie Darko")
- Bartlett, Jamie ("Mandela: Long Walk to Freedom")
- Bass, Jon ("Loving")
- Beckinsale, Kate ("The Aviator")
- Bernstein, Carl ("Everything Is Copy")
- Bernstein, Jacob ("Everything Is Copy")
- Berry, Halle ("Frankie & Alice")
- Binns, Ed ("Fail Safe")
- Blackley, Jamie ("Irrational Man")
- Blackwood, Sharon ("Loving")
- Blanchett, Cate ("The Aviator")
- Booke, Sorrell ("Fail Safe")
- Brasfield, Rod ("A Face in the Crowd")
- Brennan, Brid ("Florence Foster Jenkins")
- Brenner, Marie ("Everything Is Copy")
- Brooks, Blaire ("Demolition")
- Butler, David ("Mandela: Long Walk to Freedom")
- Camp, Bill ("Loving," "Midnight Special")
- Cerf, Bennett ("A Face in the Crowd")
- Charpentier, Megan ("Frankie & Alice")
- Chase, Daveigh ("Donnie Darko")
- Cholbi, Théo ("Marguerite")
- Cleary, Malachy ("Demolition")
- Cleckley, Dalyn M. ("Loving")
- Cole, Ben ("Demolition")
- Colman, Olivia ("The Lobster")
- Conroy, Frances ("The Aviator")
- Cooper, Chris ("Demolition")
- Corduner, Allan ("Florence Foster Jenkins")
- Crawford, Georgia ("Loving")
- Crochrell, Jevin ("Loving")
- Csokas, Marton ("Loving")
- Dafoe, Willem ("The Aviator")
- Dalton, Will ("Loving")
- Davich, Jacob ("The Aviator")
- de Villiers, Gys ("Mandela: Long Walk to Freedom")
- DeLuise, Dom ("Fail Safe")

- DeSantis, Stanley ("The Aviator")  
 DiCaprio, Leonardo ("The Aviator")  
 Dieuaide, Sylvain ("Marguerite")  
 Diller, Barry ("Everything Is Copy")  
 Dooley, Brendan ("Demolition")  
 Dougall, Anthony ("The Lobster")  
 Draper, Polly ("Demolition")  
 Driver, Adam ("Midnight Special")  
 Dunham, Lena ("Everything Is Copy")  
 Dunst, Kirsten ("Midnight Special")  
 Duval, James ("Donnie Darko")  
 Edgerton, Joel ("Loving," "Midnight Special")  
 Elba, Idris ("Mandela: Long Walk to Freedom")  
 Ephron, Amy ("Everything Is Copy")  
 Ephron, Delia ("Everything Is Copy")  
 Ephron, Hallie ("Everything Is Copy")  
 Ephron, Nora ("Everything Is Copy")  
 Farrell, Colin ("The Lobster")  
 Fau, Michel ("Marguerite")  
 Fenoy, Aubert ("Marguerite")  
 Ferguson, Rebecca ("Florence Foster Jenkins")  
 Fonda, Henry ("Fail Safe")  
 Franciosa, Anthony ("A Face in the Crowd")  
 Frewer, Matt ("Frankie & Alice")  
 Frot, Catherine ("Marguerite")  
 Furness, Betty ("A Face in the Crowd")  
 Garner, Kelli ("The Aviator")  
 Geffen, David ("Everything Is Copy")  
 Giles, Nancy ("Irrational Man")  
 Graham, Virginia ("A Face in the Crowd")  
 Grant, Beth ("Donnie Darko")  
 Grant, Hugh ("Florence Foster Jenkins")  
 Greenwald, Alex ("Donnie Darko")  
 Griffith, Andy ("A Face in the Crowd")  
 Gyllenhaal, Jake ("Demolition," "Donnie Darko")  
 Gyllenhaal, Maggie ("Donnie Darko")  
 Hagman, Larry ("Fail Safe")  
 Haig, David ("Florence Foster Jenkins")  
 Hanks, Tom ("Everything Is Copy")  
 Hansen, William ("Fail Safe")  
 Harris, Naomie ("Mandela: Long Walk to Freedom")  
 Haze, Scott ("Midnight Special")  
 Helberg, Simon ("Florence Foster Jenkins")  
 Herrmann, Edward ("The Aviator")  
 Hoffman, Gaby ("Everything Is Copy")  
 Holland, Winter-Lee ("Loving")  
 Holm, Ian ("The Aviator")  
 Holmes, Adrian ("Frankie & Alice")  
 Huston, Danny ("The Aviator")  
 Hybner, Boris ("Marguerite")  
 Isabelle, Katharine ("Frankie & Alice")

