

Wisdom Tales from the Future

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I. What is this movie about?

This is a feature film about how ordinary and not so ordinary people address common human challenges, both personal and social, in a future world. Through the unfolding story we also see the infrastructure of a world that is entirely organized around attending to the needs of all, human and beyond.

This movie, set in 2065, tells the story of Luiza, a woman who recovers her humanity after having killed two people because of a serious alcohol addiction, isolation patterns, and rage. We see a revolutionary prison that supports her journey, flashbacks to a time of transition, and snippets of scenes that all happen against the backdrop of a fully transformed world with no haves or have nots, where everyone’s basic needs are fully attended to, and where poverty, war, and environmental degradation are a thing of the past.

II. Full Synopsis

1.

It’s 2065, forty five years after a major transition took place on planet Earth after a global high school student strike succeeded in transferring power to people and communities for collaborative global self-governance. The future world is unrecognizable to an early 21st century person, although much looks similar.



The movie starts in Texas, introducing the story of Luiza, a woman who got released from prison after twelve years. Prisons are a used as beyond last resort in this future society where everything is voluntary and the entire justice system is restorative through and through. Prison guards are selected for their unusual capacity to love, and are assigned to one person to accompany them on the very difficult

journey of healing through love, up to the point of assessing, collaboratively, whether the person is ready to be out in society again.

Luiza's primary prison guard is George, and we learn both their stories, in parallel.

George's story and application for his job are public domain, as a way of safeguarding everyone's dignity and preventing any abuse of power. We learn about George's early experiences in restorative justice, especially how he learned about love and empathy by opening his heart to Samantha, an eight-year-old girl who tortured and killed another girl, Shauna's dog.

The bulk of the movie focuses on the story of Luiza and George's relationship over the years of Luiza's stay in prison and her recovery. We see how many years it took George to gain Luiza's trust. Luiza was his first person to accompany, and he hadn't anticipated how traumatic the very act of being imprisoned would be for anyone, especially in a non-coercive society. This trauma is a core reason for not putting people in prison if there is any way whatsoever around it. We learn about how challenging it is to find, track, and reach out to those, like Luiza, who hide in isolation and stay away from the thick web of support that exists. George eventually finds out the statistics in the new world, and is heartened to see how few those cases are, fewer by the year, as the trauma of millennia of domination and separation slowly heals.



We also learn about Luiza's life and the process she has been through. She had been addicted to alcohol, living a completely isolated life in the small cracks within the elaborate system of interdependent support that is the foundation of this new world. In her early life, she had the wrenching experiences of being a fat girl in the early years after the transition. Although there was a restorative circle, she wasn't happy with the results, and remained traumatized both by the bullying and by the circle itself.

In her isolation and despair, she takes up alcohol. Despite this, she chooses driving assignments. At a certain point, she damages equipment, and agrees, through a restorative process, to participate in a recovery program. She is not successful, and lapses into her addiction. Next she kills a bike rider she hits while driving a bus drunk even after having completed a recovery program and being accepted back into the pool of drivers despite her previous record.

There is no simplicity, as we learn to recognize that Luiza is no villain. In a scene with George, depicting one of the breakthroughs in the unfolding years between them, she cries as she talks about how much it meant to her to have an opportunity to contribute, in a system that she loved. Even as she was hiding, carrying big pockets of shame, she wanted to give, and driving seemed an easy way. She took pride in her 100% track record with the goal of having no one wait more than 4 minutes for transportation. She speaks lovingly of Unani, the transportation coordinator she was most connected with. She takes a detour from her own story and tells about him and how dear he was, and shares about the time when he was in love with Suzanne, a co-worker, and how inspired she was to hear of how open, honest, and loving they were when they finally talked about it, so that Suzanne's "rejection" became an opportunity for him to become more of the person he wanted to be. Luiza's pain was at its most acute at that time, because she knew that if she made even the



smallest step towards sharing what was on her heart, she would be received with love, like he was by Suzanne. And yet she couldn't find the courage to do so, and remained closed within her addiction. If only she had taken a step then, or at any point, Yara, the person who conducted the complex restorative process that Luiza subverted by killing her, might still be alive. This is a moment of great anguish for her, a poignant and tender moment in the relationship between her and George.

