

CONVERSATIONS WITH ZATAR

By Tom Zatar Kay

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“Zatar is playfully insane - Zatar comes from Mars - He was sent here upon request - With him he brought a new form of energy - It's as natural as can be - Zatar has plenty of time, his free open mind - Will one day save Humankind” - Joanna Bullet

Title: John and Yoko at NYC ASHLEY'S CLUB – Very Late at Night

A VIP New York nightclub, thick with smoke and pulsing with dance music. Nightlife people dancing under moving colored lights, drinks sloshing, snorting Coke, all the beautiful people, having a great time. The place is vibrating with creativity echoing off the walls. ZATAR, a rugged cool enigmatic artist, sits on the side, half-observing, half-lost in thought. The music is very danceable.

Suddenly, the crowd shifts. Enter **JOHN LENNON and YOKO ONO**. They move through the haze like a dream, dressed in their signature avant-garde flowing fashion. They spot two empty seats next to Zatar and, without hesitation, sit. The three of them hit it off immediately, instant art hipsters in action.

ZATAR (raising an eyebrow mind blown)

I didn't think I'd end up sharing a couch with rock and roll royalty tonight.

JOHN (smiling, adjusting his glasses)

Neither did we, mate.

YOKO (softly, but with presence)

This place has an energy. Do you feel it?

ZATAR

Yeah. It's like...art in motion. The way people move, the way the music changes them.

JOHN

That's the thing, poetry isn't it? Art is not just painting on a canvas or a melody in a studio. It's this. Living Theater It's music exploding truths, love is a performance, positive energy... hell, even politics.

ZATAR

So art's everything? Art is a higher consciousness.

YOKO

Art is love. And beauty.

John exhales amused but nodding.

JOHN

And meditation gives peace a chance to laugh at performance art creating a conceptual intense reality we need more love not negative noise. And questioning every bloody thing we've been told.

ZATAR (pulling out a Joint, lighting it)

So if art is everything, where's the line? What's too far?

YOKO (smiling, leaning in)

There is no line.

The three lock eyes, the music fading into the background for a moment as they sit deep in thought. Around them, the club moves on—people laughing, dancing, and indulging. A drink is passed to John; he takes a sip and hands it to Zatar.

JOHN

So what do you make, mate? Paint, music, poetry?

ZATAR

A little bit of everything. Maybe too much of everything.

YOKO

There is not too much.' There is only conceptual revolutionary ART that must be done.

Zatar smirks.

The night swirls on—talks of surrealism, protest, sound colliding with vision. The drinks flow, laughter bubbles up. At some point, a stranger hands John a joint; he takes a drag and passes it to Zatar. He hesitates, then takes a deep pull.

The music gets louder, or maybe they just stop caring about the volume. Their conversation stretches in and out of philosophy, absurdity, and silence.

JOHN (grinning)

You know, this could be a song. Or a revolution.

ZATAR

Another booming good night.

At the end of the night when the club was closing John Yoko and Zatar Hugged, after smoking another joint and laughing.

Title: A Conversation Between Tom Zatar Kay and Jesus

[Scene: Very late night, Zatars a cozy, bustling little Hollywood Bar. The clink of glasses and chatter fills the air. Zatar, an energetic host, and Solar Energy expert vegan artist promoter is working at the counter. He spots a hip-looking happy familiar face walking in. He beams with excitement and rushes over.

ZATARS BAR: The place was sizzling with smart young rock personalities with attitudes. A kingdom made of creative, eccentric, artists, blissfully whooping it up full of humanity and love.

Zatar:

(Excitedly)

Yo, what's your name?

Jesus: Jesus!

Zatar:

I thought so. You are one of my Superheroes!

Do you want some good coffee?

Jesus

That sounds good.

Zatar:

How do you feel about global warming? Do you feel that the world is spinning a bit out of control?

Jesus:

(Smiling warmly, taking a seat at a table)

Chaos, you say? Such noise. But, what you see in the world comes from what's inside. When we're centered, the storm outside isn't so loud.

Zatar:

(Nodding, pouring a cup of fabulous Organic Coffee)

You're always so calm, Seriously, how do you stay so peaceful with all the madness happening around us? Humans are just keep fucking it all up.

Jesus:

(Laughs softly)

Well, peace isn't about avoiding the storm. It's about knowing you can stand strong no matter what. It's love, Zatar. If you lead with love, even in times of hardship, the path becomes clearer. I mean, you're doing it every day—feeding people, offering kindness, giving them something they can hold onto in this hectic world.

Zatar:

(Grinning, tapping the table)

Yeah, that's true. Boom Again I always say, "What would JC do in this situation?"

Jesus:

(His eyes softening with understanding)

It's always about forgiveness They know not what they do and spreading love. It's not about perfection—it's about the intention behind what we do. Today we need more compassion.

Zatar:

(Smiles)

It's not just about serving coffee. It's about serving people. And that's something I can control.

Jesus:

(Nods approvingly)

Exactly. When you serve others with love, you are feeding not just their bodies, but their spirits. There's more power in a kind word, a genuine smile, or a simple act of generosity than we realize. That's how we bring heaven to earth.

Zatar:

(Pauses, reflecting)

What's your advice, JC? What do you want for the future, for the kids coming up?

Jesus:

(Looks out the window thoughtfully, his voice calm but powerful)

I'd say... remember that the future is shaped by what we do now. Don't be afraid to love wildly, even if the world says it's foolish. Teach the children how to hug. Teach the children that love kindness and

understanding are stronger than anger. Encourage them to ask questions, to challenge what doesn't feel right, and to speak up for what is just. If you build them up with a heart full of love, they'll know how to build a better world. And take time away from your phones.

Zatar:

(Crying)

Boom

Jesus:

(Smiling again, standing up to leave)

Yes. And remember, wherever you go, there's always room for more light. You just have to be willing to share it. Keep doing what you're doing, and don't forget—love is always the answer.

[Scene fades as Zatar watches Jesus walk out, of the luv Bar the sound of the music continuing around him.]

Title: A Conversation Between Tom Zatar Kay and Medicine Woman Dhyani Ywahoo

Setting: A small gathering in a New York City apartment. The air is rich with the warmth of a close-knit community, where like-minded individuals have come together to engage in meaningful conversation. Zatar sits across from Dhyani Ywahoo, the Cherokee medicine woman, as they talk in the glow of dim lighting.

Zatar: *(smiling)*

It's truly an honor to be here, Dhyani. In a world that feels more disconnected each day, conversations like these seem to ground us in something far more lasting than anything the world of AI technology or politics can offer. Your wisdom is so deeply rooted in the traditions of your people that it feels like it holds the weight of generations.

Dhyani Ywahoo: *(grins softly, nodding)*

But it's not just wisdom from the past—it's living wisdom. My ancestors live in every moment, in every breath, and in the land itself. The energy of those who walked before us continues to guide us. We are all part of that continuous flow. The question is, how do we live in harmony with it?

Zatar: *(leans forward, intrigued)*

That's the core of it, isn't it? How we connect with the Earth and the spirits that inhabit it. I've always been drawn to the idea that our native lands, our Mother Earth, is filled with an immeasurable love for all of us. But, as you often speak of, it's up to us to nurture that relationship. To respect it.

Dhyani Ywahoo:

Yes. (pauses, her voice becoming solemn) Mother Earth is a great teacher. When we forget this, we lose our way. We become disconnected, unaware of the deeper relationships around us. Our ancestors understood that everything—every stone, every tree, every animal—has its place, its voice. We belong to this land, and the land belongs to us. The spirits of our people still live in the land. Every step we take is in conversation with them, whether we realize it or not.

Zatar:

I've always believed that our actions toward the Earth and her creatures show our true connection to the spiritual realm. (smiles thoughtfully) You once said, "You can tell how high a society is by how much of its garbage is recycled." That line stuck with me. It's a reflection of how we treat not only our environment but each other. It shows whether we are capable of honor, respect, and understanding.

Dhyani Ywahoo: *(laughs softly, nodding)*

Yes, we are all interconnected. Recycling is not just about waste—it's a mindset. It's about recognizing that nothing is wasted in nature. All life is cyclical. When we treat our resources with care, we acknowledge the sanctity of what is given to us. It's the same with our relationships, with our inner peace, and with how we relate to our communities. When we hold everything as sacred, we begin to heal.

Zatar: *(reflecting)*

It's a beautiful way of thinking. We live in a time where everything feels disposable—people, resources, even ideas. But you speak of living in balance, of being 'peacekeepers' in our hearts. It's so much more than just the healing of our personal wounds. It's about reconnecting with the collective.

Dhyani Ywahoo:

Exactly. The key to happiness, to true fulfillment, is living with a heart open to the interconnectedness of all things. When we stop living in fear and aggression, when we let go of our illusions of separation, peace begins. The energy of the universe flows freely when we are in the right relationship with each other, with ourselves, and with the Earth.

Zatar: *(nodding, his voice soft but passionately)*

We've lost sight of that, haven't we? We've allowed fear, greed, and ignorance to overshadow the teachings of balance and respect. But I believe, as you do, that there's still hope. We have a chance to live enlightened lives, to heal not just ourselves, but the world.

Dhyani Ywahoo: *(gently, with compassion)*

Yes, we do. But it requires a shift in consciousness, in how we see ourselves. The teachings of my ancestors have always been about right action, right speech, and right thought. It's a road that asks us to live with intention, to walk with integrity, and to treat others as we would treat ourselves. It's a responsibility, but also a gift. The Beauty Road is not just a path—it is a way of being.

Zatar: *(smiling)*

And that road leads us to a life of generosity, harmony, and peace, doesn't it? It's about how we embrace the world, and how we give back to it—whether that's through simple acts of kindness or rituals that honor the sacredness of life.

Dhyani Ywahoo:

Yes, and these teachings, these practices, are what we must share. They are the lifeblood of healing. The world is hungry for it, Zatar. Some have lost their way, but there are also many who are waking up, yearning for connection, for peace, for something greater than themselves.

Zatar: *(pauses, looking out toward the city skyline, then back to Dhyani)*

I can feel that yearning. We all do. The real question is, how do we bring that knowledge, that wisdom, into our daily lives? How do we live as true stewards of this Earth?

Dhyani Ywahoo:

We begin with ourselves. We heal ourselves. And then we heal the world. It starts by changing how we live—by embodying the teachings. As we make choices that reflect the sacredness of life, we create a ripple effect. We live as examples. We become the peacekeepers we were meant to be.

Zatar: *(smiling warmly)*

Peacekeepers, indeed. Dhyani. Your words light the way forward, for us all.

Dhyani Ywahoo: *(with a soft, knowing smile)*

The journey is long, but it is worth it. We walk it together.

The conversation fades into the hum of the gathering, but the weight of their words lingers in the room, offering a sense of deep connection with the land, the spirits, and the wisdom that transcends time.

Title: *Kundalini The Energy Behind Enlightenment - An Interview with Tom Zatar Kay*

Interviewer Ming:

Welcome, Zatar. It's a pleasure speaking with you about your insights into Kundalini the energy behind enlightenment. Let's begin with a fundamental question—what is Kundalini Energy?

Zatar:

Kundalini is the evolutionary potency present in all humans, a fundamental bioenergy. The term itself comes from an ancient Indian word meaning “to join the soul with the cosmic soul.” In Sanskrit, it refers to a coiled force or energy located at the base of the spine, near the sex organs. It is often described as a

sleeping serpent, lying dormant until awakened. Once activated, it rises through the seven chakras—nerve centers along the spinal cord—leading to expanded consciousness, enlightenment, and, ultimately, Nirvana, as taught by the Buddha.

Ming:

How does Kundalini influence human evolution and psychic abilities?

Zatar:

Kundalini is the biological means by which the mind expands. It is the “secret” behind yoga, esoteric psychology, and many occult mysteries. Scientifically, it is a measurable biochemical essence that nourishes consciousness. When it penetrates the nervous system, it transforms the brain into an instrument of higher awareness. This energy is responsible for genius, spiritual illumination, and even psychic abilities. The presence of two snakes on King Tut’s headdress and the feathered serpent in Mesoamerican culture symbolize this force.

Ming:

Can you explain the physiological effects of Kundalini activation?

Zatar:

Yes. When Kundalini is activated, a reverse action occurs in the body, directing reproductive fluids toward the brain’s “cavity of Brahma” in the ventricular cavity. This process fuels heightened states of awareness and is linked to the experiences of great mystics, poets, and geniuses. If properly cultivated, it leads to balance and enlightenment. However, if awakened in an impure or unbalanced state, it can manifest as fanaticism, delusions of grandeur, or mental illness.

Ming:

If Kundalini is so transformative, why is it not widely studied scientifically?

Zatar:

That’s an excellent question. The lack of scientific research on Kundalini is due to a historical gap between science and mysticism. However, a controlled experiment could bridge this gap. If one hundred individuals—healthy and spiritually inclined—were placed in an optimal environment and observed over five years, we could document physiological changes. Techniques like EEG, brain mapping, and metabolic analysis would provide empirical proof of Kundalini’s influence on the body and brain.

Ming:

Some scholars compare Kundalini to libido and sexual energy. How do you see this connection?

Zatar:

Sigmund Freud touched on this concept, seeing libido as a psychic energy rooted in sexuality. Wilhelm Reich took it further, suggesting that libido has deep biochemical origins. Kundalini is indeed tied to sexual energy. The reproductive organs store fundamental bioenergy, and when awakened, this force feeds the brain rather than being expelled. This is why many spiritual traditions emphasize celibacy—not as suppression, but as a way to channel energy upwards for enlightenment. However, celibacy must be practiced with understanding; otherwise, it can lead to atrophy and imbalance.

Ming:

How does Kundalini relate to love and human relationships?

Zatar:

Kundalini is often called the “goddess” or “Mother Nature” because it nurtures consciousness much like a mother nurtures a child. Love is an essential part of this energy. In its highest form, sexual energy is not just about reproduction but about unity, bliss, and divine connection. Ancient statues often depict erect organs to symbolize the upward streaming of this life force. Suppressing sexuality out of contempt leads to imbalance, whereas understanding its spiritual potential allows for enlightenment.

Ming:

What role does Kundalini play in humanity’s future evolution?

Zatar:

Humanity is at a turning point. Throughout history, oppressive political and religious systems have been overthrown due to the need for evolution. Now, the next step is internal—awakening Kundalini within individuals on a global scale. By scientifically proving its existence, we can shift humanity’s trajectory from materialism toward spiritual enlightenment. Kundalini research will reveal the consciousness gene and show that enlightenment is not mystical but an evolutionary process.

Ming:

Do you believe we are moving toward a utopian society?

Zatar:

Yes. If Kundalini’s effects are scientifically validated, it could revolutionize human consciousness. The discovery of Kundalini’s role in evolution will be more significant than any past breakthrough. Just as nuclear energy transformed the world, Kundalini’s awakening will unleash a new era—one of peace, harmony, and enlightenment. It is humanity’s cosmic destiny to evolve toward higher consciousness, and the time for that awakening is now.

Ming:

This has been a fascinating conversation, Zatar. Thanks for sharing your profound knowledge of Kundalini and its role in enlightenment.

Zatar:

The path to awakening is within us all. It is only a matter of time before humanity fully realizes its potential.

Title: David Bowie and Zatar at Bowie's Mountaintop Home

(David's big futuristic home was on top of a mountain. With breathtaking views stretching across the horizon as far as the eye can see on a clear day.. The sun casts a golden glow over the landscape. Inside, in a brightly styled living room with big windows, ZATAR and DAVID BOWIE sit across from each other, sipping tea, a bowl of cashew nuts between them.)

ZATAR: *(laughing)*

*David, do you remember that night at the legendary Disco **12 West**? That crazy, wild Gay Disco in New York? It had a monster Graybar custom sound system with five different types of speaker parts, the best on Earth, custom-made speakers, the elevated wooden dance floor was just floating in space with whippets. **12 West**, a gigantic old warehouse, in the very West Village. It was by far **the most fabulous Gay Disco in NYC that ever existed**. It was the place to be on planet Earth, any night of the week. **12 West was the center of the party universe**. Everyone at **12 West** was a great dancer. The whole place was a rocket ship of pleasure.*

The lighting effects were fucken intergalactic. The whole place pulsating to the beats.

Do you recall the time when we were dancing together with two elegantly beautiful Black fashion models?

To me, one song became an anthem Don't Take Away the Music a Song by Tavares, 1976

DON'T TAKE AWAY THE MUSIC

IT'S THE ONLY THING I'VE GOT

IT'S MY PIECE OF THE ROCK

DAVID: *(grinning)*

Oh, how could I forget? It was our anthem on the dance floor. The music, the madness, the wild sex parties, the sheer amount of drugs!

ZATAR:

It was great fun and insane. And we were just kids, man. Running around, lost in the music, in the energy.

DAVID:

It was like an electric dream. We were on the edge of something, always pushing, always discovering.

ZATAR:

And look at us now. (eating cashews) On a mountain home with incredible views, sipping tea, reminiscing about the days when we thought we were invincible.