- Ives, Burl ("A Face in the Crowd")  
 Jensen, Ashley ("The Lobster")  
 Jensen, David ("Loving,"  
 "Midnight Special")  
 Joyner, Jennifer ("Loving")  
 Kavanagh, John ("Florence  
 Foster Jenkins")  
 Kemp, Tom ("Demolition,"  
 "Irrational Man")  
 Kgoroge, Tony ("Mandela: Long  
 Walk to Freedom")  
 Kirkland, Alexander ("A Face in  
 the Crowd")  
 Kroll, Nick ("Loving")  
 Labed, Ariane ("The Lobster")  
 Law, Jude ("The Aviator")  
 Leboutte, Sophia ("Marguerite")  
 Lewis, Judah ("Demolition")  
 Lieberher, Jaeden ("Midnight  
 Special")  
 Lind, Heather ("Demolition")  
 Luurtsema, Nat ("Florence Foster  
 Jenkins")  
 Lyster, Scott ("Frankie & Alice")  
 Malone, Jena ("Donnie Darko")  
 Marcon, André ("Marguerite")  
 Markinson, Brian ("Frankie &  
 Alice")  
 Matthau, Walter ("A Face in the  
 Crowd," "Fail Safe")  
 McDonnell, Mary ("Donnie  
 Darko")  
 McGonigle, Kate ("Irrational  
 Man")  
 McGrath, Paul ("A Face in the  
 Crowd")  
 McKay, Christian ("Florence  
 Foster Jenkins")  
 Mckenzie, Michalya Eve  
 ("Frankie & Alice")  
 McPherson, Quinn ("Loving")  
 Medford, Kay ("A Face in the  
 Crowd")  
 Miller, Alano ("Loving")  
 Miller, Mitch ("A Face in the  
 Crowd")  
 Mills, David ("Florence Foster  
 Jenkins")  
 Mkiva, Zolani ("Mandela: Long  
 Walk to Freedom")  
 Mogwaza, Simo ("Mandela:  
 Long Walk to Freedom")  
 Mokoena, Fana ("Mandela: Long  
 Walk to Freedom")  
 Mokoena, Thapelo ("Mandela:  
 Long Walk to Freedom")  
 Monk, Debra ("Demolition")  
 Moosa, Riaad ("Mandela: Long  
 Walk to Freedom")  
 Moreland, David ("Donnie  
 Darko")  
 Morgan Mziray, Vanessa  
 ("Frankie & Alice")  
 Mountaine, Garry ("The Lobster")  
 Mponga, Denis ("Marguerite")  
 Narciso, Alfredo ("Demolition")  
 Neal, Patricia ("A Face in the  
 Crowd")  
 Negga, Ruth ("Loving")  
 Neilan, Marshall ("A Face in the  
 Crowd")  
 Nichols, Mike ("Everything Is  
 Copy")  
 O'Donnell, Rosie ("Everything Is  
 Copy")  
 O'Herlihy, Dan ("Fail Safe")  
 Osborne, Holmes ("Donnie  
 Darko")  
 O'Shea, Emma ("The Lobster")