She lets us into the inner experience of addiction in a world offering loving support, the double shame about still having shame despite being offered unconditional love. We see, through her telling, how wrenching it is internally to violate the human trust that went into welcoming her back into her chosen work by allowing herself to drive under the influence. We learn about her childhood experiences with restorative circles that left her traumatized, the shame she was carrying still from that and her early home experiences.

With all this inner turmoil, she couldn't bear to be part of a restorative circle yet again. She didn't trust herself. She didn't trust the circles. She didn't trust anyone any longer. She just wanted to be left alone to try to recover and do the right thing. She wanted to do the right thing. And the system was just not set up for leaving anyone alone. When Yara came to Luiza's door to bring her to the involuntary restorative circle which Yara assessed would be necessary in this case, she killed Yara in a fit of rage and helplessness. This led to the very difficult decision to place her in prison for a while.



We learn, through flashback, the intensity of the efforts to connect with Luiza, even before she was put in prison. These efforts were first made by Yara, one of few in this future world who had the inner strength to handle the rare and extraordinarily difficult decisions about when to employ coercion. We see the immense efforts Yara had put into finding any access to Luiza, and how much was learned and subsequently put into practice in other situations. Luiza lived with no partners and no housemates. She didn't participate in any community activities in her neighborhood, including meetings to decide all that was needed to distribute resources (material, human, social, and emotional), within the neighborhood. She declined all invitations, for years, of regular or one-time visits to the support centers, and she didn't come to any gatherings or events related to her work except those that were directly related to doing her job. Luiza was estranged from her one living sister. Yara had nothing to work with, and made the decision – double checked with others, as every decision to reduce autonomy for anyone was – to do an involuntary restorative circle. Yara hadn't imagined this decision would cost her her life.

As the relationship unfolds, Luiza gradually reduces her protection, as George's love reaches her regardless of the barriers she put up. We see that she begins to look forward to George's daily visits. One day, after he had been on vacation for a month and she missed him terribly, she manages to stay open when he enters her room, and asks him for a referral to trauma support, something he had been offering and she had been declining for over a year. At that time, she also tells him of the time, in her early 20s, when she had sex under the influence of alcohol, without connection,



that led to a pregnancy. She was unable to bring herself to have an abortion, and resolved, instead, to give up the child for adoption. She cries inconsolably as we discover that she opted for adoption out of love for him: Luiza knew that she wouldn't be able to give Rodrigo the necessary love and support to grow up in freedom and interdependence; that her own shame would be too much to overcome. She never dared look up her son's location, still in the throes of shame.



Without telling her, George then researches the adoption, and finds out where Rodrigo is. He is now a young adult. Shocked to find out that his mother is in prison, and relieved to learn of her opening up to explore and transform her own shame, he is very open to meeting Luiza if she wants to. George then checks with Luiza, who is overwhelmed with grief, gratitude, and anxiety. The meeting takes place in prison, and we learn more about Rodrigo and about the prison system. There's nothing punitive about it. We see gardens, living quarters, the library, music room, and all kinds of systems in support of regaining self-trust and capacity to return to life.

From then on, it's a collaborative effort. George and Luiza create a plan together to put in place what Luiza would need to heal and to learn before they both would feel safe about releasing her. The plan includes regular visits with Rodrigo. At one point we see the touching and wrenching moment when George is ready to release Luiza and she refuses to sign her own release papers because of a wave of shame that arises when someone criticizes her. They plan one more round of practice for her around shame. Once she completes this cycle, she is released, finally to go back into society. Her choice after release is to join a support center, as people who have had challenges with accepting support are given priority in these jobs, because they know the challenges to receiving support and what might help.

The last portion of the story is about Luiza's first time supporting someone. It's Teruo, who is choosing to avail himself of support, for the first time, after having a massive positive breakdown in his job. He had been struggling for all his life to find willingness to volunteer for anything after experiencing a brutal childhood. His father simply ignored the new ways of parenting, and continued with harsh discipline, beatings, and shaming. Teruo lost his ability to choose, and was in permanent rebellion for decades. He never told anyone about his childhood until the day when Sachiko, his coworker, did not volunteer for a task as she usually had done until then. Sachiko was grappling for her own freedom, in this case of knowing and honoring her limits. She is able to do this after a long talk with her father, who was actively involved in the transition. He explained to her the principles of the transition helped her see how she was overstretching herself by always volunteering. Teruo finally understands the principle of only doing things with willingness. Terrified, Teruo feels free for the first time to experience a need without having a "should" that he must rebel against. He raises his hand, volunteers for the task, and runs out the door straight into the support center to be received by Luiza, to have his feelings and experiences welcome for the first time in his life.