DAVID: *(laughs)*

It's a different kind of invincibility now, isn't it?

(They clink their mugs together.)

ZATAR:

Funny how our children. They went to the Day School summer camp together. And had a close personal friend in common.

DAVID:

Funny your daughter didn't even know who I was. (mock hurt) My ego is shattered.

ZATAR: *(laughs)*

She's all about the present moment, you know? And in that moment, you were just another cool dad. Your daughter was the star to my daughter who is a star too.

DAVID: *(smirks)*

Our children are part of us, so what did you expect?

ZATAR: *(grinning)*

David. They are blazing the future.

DAVID: *(smiling)*

Now, tell me—what's new? What are you working on?

ZATAR: *(leans in)*

Boom, I've been diving deep into new AI Electronic Compositions. Playing with frequencies that touch the subconscious. Something no one's ever heard before.

DAVID: *(eyes wide)*

Boom, Zatar—that's full-on genius! I must hear it. Right now!

ZATAR: *(laughs and starts playing his music on hit tape recorder)*

OK check this out, "Racing" it is by my band ZATARS

DAVID:

*Sounds way out there. Unique and divine, there is only one ZATAR'S, and you are it, I love your music, genius **bloody genius***

ZATAR: *(Stands on his head but talks while standing on his head)*

I love how you're always hungry for the new, the unknown, Dave, you are a true explorer of new types of contemporary music that's your wheelhouse.

DAVID:

Always. (leans forward)

The moment you stop chasing it, you start dying.

(They share a knowing look. A pause as they munch on the cashew nuts.)

ZATAR:

Funny thing, we also both buy cashew nuts from the same little local store down the road. The owner told me once, when I was buying a few bags of cashews, that he calls them Bowie Nuts because you always come and buy them.

DAVID: *(chuckling)*

Proof that great minds eat alike.

ZATAR: *(laughs)*

Or that we're just creatures of habit.

DAVID: *(laughing)*

A little of both.

(They fall into a comfortable silence, staring out at the vast mountains and sky.)

Title: A Grandmother's Love Saves Zatars Life

Zatar's bedroom Zatar is playing on the floor

A cozy bedroom. Baby ZATAR, a year and a half old, sits on a soft carpet, happily chewing on a small stuffed rabbit.

His GRANDMOTHER knits nearby, while his Father reads a newspaper on the couch with his Mother.

Baby Zatar giggles, stuffing the rabbit's ear into his mouth and chewing on it. Suddenly, his giggles turn into silence. His tiny hands grasp at his throat. His eyes widen in panic. Somehow the rabbit's ear broke off and lodged deep inside his throat.

ZATAR:

Gasping for air. Everything blurs. Muffled sounds. The room spins. Zatar passes out!

GRANDMOTHER glances over—and freezes.

GRANDMOTHER

(terrified)

Oh, dear God! Zatar is choking.

Zatar's FATHER looks up. His newspaper falls to the floor.

FATHER

O my God Screaming Zatar is choking

FATHER rushes over, scooping ZATAR into his arms. As Zatar's face turned blue.

He's choking to death he screams.

FATHER

We have to take him to the hospital!

He bolts for the door, but Zatar's GRANDMOTHER yanks ZATAR from his arms.

GRANDMOTHER Ruth

There's no time! There's no time!

As they rush Zatar to the hospital with the speeding car horn honking.

Zatar is about to die and is having a deep near-death experience. That affected him to this day.

Zatar's grandmother swiftly tilts ZATAR forward and SUCKS as hard as she can on his blue mouth. Time passes slowly. A split second of silence... then—PLOP! The soggy rabbit ear pops out. Zatar's grandmother was sucking so hard on Choking Zatar's mouth that the stuffed animal rabbit ear gets stuck in Ruth's throat, and she can't breathe, she was now choking she starts coughing hard. Thank God she was able to cough it out.

ZATAR crying gasping for air! He coughs, and his color starts returning. As soon as they got to the Hospital Emergency Room they gave Zatar oxygen for an hour to help him heal.

An event he will never forget.

FATHER

Oh my God Ruth... you saved my Son!

When they get back home Zatar's Mother cradles ZATAR, gently rocking him as he whimpers. As my mother's mother hugs her only child my mother.

GRANDMOTHER

Hush now, little one. Grandma's got you. Zatar's mother is still crying saying thank God.

Zatar's mother has experienced death at an early age. She lost her older brother Howard when she was ten years old. She prayed to God to save her baby son. **Ruth could not save her son Howard, but she did save her grandson Zatar.**

FATHER, shaking, kneels beside them, pressing a kiss to ZATAR's forehead.

The three hold onto each other, hearts pounding, as the stuffed rabbit with one ear missing lies on the bedroom floor.

Title: Right Brain Lover - Zatar and Timothy Leary

RECORDING STUDIO - NIGHT

Dim lighting, lava lamps glowing. Smoke drifts in the air. TOM ZATAR KAY sits at the mixing board, adjusting levels. Across from him, TIMOTHY LEARY, the acid guru, lounges on a couch, a joint in hand, eyes twinkling with mischief.

TIMOTHY LEARY

(grinning, exhaling smoke)

Zatar, my man... this song has got that right brain magic. It feels like a trip already.

ZATAR

(nodding, tweaking a knob)

That's the vibe, Tim. Right Brain Love. Let the intuition take over. Don't think—just feel.

TIMOTHY LEARY

That's easy. I barely think as it is.

(They laugh. Leary grabs a Joint, smoking it and smiling.)

ZATAR

Alright, Tim, let's try another take. Just let your voice float... like your mind.

(Leary takes a deep breath, then leans into the mic, eyes closed. The music swells.)

CUT TO:

ZATAR'S HOME – NIGHT

TIMOTHY LEARY'S MIND MIRROR DOS - 1986

Mind Mirror is a very odd game that is psychological. - thought provoking

Part psychology-lite self-help exercise, and part esoteric voyage into the “bio-energetic” realms and beyond. It’s the only published game written and designed by Timothy Leary, an ex-Harvard professor, many-time outlaw, and prolific dabbler in all things psychedelic.

Based on psychometric ideas from Leary’s own 1957 PhD dissertation on personality, the game purports to help users reprogram their brains.

Players answer questions that, when churned by Mind Mirror’s cryptic algorithms, can allegedly help them reveal intriguing new aspects of their psyche. Gameplay predominantly revolves around defining, comparing, and then role-playing through different personalities in various text-based life simulations.

A group of tech heads huddle around a chunky old-school computer. Zatar and Leary sit nearby, watching. On the screen, the AI program ‘Mind Mirrors’ loads up.

TIMOTHY LEARY

(excitedly)

Gentlemen, this is the future. A mirror for your mind. You answer, it analyzes. It knows you better than you know yourself.

ZATAR

So it’s like a digital guru?

TIMOTHY LEARY

Exactly! A Guru that never sleeps. It learns. It evolves. It guides you toward your higher self.

(The computer beeps. A robotic voice speaks.)

MIND MIRRORS

What is your purpose?

(Silence. The room grows contemplatively.)

ZATAR

Someday Artificial intelligence will rule the world. Humans will be half human, half computer. There are two types of life in the universe, liquid matter, and crystalline matter. Humans are liquid matter, and computer robots are thinking crystal matter.

(Leary smirks, satisfied.)

CUT TO:

PYRAMID CLUB - NIGHT

The club is packed. Psychedelic lights dance across the walls. Leary, surrounded by admirers, holds up a copy of his book 'Flashback.' Zatar leans against the bar when a drunk guy gets in his face.

DRUNK GUY

Hey, man, you think you're something special? You and your cosmic bullshit?

(Before Zatar can respond, a hand clasps his shoulder. It's Leary. He turns Zatar towards him, eyes locked.)

TIMOTHY LEARY

(calmly, intensely)

Don't let him bug you out, man.

(Zatar exhales, tension dissolving. The drunk guy stumbles away. Leary pats Zatar on the back, then leans in with a grin.)

TIMOTHY LEARY

We are the first generation in human history to know how to control your own nervous system. By the way... where are the drugs?

(They burst out laughing, the party swirling around them.)

Title: More With Less: A Conversation Between Tom Zatar Kay and Buckminster Fuller

Setting: A futurist conference in New York City. The stage is set with minimalist designs, simple chairs, and a backdrop featuring an abstract rendering of a geodesic dome. The audience is filled with architects, engineers, artists, and visionaries.

(Lights up. Zatar and Buckminster Fuller sit on the stage. Bucky, elderly and bespectacled, leans forward with an intense yet kind expression. Zatar, full of energy and curiosity, gestures enthusiastically as he speaks.)

ZATAR:

Bucky, my hero! You've long prophesied that humanity can do more with less. That we can create abundance and sustainability for every person on this planet. Do you still believe that?

BUCKMINSTER FULLER:

Zatar, my dear friend, it is not just belief—it is fundamental reality. We are on "Spaceship Earth," and we have the resources, intelligence, and synergy to provide for all. The only real scarcity is ignorance. When we apply ephemeralization—doing more with less—we unlock unlimited potential.

ZATAR:

That's so powerful! No more second-hand gods, no need for outdated systems—just an environmental, vegan, sustainable future! The technology and knowledge exist, but what's holding us back?

BUCKMINSTER FULLER:

It is inertia, my boy. Entrenched interests, fear of change. People cling to obsolete structures rather than embracing synergy. But the Dymaxion principle—efficiency, adaptability—can be applied to everything, from housing to transportation to energy.

ZATAR:

I love that! Your Dymaxion House, the Dymaxion Car, the Dymaxion Map—you've revolutionized how we think about design. And let's not forget the geodesic dome!

BUCKMINSTER FULLER:

Ah, yes! The geodesic dome—nature's own structure of maximum strength with minimum material. A perfect demonstration of synergy. And do you know, Zatar, that scientists later discovered carbon molecules shaped just like geodesic domes? They named them fullerenes!

ZATAR:

Incredible! You inspire me endlessly, Bucky. Your mind is a poem of invention, a symphony of solutions. You see the universe through a mathematical lens, yet your words feel like poetry. Do you see invention and poetry as connected?

BUCKMINSTER FULLER:

Poetry and invention are both acts of discovery. They reveal the unseen connections between elements. Synergetics, my life's work, is about the interconnectedness of all things. The universe itself is a poem of pure geometry and energy.

ZATAR:

Bucky, you are a beacon of light! If people could embrace your ideas, we could step into a utopian future. No hunger, no waste, just balance and beauty.

BUCKMINSTER FULLER:

We are getting there, Zatar. We must persist. Evolution does not work in straight lines; it is a process of emergence. With each conversation like this, with each mind awakened, we take another step forward.

ZATAR:

I love you, Bucky.

BUCKMINSTER FULLER:

WHEREBY IN TURN THE wealthy AUGMENTING PROSPECTS OF SUCH DESIGN SCIENCE regenerations will both permit and induce ALL humanity to realize FULL LASTING ECONOMIC AND PHYSICAL SUCCESS plus enjoyment of the Earth without one individual interfering with or being advantaged at the EXPENSE of another."

Zatar. Keep asking, keep imagining, keep creating. And remember more with less.

Title: JEAN-MICHEL BASQUIAT - SAMO AND ZATAR

FADE IN:

A black two-door classic car rolls down the city streets, headlights cutting through the late-night mist. Inside, ZATAR and JEAN-MICHEL BASQUIAT (SAMO) sit in silence, the hum of the engine filling the space between them. Smoke from a Joint curls toward the roof.

ZATAR glances over at BASQUIAT, who's staring out the window, lost in thought.

ZATAR

Crazy how far our art has come, huh? Feels like just yesterday you were scrambling, tagging walls, and ducking the fucken cops...

BASQUIAT (shaking head agitated)

Man, we're still scrambling. Just on a bigger canvas. They still are killing Artists. Just like they **killed my friend Michael Stewart, a fresh booming graffiti artist**, who was killed by New York City Transit Police while doing graffiti art in the Subway. September 15, 1983

It could have been me that the cops killed.

ZATAR (Jumping up into the air)

I have tagged many times in the subway too - So fuck it could have been me who got killed by the New York City Transit Police. We are all Michael Stewart NOW.

SOHO, NYC – NIGHT

A crisp breeze sweeps through the streets of 1980s SoHo. Zatar strolls down a graffiti-laden alley in SOHO. He stops at the sight of SAMO, tagging a wall with his signature cryptic text and symbols.

SAMO:

Hay Zatar got any good smoke

ZATAR

Yeah some great shit, let's get high. I'll spark it up.

BASQUIAT (smirks)

Let's get high

ZATAR

Boom The magic is in right now, two gifted Neurodivergent possessed artists smoking a Joint and expanding our mind with a friend.

BASQUIAT (smoking Joint)

You always talk like you see in the future

ZATAR

I don't have to see the future. I see you. You're going to be big, SAMO. Real Booming fucken big. Just don't die too soon. If you can stop shooting up so much.

BASQUIAT

Zatar I use junk for my work.

BASQUIAT

Yeah? And what about you?

ZATAR (scoffs,)

Our conversations are timeless brow. I just want to make things, you know? Keep the spirit alive. But you? You're going to die young and become a **legend. Junk eventually kills. I've already lost two friends who OD on Junk. Junk might give you energy to create, but it will kill you slowly.**

BASQUIAT (smirks, looking out the window)

I am the only one responsible for my behavior.. I need to become a legend to pay for shit.

ZATAR

SAMO Man, it's been a while

SAMO (*grinning, wiping his hands on his paint-stained pants perpetually deep in a quantum moment*)

Zatar! What's up, man?

ZATAR

I am living art with blue eyebrows creating poetry and music.

SAMO *(laughing)*

Always. C'mon, come back to my loft. I've got some new pieces. I wanna know what you think.

CUT TO:**SAMO'S SOHO LOFT – NIGHT**

The place is a booming chaos—canvases stacked against the walls, half-empty paint cans on the floor, jazz records scattered across a table. The smell of sweet paint lingers in the air. unfinished pieces sit in the center.

ZATAR *(studying the painting)*

This one's electric. The words, they... they fight for space with the colors.

SAMO *(lighting a Joint, exhaling smoke)*

That's the whole thing, man. The words are the background, but they're also the bones. People see color first, but the text, the scratches—those are the voices. Do you ever feel like words scream louder in silence?

ZATAR *(nodding)*

Yeah. It's like your work hums—every layer has a different tone. What about this phrase here— '*Profit makes graves*'?

SAMO *(smirking)*

That's the truth, Zatar. The world runs on money, and art gets eaten alive in the process. But if we turn the hustle into the art itself, maybe we survive it. That's my superpower, I'm an art hustler.

ZATAR *(smiling, looking around the room)*

Have you ever thought your work is like jazz? Like Coltrane—improvised, but structured in its way?

SAMO *(snapping his fingers, pointing)*

Exactly! It's all rhythm. Even the chaos. Even the mess—it's got its own beat, its own rules.

ZATAR

Then the words in your paintings... they're lyrics.

SAMO

Lyrics for a song that never stops playing.

They clink beer bottles together and share a knowing glance. The city outside hums with car horns As Samo puts on some 1950s Jazz music.

ZATAR

I think I will stand on my head and meditate.

WHITNEY MUSEUM – BIENNIAL – NIGHT

The museum is buzzing. Art critics, collectors, and celebrities move through the space, sipping wine and nodding in approval. In the center of it all—BASQUIAT. Dreadlocks wild, suit slightly disheveled, he's the star of the night.

ZATAR pushes through the crowd, eyes locked on BASQUIAT. When he reaches him, he grabs him by the shoulders, shaking him slightly, almost in disbelief.

ZATAR (laughing, grinning, and hugging SAMO)

I TOLD YOU! I told you, man! Fuck your 22, and the youngest to exhibit at the Whitney Biennial in history. Mar 15–May 29, 1983, boom I told you your were going to make it back in the days when you were putting your art on t shirts and little cards or fucken any object that was not tied down. You are my HERO! I recall one of your first group shows. The one banger put on in SOHO Now the Whitney Biennial.

BASQUIAT (grinning back, a bit overwhelmed)

Yeah... you did. But the fucken cabs won't pick me up

ZATAR

You made it. DAMN if you didn't make it. Fuck the cabs

BASQUIAT

looks around, Man, the weight of the moment keeps hitting me and will never stop hitting me now. The bullshit, the praise, the success fuck it's all here. I will always be a tortured Black artist in a white art World. I feel like a prophet searching for a better reality through my paintings.

ZATAR (softer, serious)

You Boom?

BASQUIAT (pauses, then nods)

Yeah... yeah, I'm Boom.

ZATAR

Good. This is just the beginning boom.