- Overton, Frank ("Fail Safe")  
 Papoulia, Angeliki ("The Lobster")  
 Parks, Hildy ("Fail Safe")  
 Petkoff, Robert ("Irrational Man")  
 Pheto, Terry ("Mandela: Long Walk to Freedom")  
 Phillips, Ethan ("Irrational Man")  
 Phoenix, Joaquin ("Irrational Man")  
 Plum, Paula ("Irrational Man")  
 Posey, Parker ("Irrational Man")  
 Pourfar, Susan ("Irrational Man")  
 Purdy, Jolene ("Donnie Darko")  
 Rashad, Phylicia ("Frankie & Alice")  
 Reilly, John C. ("The Aviator," "The Lobster")  
 Reiner, Rob ("Everything Is Copy")  
 Remick, Lee ("A Face in the Crowd")  
 Rogen, Seth ("Donnie Darko")  
 Ross, Katharine ("Donnie Darko")  
 Ross, Matt ("The Aviator")  
 Ryan, Meg ("Everything Is Copy")  
 Schmitt, Vincent ("Marguerite")  
 Scott, Adam ("The Aviator")  
 Sessions, John ("Florence Foster Jenkins")  
 Seydoux, Léa ("The Lobster")  
 Shannon, Michael ("Loving," "Midnight Special")  
 Shepard, Sam ("Midnight Special")  
 Skarsgård, Stellan ("Frankie & Alice")  
 Sloan, Amy ("The Aviator")  
 Smiley, Michael ("The Lobster")  
 Smith, Liz ("Everything Is Copy")  
 Sodlaka, Zikhona ("Mandela: Long Walk to Freedom")  
 Sparks, Paul ("Midnight Special")  
 Spielberg, Steven ("Everything Is Copy")  
 Spiner, Brent ("The Aviator")  
 Stefani, Gwen ("The Aviator")  
 Stone, Emma ("Irrational Man")  
 Streep, Meryl ("Everything Is Copy," "Florence Foster Jenkins")  
 Swayze, John Cameron ("A Face in the Crowd")  
 Swayze, Patrick ("Donnie Darko")  
 Talese, Gay ("Everything Is Copy")  
 Tennant, Emily ("Frankie & Alice")  
 Thérét, Christa ("Marguerite")  
 Townsend, Stanley ("Florence Foster Jenkins")  
 von Haselberg, Sophie ("Irrational Man")  
 Wallace, Mike ("A Face in the Crowd")  
 Walsh, Kenneth ("The Aviator")  
 Walters, Barbara ("Everything Is Copy")  
 Waram, Percy ("A Face in the Crowd")  
 Ward, Janet ("Fail Safe")  
 Ward-Hammond, Andrene ("Loving")  
 Watts, Naomi ("Demolition")  
 Weaver, Fritz ("Fail Safe")  
 Weisz, Rachel ("The Lobster")  
 Whettnall, Astrid ("Marguerite")  
 Whishaw, Ben ("The Lobster")  
 Williams, Jordan Jr. ("Loving")  
 Wilson, C.J. ("Demolition")  
 Wilson, Chandra ("Frankie & Alice")

Wilson, Rita ("Everything Is Copy")  
 Winchell, Walter ("A Face in the Crowd")  
 Witherspoon, Reese ("Everything Is Copy")  
 Wyle, Noah ("Donnie Darko")  
 Young, Brennan ("Loving")

**Directors:**

Allen, Woody ("Irrational Man")  
 Bernstein, Jacob, and Nick Hooker ("Everything Is Copy")  
 Chadwick, Justin ("Mandela: Long Walk to Freedom")  
 Frears, Stephen ("Florence Foster Jenkins")  
 Giannoli, Xavier ("Marguerite")  
 Kazan, Elia ("A Face in the Crowd")  
 Kelly, Richard ("Donnie Darko")  
 Lanthimos, Yorgos ("The Lobster")  
 Lumet, Sidney ("Fail Safe")  
 Nichols, Jeff ("Loving," "Midnight Special")  
 Sax, Geoffrey ("Frankie & Alice")  
 Scorsese, Martin ("The Aviator")  
 Vallée, Jean-Marc ("Demolition")

**Screenplay Authors:**

Allen, Woody ("Irrational Man")  
 Bernstein, Jacob ("Everything Is Copy")  
 Bernstein, Walter ("Fail Safe")  
 Edwards, Cheryl, and Marko King, Mary King, Jonathan Watters, Joe Shrapnel and Anna Waterhouse ("Frankie & Alice")

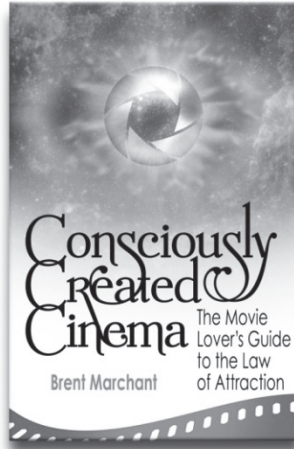
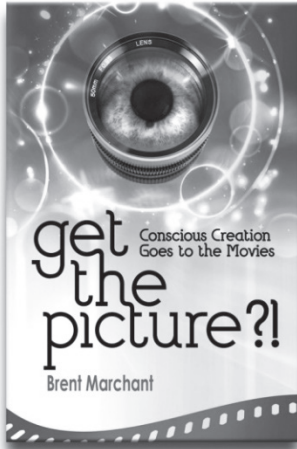
Giannoli, Xavier, and Marcia Romano ("Marguerite")  
 Kelly, Richard ("Donnie Darko")  
 Lanthimos, Yorgos, and Efthymis Filippou ("The Lobster")  
 Logan, John ("The Aviator")  
 Martin, Nicholas ("Florence Foster Jenkins")  
 Nichols, Jeff ("Loving," "Midnight Special")  
 Nicholson, William ("Mandela: Long Walk to Freedom")  
 Schulberg, Budd ("A Face in the Crowd")  
 Sipe, Bryan ("Demolition")