On and off throughout the story, in moments when Luiza is on her own, we see her watching movies, reading books, and connecting to the global news service. Most news in the world of the movie is crowdsourced, posted by people on the ground, available through clicking on a particular spot on a dynamic map, then picking whichever story is of interest. Each time Luiza picks a particular story, it provides an opportunity for the plot to zoom in and follow that story for a while. Below, each story described appears whole, start to end. In the actual movie the stories intercut, while periodically we return to Luiza's experiences.

2.

Luiza clicks on Russia, and finds the story of Dmitri, a young man trained in process flow engineering: the study of use of energy and resources in production, with the aim of creating more efficiency. Dmitri is the son of Anya, a famous process flow engineer who was one of the designers who supported the massive relearning necessary after the transition, and who expanded the scope of process flow engineering to include environmental and community implications.

The story is about Dmitri's successful resolution of a year of ongoing struggle. Although, like everyone else, he has access to food, health, and the education he wanted, he could not find a work assignment anywhere, and was severely depressed.

He tells the story of how he finally made the move to seek support and make some decisions about his future after understanding himself and the legacy of his relationship with his mom better. Along the way, this story serves as a backdrop to showing the dramatically different approaches to life and work that are part of this future world. Like everyone else, Dmitri has access to material needs, to a support center, and to multiple other services as needed without having to earn it or prove themselves needy, just because of being alive. Dmitri had the option of soliciting feedback from those who didn't want to continue to work with him, or he could, if he preferred, reassign himself to learn different skills and apprentice for other roles, all while continuing to have access to what they need, from food to social belonging.

He couldn't resolve to do either, nor go to a support center. Instead, he fell into a long sequence of depression and emptiness.



He tells about how his intense need to contribute led him, often, to the food distribution center, unannounced, hoping at least he can contribute. One time was the impetus for him creating change. After a couple of hours of being there he agreed to leave when he saw that his repeated well-intended suggestions for energy improvements in sorting and storing produce resulted in chaos and resentment. He really got it, that no matter how much he wanted to contribute, it wasn't what others wanted, and for the first time began to consider that there was something for him to learn and change.

While this is going on, we see how food distribution is managed. In one area, basic amounts are available for each to take, no questions asked. At the end of each shift, whatever is in excess is moved to a second area of extras, mostly handled on a first come first serve basis. In the third area, items of which there isn't going to be enough for everyone are stored, which are distributed

per individual request, by lottery, or through dialogue when the requests are all of high significance to those requesting.

After a failed conversation with Janika, his girlfriend, and making untasty food for himself, he bolts out to the street and lands in the support center. We see how Dorota, a teenage girl, offers him support and guides him through to discovering the underlying issue that has kept him from finding work: his own difficulty freeing himself from being his mother's son, and thus always compelled to prove himself, appearing instead defensive and arrogant. We see him in conversation with her, asking her all the hard questions, persisting when she is being evasive, until they fully connect and he feels freer. He considers the prospect of seeking full feedback from those who didn't want to work with him so he could learn, integrate, and look for work with an entirely different energy. And he decided against it, because it's not entirely clear to him that he ever fully *chose* process flow engineering rather than just picking it up because he was his mother's son and it was the obvious thing to do. At least now he wouldn't be in competition with her. With some evident pain and a lot of triumphant pride he shares his choice to learn a new set of skills, building on what he was doing anyway in all the months of not finding work, except this time he can do it with the capacity to contribute. He ends his story with the celebration of having found a new post as a data librarian and researcher, supporting everyone in the organization he joined to find information they need and know how to do it well. At least this way people would come to him because they want to learn something new, and wouldn't resent his intense desire to teach. He thanks Dorota profusely for offering him both empathy and coaching to help him move through the crisis.



3.

Luiza zooms in on a story happening in California, where a world-famous conflict mediator, Kanika, completes a complex, multi-day process between LA and Owens Valley regarding the continued overuse of water in LA that is preventing Owens Valley residents from living sustainably within their means. Kanika employs collaborative methods for discovering what is truly important to the different parties, and keeps searching for solutions that will work for all. The atmosphere is very charged, given the historical trauma from the 1930s water wars, and the decades of LA residents not lowering their consumption sufficiently. For much of the early part of the process, the Owens Valley people are full of anger and resentment while the LA people express helpless defensiveness about their inability to move faster without coercion.