Title: A Meeting of the Minds: Tom Zatar Kay and Guru Yogi Gupta

Setting: *A modest New York City apartment adorned with spiritual artifacts. The air is fragrant with burning incense, and the atmosphere is charged with a palpable energy. Yogi Gupta, dressed in simple attire complemented by several thick gold chains, sits at his lustrous desk, reading from sacred texts.*

Characters:

- **Yogi Gupta:** *A Great Master, A Hindu spiritual teacher and proponent of Yoga, Beloved Magical Guru, who taught in the United States from 1954 to 2009. The only food he ate was raw vegetables and tea.*
- **Tom Zatar Kay:**

[Scene opens with Zatar entering the apartment, greeted by the warm smile of Yogi Gupta.]

Yogi Gupta:

Welcome, Zatar. Please, have a seat.

Zatar:

It's an honor to meet you.

[Zatar sits across from Yogi Gupta, observing the serene infectious Energy.]

Zatar:

I've been eager to discuss the deeper meanings of life with you.

Yogi Gupta:

Life is a journey of the soul, seeking to reunite with the divine. Our daily actions should reflect this purpose.

Zatar:

How can we align our actions with this purpose?

Yogi Gupta:

Think of it this way: within you lies the contrast of white bone and red blood. This duality symbolizes the essence of life—a balance between the physical and the spiritual.

Zatar:

So, embracing this duality helps us find balance?

Yogi Gupta:

Precisely. By acknowledging both aspects, we can live harmoniously.

[Yogi Gupta picks up a copy of his book, "Yoga and Yogic Powers," and writes a blessing in it and autographs it, and hands it to Zatar.]

Yogi Gupta:

In this book, I delve into the science of Mental Culture, or Yogic Powers, which ancient Yogis practiced to harness the mind's potential.

Zatar:

Fascinating. How can one begin to develop these powers?

Yogi Gupta:

Through disciplined practice of yoga, meditation, and adherence to a pure lifestyle. This aligns the mind and body with higher energies.

Zatar:

I've always been intrigued by the mind's capabilities.

Yogi Gupta:

The mind is a powerful tool. With proper guidance, it can transcend ordinary limitations.

[Zatar takes a small meteorite out of his pocket.]

Zatar:

Please bless my meteorite.

Yogi Gupta:

Yes, the meteorite is just like us it's a fragment from the cosmos.

Zatar:

Would you please energize it with your hands?

Yogi Gupta:

Certainly.

[Yogi Gupta holds the meteorite, closing his eyes in concentration. After a moment, he hands it back to Zatar.]

Yogi Gupta:

It is now imbued with positive energy.

Zatar:

I'll cherish it.

Yogi Gupta:

Remember, love is the true power. When humans attempt to work against the forces of Nature, the humans will lose the battle against these far stronger forces

Title: A Stroll Through Art and Purpose: Zatar and Artist James Rosenquist

Setting: A picturesque golf course during a wedding reception. The sun is beginning to set, casting a warm glow over the manicured greens.

Characters:

- **Tom Zatar Kay (Zatar):**
- **James Rosenquist (James):** A renowned Pop artist known for his large-scale, collage-style paintings.

[Zatar and James walk side by side, the distant sounds of celebration fading as they venture further onto the serene course. James loves talking to younger artists, he loves the pure energy of youth]

Zatar:

Finally we get to talk one on one

James:

Tell me about your art.

Zatar:

I focus on pieces that highlight contemporary issues, aiming to heal our planet through art.

James:

That's commendable. Art has the power to evoke change. As I once said, "History is remembered by its art, not its war machines."

Zatar:

Without art, there can be no peace. It's our responsibility as artists to create works that exonerate the soul.

James:

Indeed. I often combined various images to reflect the overwhelming nature of consumer culture. Mixing pop mediums allows for new perspectives.

Zatar:

Your transition from painting billboards to creating iconic art is fascinating. Starting as a street artist, you were ahead of your time.

James:

Those billboard days taught me a lot about scale and imagery. I wanted to bring that grandeur into the art world.

Zatar:

And you did. Your vision was expansive, yet your demeanor exuded warmth and positivity.

James:

Remember, being an artist requires the courage to be original. Many great artists have been influenced by past masters, but eventually, they take off and become themselves.

Zatar:

That's encouraging. Sometimes, the art world feels daunting.

James:

Focus on your work. If you're enthusiastic about creating, the rest will follow. Happiness in your process translates to the viewer's experience.

Zatar:

I'll keep that in mind.

James:

You're welcome, Zatar. Keep creating and stay true to your vision.

[They continue their walk, the conversation flowing as the sky paints itself in hues reminiscent of a Rosenquist masterpiece.]

Title: Zatar and Mystic Gopie Krishna talking

PROPOSAL FOR SCIENTIFIC RESEARCH INTO THE BIOLOGICAL MECHANISM BEHIND HUMAN EVOLUTION

A PROPOSAL FOR KUNDALINI RESEARCH Hypothesis: Within a framework of remarkably similar characteristics, the mystic, the genius, the psychic, and some of the mentally ill exhibit extraordinary states of consciousness. We propose to investigate whether one psycho-physiological process (Kundalini) is responsible for these phenomena. **Abstract:** Research has been proposed to investigate the hypothesis that there is a specific psycho-physiological mechanism, referred to as Kundalini in esoteric scriptures, in human beings. The Kundalini hypothesis suggests that human evolution has proceeded by the action of this mechanism in the human body and brain. Traditionally, Kundalini is held to be responsible for creativity, inspiration, genius, mystical experience, psychic phenomena and, in its morbid form, certain classes of mental illness. The proposed research would involve the collection, analysis, and documentation of both psychological and biological data relative to the common characteristics which appear to be the result of an awakened Kundalini.

NEW YORK CITY APARTMENT - NIGHT

A dimly lit room, filled with books, soft cushions, and the faint scent of incense. TOM ZATAR KAY (TK), an inquisitive interviewer, sits across from GOPI KRISHNA (GK), a sage-like figure with piercing eyes and a calm demeanor. A tape recorder is on the table between them.

Zatar:

You have the Kundalini Research Foundation in Canada and in Switzerland. Please explain to the public what this is.

Gopi:

It can be started anywhere. The United States can provide a beautiful environment for this experiment.

Zatar:

You propose taking a hundred people and...

Gopi:

For the experiment, a hundred people will be needed. But for running the organization, we can have any number of individuals who have a deep passion for spiritual matters and are prepared to mold their lives in accordance with spiritual laws. They would be more than welcome in this organization.

Zatar:

And these hundred people will follow a prescribed life, and hopefully, out of them, one or two will awaken.

Gopi:

Out of the hundred given the disciplines, maybe three or four will show the symptoms, at which point scientists can observe them.

Zatar:

What would examples of these symptoms be? What will happen to these people?

Gopi:

The brain activity will increase, and its effects will be observed throughout the body. There will be metabolic changes, physiological shifts—measurable transformations.

Zatar:

And the effects of this on the world?

Gopi:

They will convince biologists that this transformation of the mind and brain has physiological foundations. Those in whom these processes begin may bloom into geniuses. Some may become mystics. It is the evolution of the brain that creates both.

Zatar:

So these mystics and geniuses are the same figures we have studied throughout history?

Gopi:

For the first time, we will study religion and occult literature not as myth, but as a means to understand how the brain evolves and what methods can accelerate the process.

Zatar:

In effect, this will be the spearhead of a new race of human beings, proving that all people have this potential.

Gopi:

It will be a spearhead for many things—social and political change, scientific revelation. For the first time, humanity will realize the most precious asset it possesses: the potential for transformation, from mortal to something immortal, an eternal source of happiness.

Zatar:

Is this what evolution intends for human destiny? Is this inevitable?

Gopi:

Humanity has come for this purpose. Consider this—an entire planet, its kingdoms of life and resources, placed at our disposal. Why? Because he must attain higher states of consciousness. If life were not a planned creation, what purpose would all of this serve? Man's intelligence is a tool for his ascension.

Zatar:

A strong love from birth, a nurturing family, a harmonious environment—will this help development?

Gopi:

Not just strength, but harmony, peace, and happiness. A humanity raised in this manner will give rise to individuals who reach higher dimensions. They will become the leaders, the scientists, the educators, guiding the race to ever greater heights.

Zatar:

And do we not have a spiritual leader of that magnitude today?

Gopi:

Not at this moment. But they will come once experiments are conducted and my words are confirmed.

Zatar:

What is your wish for the children of the future?

Gopi:

That they grow up knowing the universe is ruled by an intelligent force. That they cultivate purity, honesty, truth, and compassion. By living ideal lives, they will align with evolution's purpose. This is the greatest gift we can give them.

Zatar:

How do we help those lost to drugs, violence, despair? What do they need to know?

Gopi:

Offer them an alternative—show them that within themselves lies an ocean of happiness, an eternal life force. Give them a greater incentive than destruction.

Zatar:

How can we best evolve our lifestyles to aid in this transformation?

Gopi:

We need simplicity—healthy food, modest dress, clean shelter, meaningful work, education. True happiness comes from the mind, not material wealth. A farmer eating simple bread with joy knows greater happiness than a rich man with a feast but a troubled mind.

Zatar:

Are manic depression, schizophrenia, and genius connected? Are they all manifestations of the same force?

Gopi:

Yes, they are interrelated. Without discipline, the awakening of these energies can be unhealthy. Many geniuses suffered from mental imbalances because they did not understand how to live with their gifts. Schizophrenia can be a distorted vision of the same power.

Zatar:

Does this mean their Kundalini—if that is the correct term—is off balance?

Gopi:

Yes. It means the system is impure, and the energy is not flowing in a healthy way.

Zatar:

Do you believe there are other life forms beyond our own?

Gopi:

The universe is vast. There can be thousands of species, some more intelligent than us. It would be naive to think otherwise.

Title: *Rhythms of Innovation: A Conversation Between Tom Zatar Kay and Video Art Master Nam June Paik*

Setting: The bustling studio of Electronic Arts Intermix (EAI) in New York City, 1974. The space is filled with monitors, synthesizers, and various video equipment.

Characters:

- **Tom Zatar Kay:** An enthusiastic video artist known for his experimental approach to visual media.
- **Nam June Paik (Paik):** Renowned as the "father of video art," Paik is celebrated for his innovative fusion of technology and art.

[The scene opens with Zatar adjusting a camera, capturing the vibrant activity within the studio. Paik enters, carrying a stack of videotapes and a mischievous smile.]

Paik:

Ah, Tom! Always immersed in the dance of electrons and photons.

Zatar:

Nam June! Your energy is as infectious as ever. I've been exploring how motion, color, and frequency can create multi-dimensional layers in video art.

Paik:

Video is not just a medium; it's a symphony. Each element—motion, color, frequency—plays its part, creating rhythms that resonate with the soul.

Zatar:

Exactly! It's like composing music, but with visuals. The way colors pulse and movements flow can evoke emotions beyond words.

Paik:

In 1969, during the "TV as a Creative Medium" exhibition at the Howard Wise Gallery, I highlighted how television could be transformed into an artistic canvas. By manipulating signals and using magnets, we revealed the hidden potential of the medium.

Zatar:

That exhibition was groundbreaking. It challenged the conventional perception of television, turning it from a passive receiver into an active creator.

Paik:

Indeed. And now, with tools like the Paik-Abe Video Synthesizer, developed with Shuya Abe, we can further manipulate and layer images, adding depth to our visual compositions.

Zatar:

The synthesizer is revolutionary. It allows artists to paint with video, blending and distorting images in real-time.

Paik:

It's about breaking boundaries. By merging art and technology, we create new forms of expression.

Zatar:

Your work has always embodied that philosophy. Watching you integrate lasers and digital media into your art is truly inspiring.

Paik:

Art must evolve. As technology advances, so too should our creative expressions.

Zatar:

Here at EAI, founded in 1971 by Howard Wise, we're provided with the resources and support to push these boundaries.

Paik:

EAI is a sanctuary for innovation. It's a place where artists can experiment and redefine art in the electronic age.

Zatar:

Your vision has paved the way for so many of us.

Paik:

We are all interconnected, like the circuits in a machine. Together, we create the vibrations that shape the future of art.

[The two artists share a moment of reflection, surrounded by the hum of electronic equipment and the glow of screens, embodying the fusion of art and technology.]

Title: *Cosmic Conversations: Nina Hagen and Tom Zatar Kay*

Setting: Tom Zatar Kay's eclectic Hollywood home. The room is adorned with esoteric art, dimly lit by lava lamps, and filled with the aromatic haze of incense and cannabis.

Characters:

- **Tom Zatar Kay (Zatar):** A spiritual researcher deeply invested in the scientific exploration of Kundalini energy.
- **Nina Hagen (Nina):** A vibrant singer-songwriter and actress, known for her eclectic beliefs and experiences with UFOs and extraterrestrial life.

Scene:

Zatar and Nina sit across from each other at a low wooden table, a couple of joints resting in an ashtray between them. Soft ambient music plays in the background, creating an atmosphere ripe for deep discussion.

Nina: (Taking a drag from the joint, her eyes sparkling with enthusiasm)

Zatar, darling, have you ever felt that our cosmic siblings are watching over us? I truly believe these UFOs are here to guide humanity away from impending catastrophes.

Zatar: (Nodding thoughtfully)

It's a fascinating perspective, Nina. Your experiences and beliefs about UFOs are well-known.

Personally, I think our salvation might lie within us, through the awakening of the Kundalini energy.

Nina: (Leaning forward, intrigued)

Tell me more about this Kundalini. How can it help us evolve?

Zatar:

Kundalini is believed to be a psycho-physiological mechanism in humans, responsible for creativity, inspiration, and even mystical experiences. Our research aims to gather data on its biological and psychological effects, hoping to provide concrete evidence of its operation in the body.

Nina: (Eyes widening)

So, by understanding this energy, we could tap into our own potential and perhaps avert disasters ourselves.

Zatar:

Exactly. By awakening and studying the Kundalini, we might unlock abilities and insights that could steer humanity toward a brighter future."

Nina: (Smiling)

It's like we're two sides of the same cosmic coin. You're exploring the inner universe, while I'm reaching out to the stars.

Zatar: (Laughing)

And perhaps both paths lead to the same ultimate truth.

Nina:

We should combine our efforts—to bridge the gap between inner enlightenment and extraterrestrial guidance.

Zatar:

A unified approach to cosmic consciousness. I like the sound of that.

Nina: (Raising the joint)

To cosmic unity and the awakening of all beings.

Zatar: (Clinking his glass against the joint)

Cheers to that.

They both laugh, the room filled with a sense of shared purpose and the promise of new adventures in their intertwined quests for higher consciousness.

End Scene

Title: Zatar Meets his Hero Arthur Lee from the Group LOVE

Setting: *Zatar's Bar in Hollywood, a cozy establishment adorned with vintage rock memorabilia. The dim lighting casts a warm glow over the wooden booths and the small stage in the corner. It's a bustling evening, with patrons engaged in lively conversations and the jukebox playing classic tunes.*

Characters:

- **Tom Zatar Kay (Zatar):** *Owner of the bar, a crazed music enthusiast in his late 20s.*
- **Arthur Taylor Lee (Arthur):** *Charismatic leader of the band Love, in his early 30s.*
- **Sky "Sunlight" Saxon (Sky):** *Frontman of The Seeds, a mutual friend, in his mid-30s.*

Scene:

Sky enters the bar, guiding Arthur toward the counter where Zatar is serving drinks.

Sky: *(Grinning)*

Zatar, I've got someone here I think you'll want to meet.

Zatar: *(Looking up, his eyes widening)*

No way... Arthur Lee?

Arthur: *(Extending his hand)*

The one and only.

Zatar: *(Ignoring the hand, he pulls Arthur into a heartfelt hug and whispers)*

"This is the time in life that I am living, and I will face each day with a smile."

Arthur: *(Pulling back, visibly moved)*

You know our words well.

Zatar: *(Nodding)*

Your music has been the soundtrack to my life. When I met my soulmate, Schoodle, one of the first things she asked was what I thought of Love. We were married three weeks later.

Arthur: *(Smiling)*

That's beautiful, man. Music has a way of bringing souls together.

Sky: *(Patting Zatar on the back)*

Thought you'd appreciate the surprise.

Zatar: *(Gesturing to a booth)*

Please, let's sit. Drinks are on the house.

They move to a corner booth, the ambient noise of the bar fading slightly as they settle in.

Zatar:

I've always been fascinated by the depth of your lyrics, Arthur. There's a poetic energy that's both profound and enigmatic.

Arthur:

I draw inspiration from the world around me—the beauty and the chaos. "Forever Changes" was born from a feeling that everything is in constant flux, yet some truths remain eternal.

Zatar:

It's a masterpiece. The orchestration, the melodies... it's timeless.

Arthur: *(Humbly)*

I had a vision, and I was fortunate to collaborate with talented musicians who brought it to life.

Sky:

Arthur's always been ahead of his time. Pushing boundaries, blending genres.

Zatar:

And your emphasis on Black pride, Arthur, was pioneering. You embraced it long before it became a movement.

Arthur:

I wanted to express my truth, to show that our culture has depth, beauty, and complexity. Music was my medium to convey that pride.

Zatar: *(Leaning in)*

What do you think is the meaning of life?