**Book, Story and Source**

**Material Creators:**

Burdick, Eugene, and Harvey Wheeler ("Fail Safe," book, *Fail-Safe*)  
 Janiger, Oscar, and Philip Goldberg and Cheryl Edwards ("Frankie & Alice," story)  
 Mandela, Nelson ("Mandela: Long Walk to Freedom," book, *Long Walk to Freedom*)  
 Schulberg, Budd ("A Face in the Crowd," story, "Your Arkansas Traveler" from *Some Faces in the Crowd*)

# OTHER WRITINGS BY BRENT MARCHANT



***Get the Picture?!: Conscious Creation Goes to the Movies***  
(second edition)

(ISBN 978-1505570168, 2014)

<http://booklaunch.io/brent%20marchant/get-the-picture>

**2016 National Indie Excellence Award winner,  
Best New Age Nonfiction**

**Cover design by Paul L. Clark, Inspirtainment,  
<http://www.inspirtainment.com>**

***Consciously Created Cinema:***  
***The Movie Lover's Guide to the Law of Attraction***  
(ISBN 978-1495976643, 2014)

<http://booklaunch.io/brent%20marchant/consciously-created-cinema>

**Video preview:** <http://www.youtube.com/watch?v=kki5C07LzQk>

**Cover and video design by Paul L. Clark, Inspirtainment,  
<http://www.inspirtainment.com>**

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**Web Site and Blog:** <http://www.BrentMarchant.com>

**Movie Correspondent, *The Good Radio Network***  
<http://www.thegoodradionetwork.com>

**Featured Contributor, *Smart Women's Empowerment***  
<http://www.smartwomensempowerment.org>

**Contributor, *New Consciousness Review***  
<http://www.ncreview.com>

**The Cinema Scribe, *Project Bring Me 2 Life radio***  
<http://www.projectbringme2life.com>

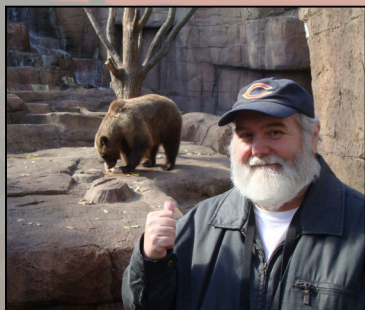


# Third Real

## Conscious Creation Goes **BACK** to the Movies

In his latest book, *Third Real: Conscious Creation Goes Back to the Movies*, author Brent Marchant builds on the principles explored in his previous two titles, further explaining how the world of film helps to illustrate the process behind the world we create. As in his earlier works,

Marchant draws upon his signature approach of using film critiques to show how movies reflect the principles of conscious creation (also known as the law of attraction), the philosophy that maintains we materialize the reality we experience through the power of our thoughts, beliefs and intents. By employing insights that are both enlightening and entertaining, Marchant offers readers an engaging, practical look at these topics and the complementary relationship between them for explaining how our reality comes into being.



As a lifelong cinema buff and longtime student of metaphysics, award-winning author Brent Marchant explores the connections between movies and meaning. In addition to this title, he is also author of *Get the Picture?: Conscious Creation Goes to the Movies* (2007, 2014) and *Consciously Created Cinema: The Movie Lover's Guide to the Law of Attraction* (2014). Brent maintains an ongoing blog about metaphysical cinema and related topics that readers can find at

<http://www.brentmarchantsblog.blogspot.com> and is Movie Correspondent for *The Good Radio Network* (<http://www.thegoodradionetwork.com>). His additional writing credits include contributions to *Smart Women's Empowerment*, *New Consciousness Review*, *Library Journal*, *VividLife*, *BeliefNet*, *New Age News* and *Master Heart Magazine*. Brent holds a B.A. in magazine journalism and history from Syracuse University. Follow him on Facebook, Google+, Pinterest, Twitter (@Brent\_Marchant), MeWe and LinkedIn, as well as through his web site, <http://www.BrentMarchant.com>. Email him at [info@brentmarchant.com](mailto:info@brentmarchant.com).

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