As they hear each other and the tension softens, the LA residents recount a moving story, an example of how they hope a gradual, voluntary shift could happen. This is a story from an earlier time, in the first few years after the transition, when one of the LA residents, Bill, a formerly super-wealthy individual, struggles through coming to terms with the shift to the new world. Bill is alone with Manuel, his only servant who stayed with him after the transition, when everyone else left because there was nothing to coerce them to keep a job maintaining Bill's mansion and lands. Manuel and a potent dream gently guide Bill to a willingness to shift his own patterns of consumption and accept the reality of life with finite resources.

It is now clear to everyone that only an unusually creative solution could really work.

This is when Kanika tells them how, as a ten year old, she was the one to find a solution, first locally and then around the country, during a harrowing crisis period in her home country of Kenya, when there wasn't enough artemisinin for providing to all children to fight malaria. After hearing all perspectives in the room, she was the one to see a way to spread around the scarcity and risk in an all-loving, all-caring method instead of supporting only some of the children.



That is when the youngest member of the group, an LA resident, comes up with the solution. He is inspired by the sense of partnership, and shifts the terms of the problem from a zero-sum game of how to accelerate the reduction of consumption in LA, to a partnership of supporting both regions, with LA youth coming to Owens Valley every summer to support the locals as they struggle with too little water.

Kanika finishes the telling of her story by recounting how, prior to this particular mediation, she was on the verge of giving up; how the struggle, the travel, the going to new places all the time, and the always dealing with the most challenging situations were getting to her. And she concludes with a bright smile and shiny face, with tears in her eyes, about how moving it was to finally reach the decision, and how it bolstered her faith yet again. She was still needed, and that was just fine.

4.

Luiza picks up a movie from the historical archives. It's a story that everyone is invited to watch, the story of the transition. She has been reluctant to watch it, protecting herself from love as she had been. And then the day comes in her journey with George when it's exactly the perfect thing for her to watch. Slowly, deliberately, and with residual fear, she clicks on it. It tells the story of a Youtube video from 2018 created by Ozioma, a high school student from Nigeria, who was



supported by Franca, a woman determined to bring nonviolence to her country and the world through mobilizing youth. Ozioma discovered Franca after a difficult interaction with a teacher that happened after she learned of the bleak situation in the world. She asked her teacher what she could do about it, and he told her that she couldn't; that she was too young and inexperienced. Instead of giving up, she got very upset and determined. She began to do research about adults who might be willing to help her, and then found Franca. Her own parents were overwhelmed and yet supportive in their own ways. Franca then appealed to her worldwide network for money to get Ozioma the equipment and animation software she needed to make the video, and she did it all by herself.

The video starts with an animated story of a climate and environmental apocalypse leading to terrible scarcity followed by a global war, leaving behind few humans with little of the planet's fauna and flora. It's an eerily realistic scenario. A few seconds of total darkness and silence follow, and then Ozioma comes on the screen and issues a call to high schoolers everywhere to stop

waiting for adults to fix the world and to take matters into their own hands to avert the catastrophe while still possible and to create, finally, a world that works for all. How? Ozioma said she and Franca had an initial plan, and invited fellow students to contact her if they wanted to develop it further. It was based on globalizing Gandhian economics, and was simple, so simple, she said with tears in her eyes. First divide the world into ecoregions, then have each ecoregion map out its resources and come up with plans to maximize local reliance and make inter-regional requests and offers. Did she know she was unleashing a global turning point? She definitely thought through many details, because she included a URL for an interactive website that would provide updates and local contacts for organizing.



Within three weeks, more than a billion people on all continents watched the video which was the first of its kind, as if it had a kind, to join the “Billion View Club”. Hundreds of thousands of high schoolers tried to contact Ozioma, making Facebook crash twice in one week. It couldn’t be stopped.

Nothing was ever the same after the initial chaos settled and the students self-organized. The basic logic of mapping ecoregions had been developed years earlier by some eccentric scientist in the Environmental Protection Agency in the US. All that was needed was energy and willingness. And the young people had that in spades after watching the video and participating in spontaneous discussion and affinity groups.

The core organizers emerged organically through this process, and developed a detailed plan for consistently creating an inventory of all the resources and needs within each ecoregion, with a resulting list of resources available to share with other regions, as well as those lacking and hence requested from elsewhere. This part was harder, because the mapping had to account for disparities between ecoregions, especially in terms of deep-seated habits about what was “enough” to meet basic needs, and the massive and unsustainable dependencies of the global rich on the global poor.