Arthur: *(Pausing thoughtfully)*

To live authentically, to love deeply, and to create fearlessly.

Sky: *(Raising his glass)*

I'll drink to that.

Zatar: *(Clinking glasses)*

To authenticity, love, and fearless creation.

They share a laugh, the conversation flowing into the night, touching on music, life, and the universe, forging a bond that would be remembered for years to come.

Title: Zatar living at 330 Broom Street Art loft home to Performance artist Arleen Schloss

Scene: Inside Arleen Schloss's big loft at 330 Broome Street, a cozy yet vibrant performance art space. The walls are adorned with artwork from various collaborators, and there's an eclectic mix of old chairs, tapestries, and sculptures. Arleen and Tom Zatar Kay sit on the floor, colored pencils and magic markers, a few open notebooks, and loose papers scattered between them. The lighting is soft, and the hum of the city outside mingles with the fading remnants of last night's performance. It's a Wednesday night, and the energy in the room is still alive from the previous event. The conversation starts as they reflect on the nature of performance art.

The energy is restless and expectant. Zatar stands at the center, flanked by ARTIST A and a few other performers. The space is super charged up, an underground incubator for ideas.

Zatar:

What is performance art? Is it action? Is it time? Is it a moment that lives only in the air between us, and then—

(A loud clap. A performer dashes across the stage. Another follows, balancing a chair on one hand. Someone drops to the ground and twitches like a broken marionette. Thirty seconds pass. A bell rings.)

(A woman emerges, her face painted white, blowing dust into the air as she spins. Another performer reads a poem in a single breath and collapses. A man slaps his own face and laughs maniacally. Thirty seconds. Another bell.)

Zatar:

Popping Performance Art. A storm of moments, nothing lingers longer than it must. Nothing stays. Time is a vice and a gift. Together we produced a Performance Art TV Show called "30 Seconds" No segment is longer than 30 Seconds. Unstoppably Watchable, The Fastest Show On Earth," Produced by ARZ - Arleen Schloss, Ray Kelly - Cowboy Ray and Rivington School, Richard Skidmore, Zatar.

(Another action bucket of water is thrown into the air. Someone else lights a match and lets it burn to their fingertips. Someone is screaming. Thirty seconds. Another bell.)

ARTIST A:

It is everything. And then it is gone.

Zatar:

If it stops, it isn't alive. If it explains itself, it isn't true.

(A violin plays one long note.)

ARTIST A:

Next.

(Zatar dancers forward and holds his hand up. Silence. The audience breathes.)

Zatar:

Performance art isn't a play. It isn't a painting. It is what we make, right now, and what you remember when you leave. It is the seconds that disappear but leave something behind in you.

Zatar: (laughing softly)

It's a Performance Art family. You know, Arleen, I was thinking last night as we watched those performances come and go—how do you even begin to define Performance art? Is it something we can't really pin down, or is it just what happens in the moment?

Arleen: (smiling, nodding)

Well, Zatar, you know that for me, it's about *presence*. It's the *here* and *now*. You can try to define it with words, but it always comes back to the energy in the room, and the interaction with the audience. It's not something you can preserve in the way you preserve a

Zatar: (leaning forward)

But here's the thing—how do we *preserve* that, for art's sake? So much of what we do here at A's is captured in the moment, but how can we give it a longer life beyond the fleeting experience?

Arleen: (pauses, thinking)

That's the question, isn't it? The archive, the recording... they only tell part of the story. What we're doing here is so much bigger than just capturing it on film or in a photo. We create *new concepts* and new ways to communicate. Some of these - they can't be reproduced. A picture might hang on the wall, but a performance is like a fingerprint. It's the thing that can't be replicated, and that's what makes it precious. But we try. We try to preserve it by telling its story, by passing the energy to those who come after.

Zatar: (nodding thoughtfully)

Like the way this space has become *a living archive* itself. You know, everyone who walks through that door leaves something behind, even if they don't realize it at the time. The layers of sound, the energy—they're imprinted on the walls. People like Jean-Michel Basquiat, Glenn Branca, Kim Gordon - they were here. *Their presence* is part of the history. Even if their performances were never filmed or recorded, this space holds them.

Arleen:

Exactly. And that's why I keep pushing for the *collaboration* aspect. It's not about one individual artist. It's the *collective experience* of those who enter, those who leave something behind in their wake. Jean-Michel, he just didn't perform here. He lived in this scene. He was a part of this energy. Same with Glenn, Kim, and all of them. This space... *A's* is not just a performance space. It's a vessel for ideas to grow, evolve, and find new forms of booming artistic expression.

Zatar: (smiling, a little lost in thought)

That's the magic of it. So, in a way, the question of *how* to preserve performance art—how to make it last beyond tonight's audience—isn't really about the technology or the methods of recording. It's about the *spirit*. You can't replicate that. But you can create a space where it keeps happening, night after night. That's what you've done here, A.

Arleen: (quietly, a knowing smile on her face)

I'm just trying to be part of something bigger. Every Wednesday night, we open the door, and people step in with fresh eyes and fresh energy. It's an endless cycle. The work will live on as long as the *ideas* live on. As long as someone is willing to step up to the plate and challenge the boundaries of what art can be. Whether it's in a loft like this or out on the streets. Or in their own personal expression. Art is alive. *That's how we preserve it.*

Zatar: (grinning)

You know, sometimes it feels like we're on the verge of creating a whole new *language* for performance art here. Something no one's ever seen before.

Arleen: (laughing softly)

Well, that's the point, isn't it? Art isn't about repeating what's been done. It's about breaking the rules. *Rewriting* the rules. Creating something new, something never seen before. That's what keeps it fresh, that's what keeps it alive.

Zatar: (pausing, reflecting)

That's what makes you the queen of downtown performance art. You've created something that *everyone* can be a part of. Not just by performing, but by witnessing, by experiencing it. You've made this space a home for ideas to breathe and grow.

Arleen: (smiling softly)

It's the people who come through this door that make it all happen. I'm just one piece of the puzzle. The magic happens when we all come together, and share our thoughts, our challenges, and our desires. *A's* isn't just mine—it's everyone's. And that's what makes it *alive*.

Zatar (grinning)

A space where art's not just created—it *lives*.

Arleen: (nodding)

Exactly. And as long as that door stays open, that's what we'll keep doing. Creating, evolving, and never stopping. Because performance art—*art*—isn't meant to be confined to the past. It's about the *now*, and the future we create together.

The scene fades as Arleen and Zatar sit back, light up a fat joint, and the ambient noise of the city creeps in through the open windows, a feeling of limitless possibilities hanging in the air.

Title: *Zatar and Bill Viola Zen and Video Art in Motion*

Scene: *A quiet, sunlit café.*

(Tom Zatar Kay and Bill Viola sit at a table in Long Beach California, their vegan lunch plates half-finished. The soft hum of the ocean outside blends with the faint jazz playing in the background. Zatar sips his mu tea, eyes fixed on Bill, who stirs his tea with slow, deliberate movements.)

Zatar:

*TV Bill, you and I go back to Syracuse University Media Lab. TV Bill you were a young artist with a vision, pushing those first Sony 1/2-inch black-and-white porta-porta-packs 'The Video Portapak' like it was some new media magic wands. Growing up with TV creating a new type of television was quite revolutionary. TV Bill saw something the rest of us didn't A Video Art movement being born. **The Revolution Was Televised, Thanks to This 25-Pound Video Rig***

Bill: *(smiling, reflective)*

It was all about seeing beyond the surface. Those early video experiments weren't just about images. They were about time, perception, and the flow of consciousness. The camera was just a tool, like a brush for a painter or a chisel for a sculptor.

Zatar: *(leaning in, fascinated)*

And yet, you took it beyond just recording moments. You turned it into something... poetic. Almost like Zen paintings in motion.

Bill:

The unfolding of consciousness, the revelation of beauty, present even after death, the moment of awe, the space without words, the emptiness that builds mountains, the joy of love, the sorrow of loss, the gift of leaving something behind for the next traveler.

Zatar: *(pauses, absorbing the words, then chuckles softly)*

Damn, Bill. Even in casual conversation, you sound like one of your installations.

Bill: *(grinning, eyes distant as if lost in thought)*

That's because life itself is an installation, Zatar. We're just moving through it, frame by frame.

(A silence falls between them, not awkward but full—like a moment from one of Bill's videos. The light shifts, casting beautiful artistic shapes and flickering wild art patterns on the table.)

Zatar: *(smirking, raising his cup in a small toast)*

To the next traveler.

Bill: *(lifting his own cup, nodding)*

To the next traveler.

Title: *Beyond Evolution: The Divine Symphony of Love and Compassion*

Setting: A serene art studio bathed in natural light. Vibrant, abstract paintings adorn the walls, and the gentle hum of ambient music fills the space.

Characters:

- **Tom Zatar Kay:**
- **Christal:** A curious journalist eager to delve into Zatar's philosophies.

Scene: Opens with the Interviewer admiring a luminous, spinning Day-Glo painting.

Christal:

Zatar, your art radiates such energy and depth. It feels like a window into your soul.

Zatar:

Art, to me, is a manifestation of energy—a conduit to express the inexpressible.

Christal:

Your work often intertwines themes of evolution, compassion, and spirituality. How do you perceive the concept of God in this context?

Zatar:

I view God as the boundless energy of love and compassion that permeates the universe. It's an ever-present force guiding evolution, not just biologically, but spiritually and emotionally.

Christal:

So, evolution isn't merely a physical process to you?

Zatar:

Precisely. Evolution is a harmonious symphony, orchestrated by divine love, propelling us toward greater empathy and unity. It's about transcending primal instincts and embracing a higher consciousness.

Christal:

In your view, how does this evolution influence our interactions and the world around us?

Zatar:

As we evolve, we cultivate compassion, moving beyond hate and division. This shift fosters an 'ecology of the soul,' where our inner landscapes reflect in our external environment, promoting peace and sustainability.

Christal:

An 'ecology of the soul'—that's a profound concept. Could you elaborate?

Zatar:

It's the idea that our inner state directly impacts the world. By nurturing love and compassion within, we contribute to a collective consciousness that honors all life, leading to harmonious coexistence.

Christal:

And where does love fit into this paradigm?

Zatar:

Love is the essence of this divine energy. It's the driving force behind our evolution, urging us to connect, heal, and uplift each other. Through love, we align with the universe's true nature.

Christal:

Your art seems to encapsulate these philosophies.

Zatar:

I strive for that. Each piece is an invitation to explore these themes, feel the divine energy, and reflect on our journey toward a more compassionate existence. Remember, the journey of evolution is ongoing, and love is our guiding star.

[Scene fades out as the camera focuses on the spinning Day-Glo paintings, symbolizing the continuous and vibrant evolution of the soul.]

Title: The Awakening

Characters:

- **Tom Zatar Kay** – An eccentric and soulful artist, philosopher, and inventor.
- **Anna** – A journalist investigating Zatar's legacy.
- **Zatar** – The younger version of Zatar, full of ambition and wonder.
- **Spike** – A skeptical historian.
- **Mystic Stranger** – A mysterious figure who appears throughout Zatar's life.
- **Various Supporters & Critics** – Representing the mixed reactions to Zatar's work.

ACT I: The Awakening

(Scene opens in a dimly lit studio, cluttered with sketches, blueprints, and books. Tom Zatar Kay, now older, sits at a desk, lost in thought.)

Anna: (flipping through notes)

Your inventions, your philosophies... some say you were ahead of your time. Others say you were just a dreamer. Which is it?

Zatar: (chuckles)

Ah, the eternal question. To see beyond the present is to be misunderstood.

(Flashback: Young Zatar, in a small apartment, feverishly sketching ideas for devices, lost in his imagination.)

Zatar:

The world isn't ready, but one day, they will understand...

(Enter Mystic Stranger, cloaked in shadow.)

Mystic Stranger:

Creation and chaos go hand in hand, being a young artist. The mind that sees too far ahead is often cast aside.

ACT II: The Struggle

(Zatar, now in his prime, is giving a speech to a small audience about his revolutionary ideas. Some applaud; others shake their heads in disbelief.)

Spike: (whispers to Anna)

He was brilliant but delusional. Too far removed from reality.

Anna: Or maybe too far ahead?

(Zatar faces backlash, his ideas ridiculed. So he seeks meditation wilderness seclusion, yet he continues to create, driven by an unshakable belief in his visions. Today they even have coined the term Zatarism – Meaning “Doing a lot of things at once” .)

Zatar: (writing in a journal)

They mock today, but the future... the future belongs to the dreamers.

(The Mystic Stranger appears again, nodding approvingly.)

ACT III: The Legacy

(Present day. Anna is finishing her article, reflecting on Zatar's life.)

Anna:

He is called many things—madman, genius, an awakened mind. But his ideas lived on. His work inspired generations, BOOM.

(Zatar, now older, sits in his studio, smiling faintly Standing on his head meditating and fire breathing in and out moving the energy in the air super-fast through your nose energizing his whole body and mind. After a long time passes he comes down from his headstand and starts sketching another artistic vision.

The Mystic Stranger watches from the shadows, then disappears.)

Zatar: (softly)

In the end, it's not about recognition. It's about leaving something behind.

I judge my life by the people I affect in my death.

Title: Out of the Box - A Journey Beyond

FADE IN:

A TRANQUIL PARK – SUNSET *A lone figure, Zatar, sits on a bench, staring at the horizon. A mysterious STRANGER approaches and sits beside him.*

STRANGER

Lost in thought, or lost in time?

Zatar

Maybe both. Just trying to make sense of things.

STRANGER

Sense? That's a tricky thing. Ever tried stepping outside the box?

Zatar

The box? Do you mean the usual way of thinking?

STRANGER

Exactly. What if reality isn't what it seems? What if you could shift your mind and see beyond?

Zatar

Like... a different perspective?

STRANGER

Like a whole new dimension of thought. Your mind is conditioned, shaped by society, logic, and past experiences. But what if you could break free?

Zatar

And how do I do that?

STRANGER

By questioning. By unlearning. By embracing the unknown.

(The Stranger pulls out a small book and hands it to Zatar. The cover reads: "Out of the Box.")

Zatar

What is this?

STRANGER

A door. You just have to decide if you want to open it.

Title: The Path to Higher Consciousness: Meditation, Gopi Krishna, and Tom Zatar Kay

Opening Scene: (A serene setting, dim lighting, soft meditative music playing. Tom Zatar Kay sits cross-legged, eyes closed in deep meditation.)

Narrator Gene:

Throughout history, seekers have searched for the path to enlightenment. From the teachings of the ancient sages to the modern-day mystics, one thread remains consistent—the power of meditation in unlocking the doors of higher consciousness. Today, we explore the teachings of Gopi Krishna and the insights of Zatar on this mystical journey.

Gene:

Gopi Krishna, a visionary and spiritual pioneer, dedicated his life to exploring the mysteries of Kundalini—the latent energy within us all. His awakening in 1937 transformed his understanding of human potential, revealing a path to transcendence and divine consciousness. He wrote extensively on how Kundalini can elevate the mind, bringing forth a state of enlightenment.

Cut Zatar in an interview setting, speaking to the camera.

Zatar:

Gopi Krishna's work was revolutionary because he emphasized the biological transformation that occurs with deep meditation. It's not just a psychological shift but a real, energetic awakening. Meditation is the key to this transformation.

Gene:

Zatar, a lifelong practitioner and teacher of meditation, has dedicated his journey to helping others experience these states of higher consciousness. Through his guidance, students learn that meditation is more than relaxation—it is the doorway to cosmic awareness.

Cut to Tom Zatar Kay demonstrating a meditation technique.

Zatar:

When you sit in stillness and focus your awareness inward, you align yourself with a greater force. The breath, the mind, and the energy all synchronize, opening the channels for higher states of being. It is through consistent practice that the body and mind prepare for this transformation.

Gene:

From ancient yogis to modern mystics, the wisdom of meditation remains unchanged. It is the gateway to unlocking hidden potential within the human brain, as described by Gopi Krishna and practiced by Zatar.

Cut to a group meditation session, where participants share their experiences.

Participant 1:

I've felt a deep connection to something beyond myself. Meditation has completely changed the way I perceive reality.

Participant 2:

After practicing the techniques Zatar lives, I feel more in tune with my inner energy. It's like a veil has been lifted.

Closing Scene: (Zatar sitting in meditation, the universe visualized around him.)

Gene:

The journey to higher consciousness is available to all who seek it. Through meditation, as taught by visionaries like Gopi Krishna and Zatar, we can awaken to a deeper understanding of ourselves and the universe. The question is—are you ready to embark on this journey?

Title: *Smoke and Revolution Zatar and the founder of High Times Magazine*

FADE IN:

LOFT ABOVE BRUNO'S BAKERY – GREENWICH VILLAGE NYC – NIGHT

Dim lighting, a haze of smoke swirls in the air. A cluttered desk is stacked with copies of *High Times* magazine, paste-up boards, and photographs. An open window lets in the distant hum of New York City.