The first round of planning was a dismal failure. The initial plans emerging from the Global North simply didn’t achieve ecoregional self-reliance in most places, and continued to lean too heavily on requests for a steady influx of resources from “elsewhere,” not too different from what had existed. The resulting reaction in the impoverished countries of the Global South: enormous anger and resentment. Their plans, conversely, achieved self-reliance on the basis of keeping all resources flowing within and between closer regions. These plans allowed for a substantial increase in consumption in the Global South, utilizing resources intelligently to eliminate poverty, and leaving very little available to the Global North. The resulting reaction in the affluent Global North: panic.

The process almost broke down.



Except for one spot where it worked. No one would have predicted that two 13-year-old girls, Jalila from Palestine and Anat from Israel, would show the whole world how to navigate the stalemate. They had met in a peace camp the year before and maintained a passionate friendship despite all odds, even against massive resistance from their families. Using their friendship to bridge

between their respective ecoregion teams, they talked everyone into creating a joint plan for their larger region. It wasn't in the plan, and everyone advised them against it. They insisted. They put their foot down about making it work for everyone in the region. They pored together over dense lists of resources, and came up with a plan all ecoregion reps signed off on. Willingness as a core organizing principle was born. It was apparent it couldn't be done all at once, or else trauma would be transferred from region to region. A slow, gradual, and regularly calibrated transfer of resources back to local use was the only sustainable and acceptable plan moving forward. That was the first time that working out the flow of resources became a seed plan for peace.

The second round applied the same methodology and principles, bringing together students across previous colonizing relationships to map out a resource flow plan for the entire globe. It took enormous creativity and the fledgling trust they developed was tried multiple times. They invited people to facilitate their meetings, to help them find solutions that would truly work for all of them. And they did.

By the end, they realized they had invented enough mechanisms for local decision-making and for regional and global coordination to make it possible to solve even the biggest world problems. Later they learned that they had effectively created the blueprint for a new global self-governance system. Almost as an afterthought, they also noticed that money was not needed in their new plans.



On the same day, October 2nd, 2020, Gandhi's birthday, high school students all over the world rolled out their plans publicly, and walked out of school, declaring a strike and calling on all existing governments and other large institutions to cede power to the people, which, for the students, was everyone, not just some imaginary 99%. It was 100%, including former heads of state, tyrants, CEOs, and other hated people. There would be room for everyone to participate. Within a week, they were joined by the overwhelming majority of the world's population. Thus began the transition.

This was a heady time, and we can see snippets from it. Groups form to solve one problem after another that the world was facing. Collaboration experts, struggling to make a living in the pre-transition world, become sought after. Social scientists are commissioned to study just how many meaningless, or repetitive, and certainly energy-consuming jobs exist. The study concludes that, however well-intentioned the people holding these jobs are, more often than not their work serves to ensure that only some people could have access to resources. This includes people monitoring bureaucratic regulations, security guards of all kinds, health insurance staff deciding what services are available to whom, and the entire financial sector. All of that would now be over.

That human energy and the many resources consumed in their futile efforts can then be rechanneled towards life.

Crowdsourcing major problems and proposed solutions allow innovation to flourish, of which we see a few examples: a silent, solar, and hydraulic garbage truck and a new method for creating polymers based on local, renewable resources, not on planting corn or plastic; new software systems allowing for the coordination of production and distribution based on patterns of needs and consumption, aiming to minimize the distance that any item travels from production to consumption; a similar system for a locally coordinated transportation within each region,



including a global moratorium on new passenger cars (shifting passenger cars to serving sparsely populated areas, as well as being available in denser areas for special needs and for emergencies) supported and agreed to because of the commitment made by the planning groups that no one would ever wait for more than 4 minutes for public transportation; a system for supporting all tasks that no one wants to do permanently on the basis of rotating community service; and on and on. A collaborative world is born.

5.