TOM ZATAR KAY, in his mid-30s, wiry, sharp-eyed, flips through pages of the *High Times* August 1978 issue. A joint smolders between his fingers. Across from him, TOM FORÇADE, rugged, intense, leans back in a worn-out chair, a joint in one hand, a pearl-handled handgun resting on the desk beside him.

ZATAR

(exhales smoke, flipping a page of his High Times Energy Issue with a Wind Mill on the cover not Ganga Photo)

First energy issue, man. Solar, wind, the whole shift. Exxon doesn't want people knowing we can break free from the grid.

FORÇADE

(grinning, taking a drag)

They never do. Same people who don't want weed legally. Control's the name of the game. But it's coming, Zatar. A shift. The world's going to wake up.

ZATAR

UFOs, weed, free energy—truth's out there, but they bury it deep.

Forçade nods, flicking ashes into an overflowing tray. He picks up the gun, spins it in his hand absentmindedly.

FORÇADE

You ever think about how this all ends? I mean, *really* ends?

Zatar watches him closely. The mood shifts. A moment of silence.

ZATAR

We don't stop. We push forward. We put the truth in ink and let people light up while reading it.

Forçade smirks, appreciating the sentiment. He sets the gun down, picks up a fresh joint from the table, and rolls it between his fingers.

FORÇADE

They won't see it coming. And when they do—it'll be too late for 'em.

Zatar reaches into his jacket pocket, pulls out a fat, red-white-and-blue-wrapped joint. He tosses it onto Forçade's desk.

ZATAR

America's true colors, my friend.

Forçade chuckles, picks it up, and examines it like a piece of art. Then, his gaze darkens, a faraway look in his eyes.

FORÇADE

Maybe this is all just one big, beautiful illusion.

The moment lingers. The sound of sirens drifts through the window. The two men sit in the haze, lost in thought, the weight of revolution and mortality hanging heavy in the air.

FADE TO BLACK.

Tom Forçade died later that year. Cannabis became legal decades later. The fight continues.

That sounds like an intense and historic moment—two counterculture icons at the crossroads of energy, psychedelics, and the future of humanity. Tom Forçade's role in founding *High Times* and his tragic end give the scene an eerie weight, especially with the presence of that pearl-handled gun. Zatar being

there, working on the magazine's first energy issue, makes it even more significant, given his Exxon solar energy background.

It's wild to think they were discussing things like UFOs and cannabis legalization decades before they became mainstream topics. That American flag joint in Forçade's jacket feels like a poetic, rebellious

Title: The Pyramid Tower: Tom Zatar Kay and High Times

FADE IN:

NEW YORK CITY – 1970s – DAY

"Sunny Boy" In the face of energy disaster, a few courageous bellwethers are now trying to refocus our attention on the alternatives. Zatar AKA The Solar Kid took the cause to new heights recently when he mounted a 40-foot tower atop a loft building in New York's SoHo and set up a pyramid tent to inhabit for three weeks. He had hoped to draw attention to the dangers of nuclear power and the necessity for developing solar energy. Zatar was up there for a spiritual event, on May 3rd SUN DAY. It was a national holiday to celebrate Solar Energy like Earth Day for the Sun. On this day Zatar was promoting a national om at sunrise every May 3rd, What a nice thought, people ohming all together at the same time once a year.

Zatar, 23, a former consultant to Exxon, was pulled down 20 1/2 days short of his goal and roughed up by New York's "finest". Says Zatar of the incident: "I didn't feel a thing - I was in a yoga trance."

Zatar describes this as a yogic trance where he knew that he was there standing on his head, and he realized that he was affecting a big crowd of people in the street below because the police had blocked off West Broadway to all traffic and covered the street with gigantic brightly colored inflated Macy's Thanksgiving day parade balloons placed on the street next to the building in case anyone fell of the building. It was quite a vibrant happening. The people who were standing on the street didn't know what to think. Performance artists in 1978 were still underground but at least Soho was the center of the art world and there was Zatar up on top of that loft building, doing yoga, standing on his head inside a pyramid on top of a tower at the edge of the building.

Something happens to you when you stand on your head saying your mantra while the world stops. In a way this moment and all who saw it. A historic 1978 political/art happening in the heart of SOHO.

Zatar finally comes down from his 30-minute head stand, then unexpectedly, at the very moment he comes down from his headstand on top of the Pyramid tower, Zatar gets a heart-stopping SMASH on his head. What a rush - Zatar didn't know what hit him - talk about getting a sucker punch - a club to the head for doing peaceful Yoga on top of a forty-foot Pyramid tower at the edge of an eight-story building in the heart of Soho on a Sunday morning. Can you say police brutality? Political Performance Art at its best.

The cops handcuffed Zatar's head bleeding and proceeded to tie him up like a pig and lower him down, dangling like a big fish court in a net. As Zatar was being lowered down the tower, blood from his head was dripping everywhere, flying through the air.

NARRATOR Tony

In the wild and unpredictable counterculture of the 1970s, *High Times* magazine was more than a publication—it was a movement. And one of its most eccentric figures was Zatar.

CUT TO:

HIGH TIMES MAGAZINE OFFICE

The office is full of Cannabis smoke . Stoned editors flips through a mock-up of the latest issue. Across from him sits ZATAR, long-haired, charismatic, with bright blue eyes lit up with excitement and love.

Editor Moreen

You want us to sponsor a what?

Zatar

A Pyramid Tower! It'll be legendary. A symbol of higher consciousness! The perfect political stunt for *High Times*.

Tony

Zatar had long been fascinated with Pyramids, seeing them as cosmic structures capable of focusing energy. Zatar convinced the enigmatic founder of Hight Times Magazine Tom Forçade a counterculture hero, to support Zatars bizarro publicity stunt. *He loved the thought of Flagpole sitting which once was a fad in the mid-to-late 1920s with a updated twist it was pyramid pole sitting in the 1980's.* Built in the heart of New York City, to promote the power of Pyramid energy and the legalization of cannabis, ERA, Solar Energy, and a national ohm.

Zatar

The Pyramid is a basic shape creating an Earth resonate generator.

Once when I was with my friend Zam (Phyllis Krim a painter who paints pictures of classic cars) and Johnny Dark, Zatar's best man at the legendary Blue Man Wedding, they were hanging with me at the High Times loft with LOTS of Pyramids all over the place. Johnny Dark and Zam and Zatar were listening to Klaatu, a song looping called "Calling Occupants of Interplanetary Craft" (1976). Johnny says, hey Zatar, why all the Pyramids - what's that all about? To demonstrate Pyramid power I walk around the biggest Pyramid three times, then stand directly under the Pyramid, right in the middle, and stand at attention whip my back perfectly straight, and **snap - all the power goes off.** I magically blew out the power, no lights, the music stopped. It was fucken amazing. One of the most magical events of my life. I say to Johnny, "That's what a pyramid is all about," and Johnny and Zam are blown away. You had to be there to believe it!

At the time I had a roommate, computer whiz John Draper, “Captain Crunch” - the notorious computer hacker/phone freak that taught me programming on the first Apple Two computers. I was programming a computer in Basic to keep on repeating the word “om om om” endlessly, on a desk inside a giant Pyramid.

greater then sign 5 print “OM..”;

go to 5 greater then sign run..

The computer will be ohming

Zatars Group YUNO is assembling the framework of the massive Pyramid tower. On the Roof of 459 West. Broadway. A curious crowd gathers. Reporters take notes. A *High Times* photographer snaps pictures.

Reporter

So, what’s the purpose of this structure?

Zatar

Energy, man! This Pyramid will amplify the good vibrations of the city. And hey, it's a great place to chill.

Tony

Zatar wasn’t just promoting a structure—he was selling a solar dream. The publicity stunt got *High Times* a wave of publicity, aligning the magazine with both the stoner community and the New Age movement.

CUT TO:

HIGH TIMES OFFICE – DAY

The Editor slaps a *High Times* August 1978 issue down on a desk. The cover features a Windmill instead of cannabis. It has an article that features Zatars Pyramid Tower publicity stunt.

Moreen

Zatar, you did it. Quite a historic event.

Zatar

It was a moment when counterculture, and cosmic energy, came together.

Moreen

To Zatar’s shock and amazement, while at the police station one of the police officers who arrested Zatar, **Officer Michael Riordan, comes over to Zatar and hands him a poem he wrote. It went like this:**

The Kid

“The kid had climbed his tower

To save the world from harm

And wrestle corporate giants

So he said

We must stand against them

And be counted for what's right

For if we don't, we may all soon be dead

His actions spoke out clearly

From his pulpit in the sky

He wanted sun, heat, pot, and E.R.A.

While they, the faceless evil ones

Sent pythons at his throat

To silence sounds of sanity that day

Come down, you are too lofty

In your tower in the sky

Be silent, and we'll all go away

If you don't we'll bind you, hand, and foot

Call you mad we'll have our way

You cannot stand against us,

We're too many and too strong

We'll win though, you are right, and we are wrong

Not so, the kid lamented

As he thought within himself

Someday the world will melt before the song

As Zatar was being led away, one TV reporter with lights in Zatar's face asked, "Why did you do it?" Zatar said for a global ohm.

Title: The Legacy of Tom Zatar Kay and The Girlz of Zaetar

Girlz of Zaetar, described as a sexy synth band from another planet. Oh boy E.T.'s!

[Opening Scene: A dimly lit stage, neon lights flickering, a **Synthesizer** hums in the background. A narrator's voice cuts through the ambiance.]

Narrator Sparky: "In the realm of underground music, few names are as enigmatic as Zatar and his psychedelic ensemble, The Girlz of Zaetar. A fusion of cosmic soundscapes and raw energy, their music defied convention and captured the spirit of an era that thrived on experimentation. The band has been known to play with as many as seven girl base players, and with Snakepit, who can blow a sax non-stop ("cycle breathing") Possessed strangers from the audience spontaneously join the band and sing in religious ecstasy! 23 players including Tequila Mockingbird on bass. Zatar on "yoga" - spiritual poetry and headstands - plus seven other bass players, a guitarist, horn section, vibist, and myriad percussionists, "all sounds are the right sounds" says Tequila, "Call it jam-band ROCK" A cross between Hindu chanting and psychedelic '60s records played at the wrong speed. Now who says the hippie spirit is dead?" LA DEE DA, L.A. Weekly

Guys, you are absolute geniuses! The best ways for me to get detached from stress are the good old' ones: sex, drinking and music, but after the 1st listen to this EP of 51 minutes I don't know if I was better, I just felt different ever from before; it's one of those experiences changing my life, like a heavy surgical operation with partial anesthesia or the watching of the "Guinea Pig" series. Described as sexy synth band from another planet with never the same sound at any given moment playing urban jungle Musick, I would say that this is totally ad-libbed music crossing Hindu chanting and TRUE psychedelic records of the 60's played at the wrong speed; yeah, a sax comes and goes on a rhythm based on percussions and chanting reminding me of some middle-USA sects using snakes to prove their faith to God. In the long "Gods" (35 minutes) there're several noises and rare guitars; it's hard to explain it, especially when this shock chakra kundalini ecstasy music is made by 23 people with the help of possessed strangers from the audience spontaneously joining! Ghostly opera vocals, noises, effects and much much more; the top is reached in "Lahasa", a dynamic wacky song I can't stop playing over and over. Guys, you are absolute geniuses! Is this true art music? Or yoga rock? And in the end, who cares? Let's enjoy this spiritual poetry with 7 bass players alternating and have an acid trip without paying for the consequences of the aftermath of a (write here your fave drug) addiction. Now, who dares to say hippies' spirit's dead? - MARKUS GANZHERRLICH - Rock Metal Bands

With a 23-person line-up, Girlz of Zaetar exists somewhere in-between a sex-crazed Sly, a meditative Femi Kuti and a drawling Captain Beefheart, creating music that is at once excruciatingly pretentious and wonderfully listenable. The 35-minute-long "Gods" is so commercially suicidal it's beautiful. Even musically, after its first few faltering steps, it proves to be a wonderful track; a gliding chant that extends above and beyond itself to end up in some absurd Hindi love parade.

Girlz of Zaetar's *Fear of Rehearsal* is experimental, avant-garde, electronic, ambient, jazz very reminiscent of Miles Davis's revolutionary 1970s creative leap to electric instruments on such albums as *Bitches' Brew* music that defined what came to be called fusion. The centerpiece of this twenty-three-piece collective's album is the first track, *Gods*, a 35-minute, meandering sonic landscape that uses as its artistic palette tenor saxophone, electronic noise, guitar, percussion, bass, and non-distinct human voices that at times sing, talk, and scream. The saxophone solos are very well played, with great fast-paced runs and layers of sax noise provided by the multi-player horn section. This instrument is especially well utilized in the second track, *Lahasa*, with a great squeaky, squawky sax riff that repeats over disjointed percussion and ambient noise before the rhythm section begins to kick a groove. The highlight of the entire outing is "Full Moon," a slow, hypnotic meditation with great groovy percussion and bass. - Matt Sherman - LEFT OFF THE DIAL

Live in Hollywood to see this is to believe? Sun Ra and Funkadelic's Intriguing sprawl of free jazz, religious ecstasy, and entertainingly devolved ideas about sound, rhythm, tempo, and togetherness. - A brazen display of cacophony that will bring a tear to your eye. The spirit of Ra says you would be foolish not to give them a listen.

Girlz of Zaetar - Spiritual shock chakra Kundalini ecstasy Musick. 23 players including Tequila Mockingbird on bass. Zatar on "yoga" - spiritual poetry and headstands - plus seven other bass players, a guitarist - Marc Levinthal, horn section - Eddie Edwards, vibist, and myriad percussionists, "All sounds are the right sounds" says Tequila "Call it jam-band jazz" A cross between Hindu chanting and psychedelic 60s records played at the wrong speed.

Sparky:

Emerging in the vibrant yet often chaotic underground music scene, Zatar is a visionary. His sonic explorations blended space rock, psychedelic jazz, and avant-garde improvisation. But it was with *The Girlz of Zaetar* that his dream found its voice.

[Scene transitions to interviews with former band members and music historians.]

Maggie:

Zatar had this way of drawing people in with his music—it wasn't just about playing notes; it was about taking you on a journey. *The Girlz of Zaetar* wasn't just a band; it was an experience.

Zack:

Their sound was like a portal to another dimension—freeform, unpredictable, sometimes chaotic, but always mesmerizing. You didn't just listen to The Girlz of Zaetar; you felt them.

Sparky:

From intimate club performances to cult-following recordings, The Girlz of Zaetar cultivated a sound that resonated with those seeking something beyond the mainstream. Their work remains a hidden gem in the vast world of experimental rock.

Sparky:

The legacy of Zatar and The Girlz of Zaetar lives on, a testament to the boundless possibilities of music and the artists who dare to push the limits of sound.

Title: The Solar Store: A Vision for the Future

Scene 1: Opening Montage *(A montage of 1970s America—protests, environmental movements, and the rise of alternative energy discussions. The scene fades into a small shop with a bright yellow sign reading “The Solar Store.” Inside, shelves are lined with solar panels, alternative energy books, and futuristic gadgets.)*

Narrator JR:

“In 1972, amidst a growing awareness of the environmental crisis, a visionary named Tom Zatar Kay opened *The Solar Store*, a beacon of hope for a sustainable future.”

Scene 2: Zatar's Vision *(Zatar, a long haired skinny, enthusiastic man in his 20s, stands behind the counter, explaining to a curious customer the potential of solar energy.)*

Zatar:

The sun is the ultimate energy source. Imagine a world where we don't have to rely on oil, coal, or gas. Solar power is clean, infinite, and free for all!

Sunshine:

But does it really work? Can a house run on just solar panels?

Zatar (grinning):

It's not a dream anymore. It's the future, and it starts today.

Scene 3: Community Engagement *(A small crowd gathers outside The Solar Store as Zatar hosts a demonstration. A solar panel is set up, powering a small fan and a light bulb. In 1972)*

Zatar:

With just this little panel, we can power a light, a fan, or even a small radio. Now imagine scaling this up—entire homes, businesses, and even cities could one day run on the sun’s energy.

(The crowd murmurs in excitement, some taking pamphlets and brochures.)

JR

Zatar’s passion was infectious. He inspired people to rethink their dependence on fossil fuels and believe in the power of the sun. As an interviewer once said, **“You can almost get a sunburn talking to Zatar, but we are sure with enthusiastic young people like Zatar the solar future will not be far behind”.**

Scene 4: Challenges and Growth *(Zatar sits in The Solar Store, reading a newspaper headline: ‘Solar Power—A Fad or the Future?’ He sighs, then looks at an order sheet filled with new customer requests.)*

Zatar (to himself):

The world may not be ready yet, but change is coming. The Solar Age is here.

(Cut to a montage of Zatar installing solar panels, speaking at events, and instructing children about solar energy.)

Scene 5: Legacy *(Modern-day footage of solar farms, electric cars, and green energy projects. The scene fades back to a black-and-white photo of Zatar standing proudly in front of The Solar Store.)*

JR:

Though *The Solar Store* was ahead of its time, Zatar’s vision laid the groundwork for the renewable energy revolution. Today, solar power is a reality, proving that one person’s dream can change the world.

(Fade to black, with the sun rising over the horizon.)

Title: Finding SCHNOODLE - Zatar's Soulmate for Life I Love Her So

NEW YORK CITY APARTMENT - NIGHT

A dimly lit room, stacks of Village Voice newspapers scattered around. SCHNOODLE, an eccentric reporter for a national magazine. A very literal human. SCHNOODLE flips through the personal ads of the Village Voice scanning with a mix of amusement and curiosity.

ZATAR

My nickname for my wife is Schnoodle and she calls me Pooky

CLOSE ON: A particular ad catches her eye.

"A personal ad Zatar put in the Village Voice - Looking for a Party Frankenstein Poet-artist genius."

Zatar waits at a table, nervous but excited. Then—she arrives. SCHNOODLE, a vision of bohemian grace, confidence, and a mischievous twinkle in her eye. They have a lot in common. And end up getting married three weeks after meeting each other.

SCHNOODLE

You must be a genius poet-artist.

ZATAR (grinning)

You must be my party, Frankenstein.

(Laughing at the instant chemistry. The two of them had grit. Time melts away as they talk, and share stories, dreams, and philosophies. The city swirls around them, but they are locked in their world. Two street-smart artists lost in the big city but somehow found each other. On their first date, they went to see the Blue Man Group.)

Zatars Home in the mountains - PRESENT DAY

(smoking a joint)

(Many years later. With two beautiful children. Zatar and SCHNOODLE, older, booming, and vibrant, sit on their couch, flipping through an old scrapbook. Photos of their wild romance, their wedding, their adventures.)

I still can't believe you found me in a personal ad in the Village Voice. And we got married three weeks later.

SCHNOODLE

You didn't find me. We summoned each other.

(They smile. He hugs and kisses SCHNOODLE. They laugh and lean into each other.)

Our love is as strong as the day we met, and the magic is still growing.

ZATAR

I love you so. You are my soulmate!!!

Title: Blue Man Group Wedding Extravaganza

Setting: The stage of the Blue Man Group NYC Theater. The venue is alive with pulsing music, abstract props, and the blue-lit signature atmosphere of black lights with lots of dayglow paint everywhere. The three Blue Men Group stand silently, observing the audience. Suddenly, the stage lights change, and an announcer's voice echoes through the theater.

ANNOUNCER Hippie Girl: (dramatic voice)

Ladies and gentlemen, tonight, history is being made on this very stage! The Blue Man Group has witnessed many bizarre and wonderful things, but never before... a Blue Man Wedding!

(The audience cheers. The Blue Men Group exchange curious glances and then begin setting up an impromptu wedding altar made of PVC pipes and neon paint.)

Hippie Girl:

Please welcome to the stage, the undefinable spaceman... ZATAR!

(Zatar steps onto the stage, wearing a flashy Japanese tuxedo with a splash of blue paint on the lapel. He waves to the audience, grinning. Zatar had his bright Dayglow paintings on the stage too, adding a quickie feeling to the space, especially under black light)

Zatar:

Wow, what an honor to be here tonight! The Blue Man Group and performance art and I go way back. I couldn't think of a better place for this incredible historic moment!

(The Blue Men Group nods vigorously and begins drumming on wedding bells made from plastic tubes. The rhythmic beats fill the theater. Suddenly, the music shifts and the bride enters—dressed elegantly half nude in a Full coverage longline see-through, white bra booster with a White Feather Boa around her neck, In white fishnet stockings. Booming with unexpected hints of Blue Man-style flair, including neon accessories and streaks of blue paint on her sexy white gown.)

Hippie Girl:

And now, the lovely bride Schnoodle!"

(The Blue Men Group freeze, their heads tilting as they inspect the bride. One of them pulls out a large paintbrush and hesitantly offers to add more blue. The audience laughs as Zatar gently waves him off.)

(The Blue Men Group nods in unison.)

Little Mike:

We are gathered here today, under the watchful gaze of the Blue Man Group, to unite these two extraordinary souls in marriage.

Zatar, do you take this smart beautiful, and wonderful woman to be your partner in life's grand performance?

Zatar:

I love her with all my heart! Yes, I do.

Little Mike:

Schnoodle do you, dear bride, take Zatar to be your husband, promising to support him through all the strange and spectacular moments to come?

Schnoodle:

Yes, I do!

Little Mike:

(Mike takes out a pair of beautiful White Fur Handcuffs, but instead of a traditional wedding ring. As the audience laughs)

You can now handcuff the bride.

Zatar handcuffs Schnoodle then handcuffs himself to her

(Handcuffs instead of exchanging wedding rings)

Little Mike:

Then by the power vested in me and with the blessing of the Blue Man Group, I now pronounce you man and wife!

(Zatar and Schnoodle share a very long intense romantic kiss as the Blue Men erupt into a dramatic percussion finale. The Bluman start spitting blue paint onto a spinning canvas behind them, creating an abstract artwork of their wedding moment. Flashing colored lights everyone dancing. The Blue Men Group suddenly launches tons of confetti into the air. One of them holds up a sign that reads "TIME TO PARTY" as the audience erupts in cheers.)

Little Mike:

Ladies and gentlemen, give it up for the newlyweds!

(The Blue Man Group proceeds to take the wedding certificate and start spitting bright dayglow paint from their mouths onto the wedding certificate and then all three Blue Man sign the wedding certificate by kissing it with their blue lips)

(The music crescendos as the Blue Men Group leads the couple and the audience into a grand, rhythmic wild celebration. The theater erupts booming with atomic excitement and the wedding party continues blazing into the night.)

Title: The Arrest of Tom Zatar Kay Protesting the Vietnam War

FADE IN:

COLLEGE CAMPUS - DAY

A group of **STUDENTS** and **VIETNAM VETERANS** gather outside Nassau Coliseum where **PRESIDENT RICHARD NIXON** is about to speak at a campaign rally. They hold signs: *End the War, Peace Now, No More Bloodshed.*

Amid them stands **ZATAR**, 17, a freshman, gripping a 48-star **American flag** with a white **peace symbol** sewn over the stars. His face is resolute, nervous but determined.

AUDITORIUM - LATER

The crowd inside is filled with Nixon supporters. Security is tight you had to have a ticket to get in. The atmosphere is electric.

NIXON steps up to the podium. The room hushes. He adjusts the microphone.

NIXON

My fellow Americans.

Before he can continue, **Zatar with other students and Vietnam Veterans against the war JUMP TO THEIR FEET screaming.**

PROTESTERS

END THE WAR! BRING THEM HOME! Stop killing people and children with Napalm and Agent Orange.

Zatar waves his **altered American flag** high above his head. The room erupts. The **PROTESTERS** grow louder, **chanting, screaming. Nixon stops his speech. The whole world is watching.**

Secret Service and the POLICE rush in. Grabbing students by the hair, shoving them back down to the floor dragging forcefully kicking and punching them as they are thrown out the door.

Zatar keeps his Peace Flag **High.** As he is being kicked like a bag of meat by the crowd. It was quite an incredibly scary violent scene. The crowd kept on chanting kill the hippies.

One by one, **PROTESTERS** are beaten up and taken down. Zatar is **the last one standing. It seems the experienced protesters made a run for the door at the start but Zatar being committed just went limp and had to be carried out the door while being beaten.**

When Zatar feels he is about to die. As he is being beaten and kicked in the face. At that point Zatar **KICKS** a cop who just kicked him. It was very scary the whole place screaming kill the hippies. The cops heated the protesters.

COP #1

That's enough, you fucken long-haired hippie!

The officer SLAMS **handcuffs** on his wrists **so tight that we hear a sickening CRACK breaking Zatar's wrists.**

Zatar's **face contorts in agony.** He **crumples** to the ground and passes out woken up by being hit in the head with a police Billy Club/Baton, blood starts pouring out of his head into his eyes.

ZATAR

AHHH! My wrist, they broke my wrist with the handcuffs!

The cops don't care. They yank him to his feet and drag him out.

Police car - Zatar is shoved inside. He cradles his **swollen, broken wrist**, breathing heavily, Blood dripping down his face.

The police seem to enjoy watching Zatar cry out in pain. He hears them calling him a fucken hippie, and making jokes.

Zatar is rushed to the emergency room at the hospital **gritting his teeth.**

JAIL CELL – NIGHT

Zatar lies nude except for his underwear on a **cold metal cot**, his **whole body black and blue, throbbing in unbelievable pain.** His face is pale, and his body is tense. The pain was the most fucken intense pain Zatar had ever experienced in his life.

He shifts, trying to find a position that doesn't **hurt as much.**

Every movement sends a **wave of pain** through him.

Zatar spent the night in jail. He received ten stitches to his head plus his wrist, ribs, and collarbone were broken by the police, Zatar sustained extensive lacerations across his entire body. Which took months to heal. The mental pain lasted much longer. Zatar had PTSD from the event.

*In the end, **the Police dropped all the charges when Zatar threatened to sue for police brutality.***

FADE OUT.

Title: Tom Zatar Kay's Art Opening – "Throwing Paint on a Dayglow Spinning Canvas"

"Throwing paint is a spiritual, ethereal, cathartic, kinetic experience for me. I enter a hypnotic trance, a dynamic involvement in the creation - a unique, spontaneous, and unrepeatable event. I become infused with the same spirit I imagine Jackson Pollock tapped into, except I use Day-Glo colors and reflect the energy of the times I live in....It is an ongoing process and a journey that never ends, an unlimited, expanding universe of magical serendipity (quantum theory at its best)."

[Scene: A packed art gallery buzzing with excitement. The walls are covered with vibrant, chaotic, and mesmerizing paintings—each product of paint thrown onto spinning canvases. The crowd eagerly waits as Zatar steps forward, holding a paint stick in one hand and dayglow paint in the other.]

ZATAR: (*grinning, arms open wide*)

"Welcome, everyone! I hope you're ready for a little chaos, a little movement, and a lot of flying paint—because that's what this show is all about! This isn't about control—it's about motion, energy, and the beautiful unpredictability of creativity!"

[The audience claps and laughs, already feeling the electricity in the air.]

ZATAR:

"When I first threw paint onto a spinning canvas, something clicked. It wasn't just about painting—it was about capturing momentum, speed, and the sheer thrill of the moment! Who needs a brush when you have gravity, velocity, and a little madness? *Jackson Pollock going wild!*"

Art is Fluid Mechanics in Action.

[He gestures toward one of his paintings—vibrant splashes radiating outward like an explosion of color.]

ZATAR:

Throwing paint one Halloween night I was doing a performance art show in the window of the Fletcher Gallery, which attracted crowds as I threw paint on suspended, spinning canvases, dancing under black light to music blasting out onto Mill Hill Road in front of the Gallery. Art doesn't belong behind velvet ropes—it should happen in real-time, right in front of you, unpredictable and raw!"

ZATAR:

[At Zatar's one-man Art show He walks toward a blank canvas set up on a spinning platform in the center of the room. The audience leans in with anticipation.]

"And tonight, I want to show you exactly what that looks like! Who wants to see some paint fly?"

[The crowd cheers. Zatar pumps up the Dance music in the background. Zatar always throws paint with music in the background so he can catch its energy on the canvas. He dips his different-sized sticks into paint cans and flicks bold streaks of color onto the spinning canvas. The colors blur together, transforming before everyone's eyes. Gasps, applause, and laughter fill the room.]

"Under black light, it will explode!... This is Jackson Pollock gone wild!" - Barry Cherwin President of the New York City Auctioneers Association

ZATAR:

"This is the magic! The movement, the surprise, the moment when the paint takes on a life of its own. And YOU get to be part of it!"

Title: JOHN BELUSHI at New York Club BACKSTAGE - NIGHT

(A haze of cigarette smoke lingers in the air. The walls vibrate from the raw, unapologetic energy of the Sick Fucks' set. The backstage area is dimly lit, filled with musicians, photographers, and punks reveling in the moment.)

(ZATAR, camera slung around his neck, weaves through the chaos. He's in his element, snapping candid shots without even looking through the viewfinder, just shooting from the hip.)

(Zatar clicks away, capturing the raw, unfiltered energy of the night. He's focused but loose—living in the moment.)

(Enter JOHN BELUSHI, full of his signature intensity, yet there's a gravity to him tonight. He sees Zatar, watches him work for a beat, then steps up.)

JOHN BELUSHI

(Grabs Zatar's hand mid-shot)

Dude. No fucking around. Look through the lens when you take a photo of me. Get serious.

(Zatar, taken aback, locks eyes with Belushi. The moment is electric, unexpected. A silent challenge.)

(Taking a breath, Zatar lifts the camera to his eye, really looking this time. He focuses. He composes. Click.)

(The shot is perfect. The energy. The soul. The legend.)

(Zatar lowers the camera, a rush of satisfaction washing over him—until he hears the telltale whirr of the film roll ending.)

ZATAR

Shit.

(He checks his camera. No more film. The moment—its power, its perfection—was the last shot on the roll. It couldn't have been scripted better.)

(Belushi, satisfied, smirks.)

JOHN BELUSHI

That's the one.

(With a nod, Belushi vanishes into the crowd, leaving Zatar standing there, camera in hand, realization dawning—this moment, this lesson, this man, just changed him.)

Title: The Philosophy of Life According to Tom Zatar Kay

[Scene: A peaceful outdoor setting—perhaps a quiet garden or a dimly lit study filled with books and abstract paintings. Tom Zatar Kay sits in a relaxed posture, surrounded by a few curious listeners.]

Zatar (calm, introspective):

Life is not something to be controlled—it is to be experienced. We often search for meaning as if it is a fixed object, but the meaning is fluid, constantly shifting like the wind through the trees.

Listener 1:

So, do you believe meaning is not something we find, but something we create?

Zatar:

Exactly. Each moment, we are artists painting the canvas of existence. To live freely, one must let go of rigid expectations and surrender to the rhythm of the universe. What is true today may not be true tomorrow, and that's the beauty of it.

Listener 2:

That sounds freeing, but also unsettling. If truth changes, how do we anchor ourselves?

Zatar (smiling):

By not seeking an anchor at all. Think of the river—it does not resist the current, it moves with it. Our suffering comes from attachment, from clinging to things that are meant to flow. The secret is to dance with the uncertainty rather than fear it.

Listener 3:

Is that why your work embraces abstract forms? Because they allow the mind to move freely?

Zatar:

Precisely. Art, like life, is not about answers but about experience. A single stroke on a canvas, a single note in a melody, can evoke infinite meanings. The same is true for every moment in life. We must be open to its poetry, rather than trying to dissect it with logic alone.

Listener 1:

So, if meaning is fluid if truth shifts, how do we find peace?

Zatar (pausing, then softly):

By realizing you already are at peace. It is not something outside of you—it is within you, waiting to be remembered. When you let go of control, when you stop demanding certainty, you will see that life itself is the art, and you are both the artist and the creation.

[The scene fades as the group sits in contemplative silence, the soft sound of wind rustling through the leaves.]

Title: What is Art and Love?

A Spoken Reflection Inspired by Tom Zatar Kay

(Scene opens with Tom Zatar Kay standing in a dimly lit space, surrounded by abstract paintings and glowing orbs. He speaks with a rhythmic, almost hypnotic cadence as if unraveling the universe itself.)

ZATAR:

Art... Love... Two words, two vibrations. But are they separate? Or are they the same energy flowing through different rivers?

Art is creation—an expression of the infinite through the finite. It is the hand of the cosmos painting through us, sculpting, playing, whispering. It is the dance of the stars captured in a moment, frozen in time but alive in feeling.

Love is connection—the invisible thread weaving all things together. It is the heartbeat of the universe, the rhythm of all that is. You cannot hold love, yet it holds you. You cannot see it, yet it shapes everything.

(He gestures to a swirling painting behind him, colors blending like a cosmic dream.)

What is this? Just paint? Just color? Or is it the soul of the artist, reaching out, touching your mind, your heart? Art is love made visible.

And what is love if not the highest art? The art of being, the art of feeling, the art of surrendering to the great unknown.

(He takes a deep breath, looking out, as if seeing something beyond the room, beyond the world.)

Art without love is empty. Love without art is silent. But together... together they sing. They move. They breathe.

So I ask you... are you creating? Are you loving? Or are you merely existing?

Because in the end, to live is to love, and to love is to create.

And *that*... that is the ultimate art.

(He smiles, stepping back into the shadows, the glowing orbs pulsing softly as the scene fades to black.)

Title: Sly and the Family Stone and Zatar

NEW YORK CITY LOFT – AFTER HOURS – NIGHT

A thick crowd of late-night souls, mostly Black, all vibing, moving as one. Zatar is one of the few white faces in the mix. The After-hours Club was an exclusive black After-hours Club. Zatar is wearing a very expensive new White Suit. He gets it. He's cool too. Zatar is one of the few white people in the club.