Luiza filters stories by age, and randomly picks two stories submitted by children. One is the story of Tom, and describes his daily life in a way that illustrates the radical possibilities for raising children without reward, punishment, shame, or coercion. Tom's passion is science, and the story follows him back in time, when he was accompanying his biological dad when it was his garbage shift. In this way we see, once again, a different aspect of the new world: no menial job is given to anyone permanently, as there are always going to be enough people with enough willingness to do them from time to time for the benefit of all. We see their exploits and learn of Tom's scientific interests even as a child. At his present age, Tom is part of a chemistry lab that was created by Ayelet, a major chemistry innovator who discovered the method to create polymers of any specifications from simple materials that were locally available without having to grow anything to create plastic, and without any toxicity. Ayelet retired when she could no longer do her work, and the special lab was her gift to the next generation.

The second is the creation of two eleven year old autistic twins. It's their first appearance in public, their first project of communicating with anyone outside their family. They tell the story of how they came to find their way to communicate with the world. They giggle as they pass the baton back and forth between them, telling first about what it's like to be so challenged. And then Anouk came and everything changed. They show photos of themselves at eight, still in diapers. Another photo is of their mother, Claire, who was getting so tired of being the main personal responsible for their care, as she is hugging and smiling with their grandfather André, with the twins in the background. That was the day he found Anouk. They show a photo of Anouk with a large cauliflower, and explain how she wanted to learn how to farm, and André agreed to take her on as an apprentice and split the care for the twins with her, and how she was the one to show them that they could be here, in the world. In the end, Anouk shows up for a moment, and explains a little bit about the method and how it creates connection with the world of children like the twins,

and how, especially, entering their world provides the bridge for them to come to the “regular” world.

III. More Details about the Future World

There is much about the future world that cannot be described in a synopsis, and would need to be woven into the story when it’s developed into a full script.

Much of this could be given by the high schoolers when they walk out, as a manifesto, made up of some version of the below:



This is a world with no hunger, no weapons, and no money. Everything that is done is done voluntarily and coordinated with everyone else’s actions. The resource allocation system is globally coordinated and locally owned, with resources flowing willingly from where they are to where they are needed. Conflict exists and is an ongoing feature of life, and mechanisms for addressing it are abundant and robust. This is a world in which people, life, and nature are valued. No one has jobs that are meaningless, repetitive, or unnecessarily energy-consuming. All work serves a purpose of attending to needs within the means of one planet. Whatever work is not providing sufficient meaning for anyone to be willing to do it permanently becomes community service that people sign up for. Food is available to all regardless of work, similar to the way that basic income works. There is no government as we know it. Instead, decisions are mostly made locally, through sophisticated technologies of self-governance, with regional and even global coordination of information, resource flow, and innovation. Anyone who serves anywhere within the elaborate scheme remains locally accountable. Everything is done without coercion except under conditions of imminent threat to life.

The entire society is set up to embrace and care for everyone. Similar to the idea of basic income, certain needs are simply guaranteed: food, shelter, clothing, health, and education on the material plane, and belonging, community, and empathic and coaching support on the social and emotional plane. This is offered to all, based entirely on what’s needed and what resources are available willingly. The jobs associated with providing support regularly have waiting lists because so many people want to do them.

The subtle coercion of having to find a job is absent. Looking for work is about mutual fit, interest, meaning, need, and contribution; not about survival. And many will end up redirecting their work to the massive project of recovering from the severe conditions caused by climate change, while learning to live again within the means of only one planet, consuming and discarding only what could be regenerated.

Learning is entirely self-organized and voluntary, and children are integrated into the world of work and contribution gradually, as they are motivated and capable to do so. There is no such thing called “school” that is separate, age-segregated, or with rules.

Some of it can be made into scenes of how things were worked out during the transition:

The goal of no more than 4 minute waiting times for public transportation emerged through a major conflict with existing “city planners” who would say that it’s impossible to do away with privately owned cars, and through a difficult process everyone agrees on this as the goal.

Some of it can be brought out in specific scenes or conflicts:

The Anani and Suzanne story is an opportunity to look at how revised romantic/sexual relationships can be.

Teruo was born shortly after the transition. His father was an opponent of the new values. He was in a process with the transitioners to try to influence the parenting vision, and gave up when it didn’t go anywhere. Without telling anyone, he remained in opposition and raised Teruo the old way. This is a point of tying the present of the future world with its past of transition times.

When Dmitri has issues at the distribution center, it’s an opportunity to illustrate the basic mechanics of a money-less society and how distribution of goods can happen.

The Dmitri story is also an opportunity to show how it is simply assumed that people need support, and where people do it routinely, as needed, not by “professionals” and not through exchange.