A cavernous, dimly lit loft pulses with the sound of deep funk grooves. Ganga smoke lingers in the air, and the atmosphere is thick with sweat, perfume, sex, and illicit excitement. This is an underground after-hours party, where the real artists come to play long after New York City has gone to sleep.

ZATAR, a white artist with an effortlessly cool demeanor, stands by the bar, soaking it all in. He's a true downtown creative—lean, sharp-eyed stoner. He holds a drink, surveying the crowd with the gaze of someone who belongs but also stands out.

Across the room, Sly Stone yes, *that is the real* Sly Stone from the band Sly and the Family Stone lounges on a vintage couch, larger than life in a floor-length fur coat and tinted glasses, a small mirror a Sly Stoned a rolled-up bill never far from his grasp. He's electric even in repose, exuding an aura of untouchable genius. The people around him orbit like planets in his gravitational pull.

Zatar and Sly lock eyes. A moment of mutual recognition. Sly motions him over.

Zatar (approaching)

Sly Stone,

Man. Didn't think I'd ever meet you, let alone here.

SLY (laughs, wiping his nose, then pointing at Zatar's chest)

You got a glow, man. You are an artist, huh?

Zatar

Yeah, yeah. Paint, sculpture, and music too. Whatever keeps me alive.

SLY

That's what's up. *That's* what's up. Creativity and drugs like... air, man. Can't live without it.

Sly offers Zatar a bump of Coke off the mirror. Zatar hesitates, then declines with a smirk.

Zatar

Nah, I'm already flying.

Sly grins, appreciating the response. A bond is forming.

SLY

Tripping?

Zatar

I'm always tripping.

I WANT TO TAKE YOU HIGHER right?

SLY

So what are you about, man? What's your sound? What's your vibe?

Zatar

I'm chasing that rawness, you know? The kind that cuts through the bullshit. Art, music, life—it's all got to be *true*.

SLY

Man, you speaking' my language. That's the whole damn thing! Truth is the only groove that doesn't go out of style.

A funky bassline drops from the speakers, shaking the floor. Sly stands up suddenly, fueled by energy only he understands. He grabs Zatar's arm.

SLY

Come on, man. Let's move.

Zatar (laughing, getting pulled in)

Hell yeah!

They step onto the makeshift dance floor.

Sly starts grooving, liquid and loose, effortlessly in sync with the beat. Zatar follows, his own style is raw and full of feeling. They feed off each other's energy, spinning, stepping, and throwing their arms up as the music takes over. People around them cheer, joining in. The dance floor becomes a pulsing, living organism.

Between moves, Sly leans close to Zatar.

SLY

You feel that man? That's what equality *is!* Not just some paper law, but this. Right here. In the groove. Where we are all the same.

Zatar nods, grinning, completely at the moment.

The music swells the energy peaking. Sly throws his head back, lost in the rhythm, arms outstretched as if he's absorbing the cosmos. Zatar does the same. The party continues, the night stretching toward dawn, two kindred spirits caught in the magic of a city that never truly sleeps.

FADE TO BLACK.

Title: "Zatar and Mr. Woodstock Michael Lang: A Woodstock Journey"

Setting: Upstate New York, inside Zatar's car, driving through mountain roads with trees passing by.

FADE IN:

(The car hums along a quiet road. ZATAR is behind the wheel. Beside him, MICHAEL LANG, the visionary co-creator of Woodstock 69 Festival, looks out the window, lost in thought. But with a smile on his face. Such a happy human)

ZATAR

(smiling, reminiscing)

Michael, remember that sunny day when we were walking together in Central Park? You had just found out that Joe Cocker, who you were managing at the time had the number one song in the country "**Up Where We Belong**" the duet he did with Jennifer Warnes in 1982.

MICHAEL

(laughs, eyes lighting up)

Oh man, I was jumping for joy! Joe was family, you know? I made this happen!

ZATAR

(nods)

You are a promoter and a hitmaker, Michael. You live in two worlds. The real world and the spiritual world. Woodstock 69 was a historical event in our culture, and it would not have happened if not for you.

MICHAEL *(thoughtful)*

It's all connected, Zatar. Music, art, energy... We all feel it, our expanding Hippie Nation of Peace and Love.

(They pass a big fat joint as they are talking")

ZATAR

You still have it. Your team helped me launch the beautiful new Peace Pole in the Woodstock Village Green. The Peace Poll was made by the great artist woodman Jessy Reamer who was also Mr. Santa Claus at the Woodstock Christmas Day Parade. The Peace Poll says "May Peace Prevail on Earth" in a hundred languages...

"May this be the LAST Generation that Ever Sees WAR!" - Zatar

Dailyfreeman - Sep 23, 2008

Hopes Undimmed for Designer of Peace Pole in Woodstock

WOODSTOCK NY - Despite numerous military conflicts throughout the world today, local residents say they believe we are "evolving as a species" and that world peace is on the horizon.

Woodstock residents gathered on Sunday at the village green, where an 8-foot-tall peace pole was erected recently, to pause for a minute of silence at noon, commemorating the United Nations' International Peace Day.

The peace pole contains the Asian-born phrase "May peace prevail on Earth" down one side, and features the same phrase engraved on the pole in over 100 languages on the other three sides.

Jesse Reimer designed the pole, which he says has special meaning to him.

"To me, it means growing up in a loving family, a peace-loving family, and a peace-demonstrating family," he said. "My parents took me as an infant, and right on through my life, to many peace demonstrations, and it was a wonderful way of life, and I'm trying to pass that on to my children now."

Reimer and others at the ceremony said they feel people around the world are evolving to "realize that world peace is and can happen" despite the seemingly escalating number of military conflicts.

"As an artistic town in Woodstock, having the Peace Pole is a visionary example of that and all we ask is that when people see it, they pray for peace."

Organizers say peace poles number in the hundreds of thousands around the world, including such sites as the North Pole, Hiroshima, and the Great Pyramid of Egypt.

ZATAR

You are great promoter Michael your magic, man. Mr. Woodstock, you helped me pull off the Peace Poll event that day. Now every visitors checking out the Woodstock Village green seems to take a picture of themselves standing next to the Peac Poll. I consider this Peace Poll as being one of the greatest Art project I have ever produced.

MICHAEL

(grinning)

It's all about the right team. It's all about scripting every minute—like we tried to do at Woodstock 69. You create the space, and then energy flows.

ZATAR

(laughing)

And somehow, our children ended up going to school together in the same class. Life's funny like that.

(A comfortable silence as they drive, both lost in memories.)

MICHAEL

High Vegan Hippies like us can't help but work to save this planet. Art, LOVE music—it's the soul of MOTHER EARTH. More music more love.

ZATAR

(softly, looking ahead)

And it HAS ALWAYS BEEN THAT WAY. BOOM. Woodstock 69 changed the world.

FADE TO BLACK.

Title: "The Dick Clark Call" American TV Personality and Radio Host Dated Zatar's Mother

Zatar's Hollywood Studio Office

(A cluttered yet cozy office. Posters of legendary comedians line the walls. TOM ZATAR KAY, a charismatic and energetic comedian, sits at his desk, going through papers. The phone RINGS. He picks up.)

Zatar

Hello, this is Zatar.

Dick Clark

Zatar! Dick Clark here.

Zatar

Dick Clark?! *The* Dick Clark? Are you sure you dialed the right number?

Dick Clark

(Laughing) Pretty sure. I wanted to talk to you about your comedy network idea. I hear you're starting the first 24-hour comedy channel.

Zatar

Yeah! Comedy 24/7, non-stop laughs! No more waiting for late-night stand-up specials or sitcom re-runs. Just pure comedy all day and night.

Dick Clark

I love it. Comedy is universal and timeless. It breaks barriers, and lifts spirits. My philosophy? Comedy should always evolve but never lose its heart. The best jokes aren't just funny; they connect us.

Zatar

Exactly! Laughter is the glue that holds civilization together. I mean, look at us—if the world had more stand-up comedians and fewer politicians, we'd be in a much better place.

Dick Clark

Ha! That's a solid bit.

(A beat.)

Dick Clark

Wait a minute... Tom Zatar Kay? That name sounds really familiar... Your mother's name wouldn't happen to be Sandy Kay, would it?

Zatar

Uh... yeah. Sandy Kay. Why?

Dick Clark

Oh, wow. Zatar, I think I once went out with your mother back when we were at Syracuse University! She is an old friend. She was so beautiful the most beautiful woman I ever met.

Zatar

What?! Are you serious? This just took a turn! Did you date my Mother?

Dick Clark

Well, we went on a few dates. Nothing serious. But she was beautiful, charming, and very smart, funny, and had great taste in music. She was one of the most charismatic light with incredible positive energy. I wanted to marry her, but she rejected me when I asked her. She was only 18 years old at the time

Zatar

This is insane! My Comedy TV network hasn't even launched, and we already have the first big joke: 'Dick Clark dated my mother!'

(Both burst into laughter.)

Dick Clark

I think you've got a hit already, Zatar. Let's talk more about getting this channel rolling.

Zatar

You got it, Dick. But one condition—promise me you won't tell me if I look like you in any way.

Dick Clark

Deal.

Title: "Zatars Hollywood Pyramid: The Night Jane's Addiction Took Over Zatars Nightclub.

You had to walk through a Pyramid to get Into the Club.

The Pyramid Nightclub - It seems to me this club creates its own atmosphere. The club has an interesting selection of music that only Thom who is the D.J. can come up with! I must say, this club should get the award for having the best progressive dance music around. It does attract some interesting people also. Such as John Doe and Dave Alving whom we all know and love Just to name a few. Anyway, if for nothing else you will want to meet Zatar, the only person in the world who can take a picture while in mid-air leaps and actually be in focus. Totally incredible huh? go and find out for yourself.

The band Jane's Addiction - Zatar's Pyramid - My Club – It was great fun. Such a magical moment in time with Hollywood musicians exploding energy and the fucken huge sound system that was supposed to be for a much smaller venue, but the smaller sound system was out that night, so they gave us this mother big monstrous sound system, and the band's sound engineer went wild the whole place just vibrating and exploding with so much energy. History has got the tape of the show which shows an artistic nuclear moment. The best of Hollywood Art in action. Perry and the band just melted us all

Jane's Addiction Zatars Pyramid Club, Los Angeles, California - The Pyramid was one of many small venues where L.A.'s underground bands performed in the 1980s. The Pyramid show is searing. It's the kind of unhinged rock and roll that built Jane's Addiction's reputation as one of Los Angeles' best bands. The Pyramid show, years after Jane's Addiction made it, still sounds fucken fresh and strange.

A neon glow bathes the streets. The club pulses with anticipation. Zatar, the wild-eyed, charismatic club promoter, smokes a joint with friends. Booming energy fills the air. The massive \$200,000 stadium sound system hums with an almost supernatural presence. It was the most intense event happening in Hollywood that night!

Perry Farrell, charismatic and electric, struts past smiling, while **Dave Navarro**, young and full of fire, sneaks a glance at Zatar. He's underage, but he's thirsty.

Dave Navarro

(whispers)

Hey, Zatar, man... help me out here.

Zatar grins, looking around before smoothly slipping Dave a cold beer. Dave smirks and clinks the bottle against the mic stand.

The band rips into their set. The first notes explode through the sound system like a sonic earthquake. The room is electrified. The audience is entranced.

A WILD CROWD surges forward. Bodies move, sweat drips, and the music swallows the whole room.

Zatar, watching from the side, laughs, knowing he's pulled off another legendary Hollywood night.

Dave, beer in hand, grins as he shreds through a blistering solo. Perry wails into the mic, completely in his element.

The music still echoes in the walls. The band is backstage, sweaty, and euphoric.

Zatar claps Perry on the back.

Zatar

You guys are the best fucken band on Earth.

Perry, catching his breath, looks around at the chaos—the crowd still buzzing, people still reeling from the sonic high.

Perry Ferrel

Yeah? We love you Zatar!

Zatar

Laughs. And hands Perry a Joint

(Then Zatar proceeds to stand on his head and crosses his legs in a Yoga pose for a few minutes as everyone looks on – A very magical night)

Perry Ferrel

The recording from the night (Kettle Whistle album and Jane's Addiction 11.13.1986 Pyramid Club, Los Angeles, California [Soundboard/Remaster]) captures everything. The raw power, living magic in action.

It was so much fun. It's a party that will live forever what a time-warping gig.

What fans are saying I've been listening to this one since the very early 90s - Best live boot ever - I need this more than anything - I love this recording - It's the best performance - Maybe the best JA set I've ever heard. This is gold! JANE'S ADDICTION - The Pyramid Club, L.A. 1986

Title: ALEX DILORENZO JR.'S OFFICE – OWNER OF THE CHRYSLER BUILDING – DAY

A big office perched atop the iconic Chrysler Building; Art Deco exudes an air of classic elegance. Floor-to-ceiling windows offer a panoramic view of New York City. ALEX DILORENZO JR., a distinguished man in his late 60s, sits behind a grand mahogany desk. TOM ZATAR KAY and his son, MARK, sit across from Mr. D sitting at his big desk, eager and attentive.

ALEX DILORENZO JR. *(Good-hearted and very intelligent, human, leaning forward, a warm smile on his face yet a scary intense powerful energy glowing about him)*

Zatar, I'm pleased to meet you. I've heard good things.

ZATAR

The pleasure is ours, Mr. D. Your children speak highly of you. I love your children.

ALEX DILORENZO JR. (*chuckles*)

They're smart and kind. Now, let's talk about success. In this city, in this business, everything boils down to a simple principle: one, two, three.

MARK

One, two, three?

ALEX DILORENZO JR.

Yes. First, you plan meticulously. Know every detail before you act. Second, execute with precision. And third, adapt. Don't be afraid to become a different person for each deal. Flexibility is key.

ZATAR

So, it's about preparation, action, and adaptability.

ALEX DILORENZO JR.

Exactly. And always in that order. Skipping a step can lead to missteps. Take your time; ensure each phase is complete before moving to the next.

MARK

How did you apply this to your ventures?

ALEX DILORENZO JR.

When Sol Goldman and I acquired properties like this very building, the Chrysler Building, we followed this mantra. We planned our acquisitions carefully, executed deals decisively, and adapted to the ever-changing market.

ZATAR

Your partnership with Mr. Goldman is legendary. Together, you built one of the largest real estate empires in New York City.

ALEX DILORENZO JR. (*nods*)

We did. And it was this 'one, two, three' approach that guided us. Remember, success isn't just about hard work; it's about working smart and staying adaptable.

MARK

These are invaluable lessons.

ALEX DILORENZO JR.

Carry them with you. In this city, opportunities are vast, but so are the challenges. Approach each with a clear plan, decisive action, and the willingness to adapt. And remember everything is one two three.

The camera pans out, capturing the trio deep in conversation, the vast expanse of New York City stretching out beyond the windows.

Title: *Vegan Power: Compassion in Action*

Help stop the atrocities of factory farming. The time has come for conscious veganism to take hold. The paradigms are shifting, veganism is a lifestyle based on ethical issues and compassion, changing how we regard animals. Vegans are humanitarians; vegetarians don't prevent animal abuse 100%. Respecting animal's means going vegan. 100% vegan awesomeness! 100% in harmony with nature.

We're here to explore the profound impact of veganism on our health, our planet, and the lives of all beings we share it with. Our guide on this journey is Tom Zatar Kay, an active vegan and humanitarian whose passion for all living beings exemplifies the essence of compassionate living.

Zatar's Vegan Journey:

Zatar commitment to veganism is deeply rooted in his respect for all forms of life. He believes that every creature deserves to live free from exploitation and harm. This conviction led him to adopt a vegan lifestyle, aligning his actions with his values of kindness and empathy. Through his work, Tom advocates for a world where compassion extends beyond humans to encompass all sentient beings.

Veganism and Our Planet:

Embracing a vegan lifestyle is one of the most effective ways to reduce our environmental footprint. Animal agriculture is a leading cause of deforestation, habitat loss, and species extinction. By choosing plant-based alternatives, we can conserve natural resources and protect our planet for future generations. As highlighted by The Vegan Society, avoiding animal products significantly lowers our carbon footprint and mitigates the heavy burden that meat and dairy production places on the environment.

Health Benefits of Veganism:

A well-planned vegan diet offers numerous health benefits. Research indicates that vegans often experience lower blood pressure and cholesterol levels, reducing the risk of heart disease, type 2 diabetes, and certain cancers. By focusing on a variety of plant-based foods, individuals can enjoy a

nutrient-rich diet that supports overall well-being. The Vegan Society emphasizes that vegan diets when properly planned, are suitable for every age and stage of life.

Vegan Power: Evolution in Action:

Zatar often speaks of "Vegan power" as the evolution of compassion in action. By choosing veganism, we participate in a transformative movement that challenges traditional norms and fosters a more humane and sustainable world. This evolution reflects our growing awareness and responsibility toward all Earth's inhabitants.