IV. Characters

Note: some of the names have specific meanings that are relevant to the story. A way for that to be woven in is not yet sorted out.

| Name | Original Story Name | Episode # in synopsis | Short description |
|-------------|----------------------------|------------------------------|---|
| – | Collective Triage | 3 | Woman who does traditional healing for some |
| – | It’s Water Again | 3 | LA male resident, youngest in the group, who finds the solution to the water problem through subverting the terms |
| – | Mounting Resentment | 1 | Sachiko’s father; one of the designers of the transition process; advises her about how to overcome her resentment by not doing more than she’s truly willing |
| – | So Much Love | 1 | Samantha’s mother, tormented in her youth, and unable to offer true love to Samantha, the reason for the latter’s cruelty |
| – | I Guess I’m Ready | 3 | Judge in Bill’s dream that puts him to trial on the basis of use of resources |

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|-------------|---------------------|---|---|
| – | Cauliflower | 5 | Autistic twins who tell the story of André, their grandfather, and how he worked out being with them a few years earlier |
| Adimu | Collective Triage | 1 | Doctor who is handling the scarcity of artemisinin |
| André | Cauliflower | 5 | Farmer in France, master gardener, aiming to reduce his work to support his daughter with her autistic sons. |
| Anouk | Cauliflower | 5 | Apprentice who wants to work with André and who can also take on working with the twins, so he can grow food and still support the twins |
| Anya | What Can I Do? | 2 | Dmitri's mother, very famous and capable process flow engineer |
| Ayelet | Starting Life Again | | Chemistry genius, responsible for some innovations, most especially a simple way to create polymers from renewable resources instead of oil. After she no longer has the capacity to work as a scientist, she creates a lab for youth that is her legacy. |
| Bernard | Look What I Found | 5 | Dispatcher at the service center, a permanent; not connecting well with David |
| Bill | I Guess I'm Ready | 3 | A formerly rich man whose struggle to accept the transition continues for some years after the transition, unfolding through dreams and a conversation with his former servant, Manuel, until he is able to reach out to Jennifer, the transition coach |
| Claire | Cauliflower | 5 | André's daughter, desperately needing support with her twin sons |
| Damian | So Much Love | 1 | George's mentor in his childhood, walking him through the experience with Samantha, and continuing to build a relationship getting ever more mutual over the years |
| Danielle | All of It Is Play | 5 | One of Tom's mothers |
| Tom (David) | Look What I Found | 5 | 6-year-old son who goes with Guillermo to collect garbage. In the book, this is a different story. In the |

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| | | | movie, Guillermo is his bio-dad, and the story is merged with “All of It Is Play.” |
| Dmitri | What Can I Do? | 2 | Young man, process flow engineer, who cannot find work for reasons that only slowly become clear |
| Doreen | All of It Is Play | 5 | Friend of Tom’s from a study group |
| Dorota | What Can I Do? | 2 | Works at the support center, teenager that does empathic support super well, and overall helps Dmitri work through his challenge |
| Franca | | 4 | Nigerian woman who helps Ozioma with getting funding to make her video |
| Gaston, Pierre, Bernadette | Cauliflower | 5 | Fellow farmers who don’t find a way to support André in his quest to find someone else to grow cauliflower except himself. (They need not have a name or even a scene in the movie, as they can only be referred to in his story) |
| George | So Much Love | 1 | Prison guard, a smaller main character in the movie. Like all prison guards, he is selected for an unusual capacity for loving. His relationship with Luiza over the years is what this part of the movie is about. It’s not in the stories, created specifically for the movie. |
| Guillaume | Cauliflower | 5 | Claire’s husband, who aims to help André and Claire work things out |
| Guillermo | Look What I Found | 5 | Father doing community service in garbage collection |
| Ilham | Starting Life Again | 5 | Ayelet’s partner, who died a year before her beginning to lose her marbles |
| Jalila | Getting Somewhere | 1 | An infrequent community service person who works shifts in transportation coordination (may not be needed in the movie) |
| Jalila | | 4 | 13 year-old Palestinian girl that works out a solution to resource shift plans with Anat, her Israeli friend |
| Janika | What Can I Do? | 2 | Dmitri’s girlfriend |
| Jennifer | I Guess I’m Ready | 3 | Transition coach, helps Bill |
| Jonathan | Look What I Found | 5 | Driver, another permanent, connect well with David |

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| Kanika | Collective Triage; It's Water Again | 1 | A world class mediator brought in for difficult situations. In the book she is Jasmine in the story "It's Water Again", and in the movie the character is merged with Kanika, who is the girl in "Collective Triage" who takes notes and also comes up with the solution. |
| Kiyoko | Mounting Resentment | 1 | Worker in a production facility, has been part of a committee that came up with 3% reduction in energy use through improving processes |
| Leon and Griselda | What Can I Do? | 2 | Peers with whom Dmitri did an apprenticeship program, and who now have permanent assignments while he's still struggling |
| Luiza | No Easy Choices; So Much Love | 1 | Main character in the movie, expanded from her role in the stories. Twice she kills: once a bike rider when driving drunk, and once Yara, after she signs off on a coercive measure of involuntary restorative circle. After that second killing, she is sent to prison, an extremely rare occurrence in the world after the transition. The whole story of the movie happens during and after the prison sentence, and the rest is flashbacks or brought on through her clicking on crowdsourced news stories. Her being in the prison is not in the book, and thus her entire relationship with George, the prison guard, is only developed in the movie |
| Manuel | I Guess I'm Ready | 1 | Former servant who stayed after the transition, aiming to support Bill both in surviving and in finding his way to transition, patiently awaiting Bill's initiative, and then handing him the contact information for Jennifer, the transition coach |
| Marilyn | All of It Is Play | 5 | Doreen's grandmother, whose diary from 2001, when she was 14, is read out loud in one of the study groups that Tom and Doreen are part of |

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| Osnat | | 4 | 13 year-old Israeli girl that works out a solution to resource shift plans with Jalila, her Palestinian friend |
| Ozioma | | 4 | Nigerian high school girl who instigates the worldwide high schoolers movement that brings about the transition |
| Rick | So Much Love | 1 | Housemate to George, with a very small role in caring for George and being his friend. Likely not necessary in the movie. |
| Robert | It's Water Again | 3 | Owens Valley resident who captures the sentiments of that group who is extending beyond capacity to support the LA residents who aren't able to reduce consumption. |
| Rodrigo | | 1 | Luiza's son that had been put up for adoption. They meet for the first time when she is still in prison. |
| Sachiko | Mounting Resentment | 1 | Worker in the production facility, struggling with volunteering when others don't |
| Samantha | So Much Love | 1 | Girl in George's early years who killed a friend's god and who was his first experience of extending love to a person who has harmed. |
| Sarah | It's Water Again | 3 | LA resident who struggles mightily to hear Robert and take in the magnitude of the effect on the High Desert of the water flow to LA. |
| Sarita | I Guess I'm Ready | 1 | Manuel's wife, very understanding of his choice. She may not be needed in the movie. |
| Shauna | So Much Love | 1 | Girl whose dog was killed by Samantha |
| Shu | All of It Is Play | 5 | One of Tom's mothers |
| Suzanne | Getting Somewhere | 1 | Another permanent, has a powerful conversation with Unani about why she is not interested in him |
| Teruo | Mounting Resentment | 1 | Worker who never volunteers for anything; Sachiko is full of resentment towards him because of that; in the end he opens up about his life and things shift |

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| Tom | All of It Is Play | 5 | Child in story, a day in his life, which shows the amazing degree of freedom and responsibility that children have in the post-transition world. Part of what he does is work at the kids' lab that had been created by Ayelet. The climax of the story is how he, Shu, and Danielle, work out a conflict about their (mothers') desire to sing |
| Unani | Getting Somewhere | 1 | Transportation coordinator, a permanent, who has a crush on Suzanne |
| Wachiru | Collective Triage | 3 | Supply liaison and friend to Adimu |
| Yara | No Easy Choices | 1 | One of very few people who are trained and willing to look at cases where the restorative justice system needs to include coercive measures |

V. Proposed One-Sentence Descriptions

1. This movie tells of how humanity managed to avert catastrophe through shifting to a collaborative, gift-economy based future shown through the life experiences of its characters.
2. In 2065, Luiza emerges from prison to reembrace life in a transformed world she is finally ready to be part of after exploring her life, the lives of others, and the remarkable story of the transition that got humanity to this new way of living designed to make the world work for all.
3. The many characters of this movie tell a story never told before: how we humans are designed for and can work with each other if things are set up right to support all of us, even when we have harmed others.
4. Can you imagine never having to work and still having food? Only doing what is meaningful and contributes to your and others' life? Join Luiza as she learns what it really means to be human in a society that is designed to support her life and that of everyone else.