Incorporating vegan principles into our lives is a powerful testament to compassion and respect for all living beings. Inspired by advocates like Tom Zatar Kay, we can make choices that promote health, protect our planet, and honor the intrinsic value of every creature. Let us embrace veganism as a path toward a more compassionate and evolved society.

Call to Action:

Consider exploring plant-based options in your diet, educating yourself on the impacts of animal agriculture, and supporting initiatives that promote animal welfare. Together, we can harness the power of compassion to create meaningful change.

Note: For more insights into Zatar's perspective on veganism, you may refer to his work, "A Vegan Bible - Our Animals Friends Cannot Speak Out But We Can."

Title: *The Inverted Sage: The Life and Teachings of Tom Zatar Kay*

Scene 1: Early Life and Natural Inversion

Setting: A serene countryside home. A newborn, Zatar, is in a crib, astonishing his parents by effortlessly lifting his legs and balancing on his head. Amazingly Zatar was standing on his head in the corner of the crib.

Narrator Rocket:

From the moment of his birth, Zatar exhibited a unique affinity for inversion. While most infants struggled to lift their heads, young Zatar instinctively found solace standing on his. This natural propensity hinted at a deeper connection to the yogic practice of Śīrṣāsana, the headstand, often referred to as the 'king of asanas' for its myriad benefits to the body and mind.

Scene 2: Embracing the Yogi Lifestyle

Setting: A modest ashram nestled amidst nature. Zatar, now in his early twenties, is seen engaging in daily yogic routines—practicing asanas, meditating, and teaching others.

As Zatar matured, his life became a testament to the yogic path. He adopted a disciplined lifestyle, intertwining physical postures with meditation and selfless service. Central to his practice was Śīrṣāsana, the headstand, which he performed daily, believing it to rejuvenate the mind and body, enhance clarity, and promote spiritual growth.

Scene 3: Meditation and the Sacred Herb

Setting: A tranquil meditation space filled with the subtle aroma of burning herbs. Zatar sits cross-legged,

In his quest for deeper consciousness, Zatar incorporated the use of Ganja, a practice rooted in certain yogic traditions. He approached it with reverence, using it as an aid to quiet the mind and delve into profound states of meditation. For Zatar, this ritual was not about escapism but a sacred tool to transcend ordinary awareness and connect with the divine.

Scene 4: Awakening the Inner Kundalini

Setting: A dimly lit room with a depiction of the seven chakras on the wall. Zatar guides a group through a Kundalini meditation session.

Central to Zatar 's teachings was the awakening of Kundalini energy—a dormant spiritual force believed to reside at the base of the spine. Through dedicated practices such as pranayama (breath control), meditation, and specific asanas, he guided his students to activate this energy. The journey of Kundalini involves its ascent through the chakras, leading to heightened awareness and, ultimately, spiritual enlightenment. Zatar emphasized that this process requires patience, self-purification, and guidance to navigate the profound transformations it brings.

Scene 5: The Philosophy of Inversion

Setting: A lecture hall filled with eager listeners. Zatar stands on his head, speaking with clarity and passion.

For Zatar, standing on his head was more than a physical posture; it was a philosophy. He believed that inversion offered a fresh perspective, challenging conventional viewpoints and encouraging individuals to see the world anew. This act symbolized the yogic journey of turning inward, love transcending the mundane, and accessing higher states of consciousness. Through his life and teachings, Tom inspired many to embrace inversion—not just of the body, but of the mind and spirit.

Closing Scene: Legacy of the Inverted Sage

Setting: A serene garden where students practice headstands and meditate, embodying Zatar 's teachings.

Zatar's legacy continues to flourish, reminding us that true enlightenment often requires us to invert our perceptions, challenge norms, and seek the divine within. His life exemplifies the harmonious blend of discipline, open-mindedness, and the courage to see the world from upside down.

Fade out with soft, meditative music.

Title: *Finding Your Own Way in a World of Madness*

Act 1: The Awakening

Scene 1: A bustling city street, filled with noise and chaos. People rush by, absorbed in their own worlds.

Narrator Izzy:

In the heart of the madness, where the cacophony of life drowns the whispers of the soul, stands Tom Zatar Kay. A man like any other, yet on the brink of a profound transformation.

Scene 2: Zatar sits alone in his apartment, staring blankly at a screen filled with news of turmoil and despair.

Zatar: (Sighs)

There must be more to life than this relentless cycle of chaos.

Scene 3: Zatar starts reading magical, dayglow multicolored book titled "The Sacred Path." He opens it to find teachings from various Religions and Traditions and Beliefs, all echoing a common theme.

Izzy: The sages of old, across cultures and creeds, spoke of a path—a way to transcend the madness and find true purpose.

Act 2: The Journey Within

Scene 1: Zatar begins to meditate, struggling at first with the noise both outside and within.

Zatar: (Frustrated)

How can I find peace when my mind mirrors the chaos around me?

Scene 2: Through persistence, Zatar's meditation deepens. He starts to experience moments of clarity and inner peace.

Izzy:

In the stillness, Zatar discovers a truth long forgotten—that within the temple of his soul lies the essence of the divine.

Scene 3: Zatar begins to see the interconnectedness of all life. He notices the beauty in nature, the kindness in strangers, and feels a growing compassion.

Zatar: (Smiling)

We're all threads in the same tapestry, each of us contributing to the whole.

Act 3: Embracing Love and Compassion

Scene 1: Zatar volunteers at a community garden, working alongside others to nurture the earth.

Izzy:

By tending to the soil, **Zatar** nurtures not only the planet but also the seeds of love within his own heart.

Scene 2: He engages in conversations with people from diverse backgrounds, learning from their experiences and sharing his own.

Zatar: (To a friend)

Every story holds a lesson, and through understanding, we cultivate compassion.

Scene 3: Zatar organizes a local initiative to clean up a polluted river, inspiring others to join in the effort.

Izzy:

Acts of love, no matter how small, ripple outward, touching lives and fostering a sense of unity.

Act 4: A New Way of Living

Scene 1: The community gathers to celebrate their collective efforts, sharing food, stories, and laughter.

Zatar: (Addressing the crowd)

In choosing love over fear, compassion over indifference, we've transformed not only our surroundings but also ourselves.

Scene 2: Zatar reflects on his journey, recognizing the common thread in all spiritual teachings—the call to live harmoniously with oneself, others, and the earth.

Izzy:

The path is clear. By embracing the wisdom of the ages and the love within, we can navigate the madness and find our own way.

Scene 3: The city, once overwhelming, now pulses with a harmonious energy as more individuals awaken to this new way of being.

Zatar:

The change begins within. May your soul light up with love and compassion transforming Mother Earth into a beautiful sanctuary for all.

Title: Zatars *The Quantum Doorway*

Setting: A modern city Loft, late at night. The room is dimly lit, filled with eclectic art pieces, books on metaphysics, and a gentle hum of ambient music. In the center, a large, ornate door stands slightly ajar, emitting a soft, otherworldly glow.

Characters:

- **Zatar:** A curious and introspective artist, always seeking a deeper understanding of the universe.
- **Luna:** A mysterious guide with an ethereal presence, embodying cosmic wisdom and love.

Scene 1: The Invitation

Zatar sits cross-legged on a plush organic rug, sketching abstract patterns that seem to flow from an unseen source. The glowing door catches their attention.

Zatar: (murmuring to self)

What is this door? I've never seen it before.

As Zatar approaches, the door creaks open wider, and a gentle breeze carries a whisper.

Luna's Voice:

Step through, and let the journey begin.

Scene 2: Entering the Invisible

Hesitant yet intrigued, Zatar steps through the door and finds himself in a boundless, shimmering infinite expanse. Colors and shapes morph fluidly, and the air vibrates with a harmonious frequency.

Zatar:

Where am I?

Luna: (materializing beside Zatar)

Welcome to the realm of infinite possibilities, where your flow and karma intertwine.

Scene 3: The Cosmic Dance

Luna gestures, and scenes from Zatar's whole life appear, displaying moments of joy, sorrow, laughter, love, and regret.

Luna:

Understand that every action, every thought, shapes your reality. Embrace love's frequency, and it will set you free.

The scenes shift, showing Zatar creating art that inspires and uplifts others.

Zatar:

My art can influence the world.

Luna:

Indeed. Your creative flow is a conduit for cosmic energy, touching lives in ways unseen.

Scene 4: Interdimensional Exploration

They traverse various dimensions, each displaying different facets of existence—some chaotic, others harmonious. We are not living in your world you are not living in ours.

Luna:

The universe is a tapestry of interdimensional wholes. By aligning with positive forces, you can navigate and influence this cosmic web.

Zatar:

How do I maintain this alignment?

Luna:

Through love, compassion, and understanding. These are the keys to transcending turmoil and fostering unity.

Scene 5: The Quantum Revelation

They arrive at a serene space where time seems nonexistent. Zatar feels a profound connection to all beings.

Luna:

Quantum minds have no time. In this state, you can influence reality beyond the physical constraints.

Zatar:

I feel... interconnected with everything.

Luna:

This is the essence of existence. Embrace it, and let it guide your actions.

Scene 6: Returning with Purpose

The glowing door reappears, signaling the journey's end.

Luna:

Remember, magic exists within you. Your thoughts and actions ripple through the cosmos, shaping the collective consciousness.

Zatar:

I'll carry this wisdom forward, infusing my art with love and positivity.

Zatar steps back through the door, returning to the Loft. The room now feels vibrant, and Zatar is now glowing with inner courage that emanates in a newfound blissful energy.

Luna:

The magical door has opened, revealing the boundless potential within. Embrace the flow, and let love guide your journey through the cosmic dance of life.

This poetic narrative explores the transformative journey of self-discovery and universal connection. The "magical door" symbolizes the threshold to higher consciousness, inviting individuals to delve into the invisible realms of existence. By embracing love, compassion, and positive action, one can align with the cosmic flow, transcending limitations and influencing the collective reality. The poetry of life emphasizes the power of art and creativity as mediums to channel this cosmic energy, fostering unity and evolution. Ultimately, it serves as a reminder that magic resides within, and by tapping into it, we can navigate the interdimensional tapestry of life with purpose love, and joy.

Zatar:

Poetry evokes a sense of wonder and empowerment, encouraging readers to explore the depths of their consciousness and recognize their intrinsic connection to the universe. It inspires feelings of hope, urging individuals to harness their inner magic to effect positive change. The imagery of flowing energies, cosmic dances, and interdimensional journeys instills a sense of awe, inviting readers to perceive reality beyond the mundane and embrace the mystical aspects of existence.

Title: After Hour Hollywood Party with Joe Strummer from the Clash

CATHAY DE GRANDE – Late Night

*The dimly lit underground club pulses with the residual energy of the night's performances. The air is thick with the scent of spilled beer and the distant hum of traffic from Hollywood Boulevard. In a secluded corner, two figures sit across from each other: **JOE STRUMMER**, the intense and charismatic*

frontman of *The Clash*, and **ZATAR**, a devout reggae DJ. Their faces are illuminated by the soft glow of neon signs, casting colorful shadows.

ZATAR (*leaning in, a grin spreading across his face*)

Joe, mate, it's been ages since we last crossed paths. Remember that wild night at the Roxy?

JOE (*chuckling, his eyes gleaming with nostalgia*)

How could I forget? You had the entire place skanking to Prince Buster tunes.

ZATAR

Ah, those were the days. Speaking of which, I've been spinning a lot of Peter Tosh lately. His message resonates now more than ever.

JOE (*nodding, his expression turning serious*)

Tosh had this raw honesty, a fearless critique of the system. It's maddening how the political landscape hasn't changed much.

ZATAR

Right? It's like we're stuck in a loop. But music—music is the weapon, as Fela Kuti said.

JOE

Too right. That's why we infused reggae into our punk sound. Tracks like "Police & Thieves" weren't just covers; they were statements.

ZATAR

And "The Guns of Brixton"—Paul's vocals on that captured the tension perfectly.

JOE

Paul grew up in Brixton and felt the pulse of the place. That song was his homage to the struggles there.

ZATAR

It's fascinating how reggae and punk, though worlds apart, share this rebellious spirit.

JOE

Both genres are the voices of the oppressed and the marginalized. It's about shouting against the establishment, refusing to be silenced.

ZATAR

Speaking of voices, have you heard Third World's latest track? They're blending reggae with soul—it's sublime.

JOE

I haven't had the chance, but I'll give it a listen. Always admired their versatility.

ZATAR

They're pushing boundaries, much like you did with "Sandinista!"—a triple album, Joe? That was audacious.

JOE (*laughing heartily*)

We were young and reckless and wanted to give people a bang for their buck. Even if it meant emptying our pockets.

ZATAR

And what a bang it was. Tracks like "The Magnificent Seven" showed your range.

JOE

Punks were exploding in New York. We couldn't ignore it. Music is fluid, ever-evolving.

ZATAR

True. By the way, did you catch Jimmy Cliff's cover of "The Guns of Brixton"?

JOE

I did. Hearing the man who inspired the song to reinterpret it—talk about coming full circle.

ZATAR

It's a testament to the universal language of music.

JOE

Indeed. No matter the genre, it's about connecting, and resonating.

ZATAR

And stirring the pot a bit.

JOE (*grinning mischievously*)

Wouldn't have it any other way.

Title: Conversations in the Yellow Room with Trail Blazing Comedian Lotus Weinstock

Setting: *Daves Cave, a very small eclectic living room of Dave Jove's Los Angeles home in the early 1980s. The room is adorned with avant-garde art, musical instruments, video editing equipment, and a few bullet holes in the ceiling—a testament to Dave's intense personality. Lotus Weinstock, dressed in her signature yellow attire, radiates warmth as she sits cross-legged on a vintage sofa. Zatar enters, greeted by the faint aroma of incense and the distant hum of experimental music.*

Characters:

- **Lotus Weinstock:** *A pioneering stand-up comedian and musician known for her compassionate outlook and spiritual depth and wearing the color Yellow. One of the first female Standup Comics*
- **Tom Zatar Kay:** *A TV producer and multi-media artist, intrigued by Lotus's perspectives.*
- **Dave Jove:** *Cool Coke dealer, Smart Hippie, enigmatic producer of Punk New Wave Theatre. Dave and Lotus were married but lived in separate homes.*

Zatar: *(Entering)*

Lotus, it's always a joy to see you. This place... it's as vibrant as ever.

Lotus: *(Smiling)*

Zatar, welcome. Intense Vibrancy is Dave's specialty.

Dave: *(From the corner, cleaning a small handgun)*

Bang-Keeping everyone on their toes.

Zatar: *(Nervously glancing up at the ceiling)*

I can see that. Once when I started talking during Dave's video performance he took out his gun from his ankle holster and instantly shot it into the ceiling. That bullet taught me a big lesson, to give respect and never interrupt an artist when they are doing their art-performing.

Lotus: *(Gently)*

Don't mind him. His methods are... unconventional, but his heart's in the right place.

Zatar:

You've always had a way of seeing the good in people.

Lotus:

It's essential. Especially when envisioning a utopian future.

Zatar:

Tell me more about this future.

Lotus:

I see a world where love, compassion, and ecology guide our actions, and where we uplift each other.

Zatar:

Even those who've wronged us?

Lotus:

Especially them. Holding onto anger only harms us.

Zatar:

What about the people who killed our friend Peter Ivers who was a Girlz of Zaetar bandmate and host of New Wave Theater?

Lotus: (Solemnly)

His murder was a tragedy. But I find solace in sending love, even to those responsible. They have to live with what they have done. That's a very heavy burden to carry.

Zatar:

That's profound.

Lotus:

It's a practice. Just as advocating for women's rights and social justice is.

Zatar:

You've been a beacon for those causes.

Lotus:

We all have a role. Mine is to shine light, like the color yellow.

Zatar:

It suits you.

Dave: (Chiming in)

Just don't get too comfortable.

Lotus: *(Laughing)*

With you around, Dave? Never. Remember, even in darkness, there's light.

Title: *The Beat with Mr. NYC Cool Writer Glenn O'Brien*

HIGH TIMES LOFT PENTHOUSE – NIGHT

The loft on West Broadway in SoHo is a vibrant mix of eclectic art pieces and the lingering scent of incense. ZATAR lounges on a vintage couch, a joint in hand, as he inhales deeply. The door creaks open, and GLENN O'BRIEN steps in, his presence magnetic.

GLENN: *(grinning)*

Zatar, it's been too long. This place brings back memories.

ZATAR:

Glenn! Welcome back to your old haunt. It feels like the energy of '77 is still buzzing here.

GLENN:

Ah, the High Times Energy Issue, August 1978. We were ahead of our time, diving into solar power and alternative energies.

ZATAR:

Boom. And now, here we are, still chasing the sun. Speaking of, I've been consulting for Exxon on solar projects.

GLENN: *(raising an eyebrow)*

Exxon and solar? That's a juxtaposition. But if anyone can bridge that gap, it's you.

ZATAR:

It's all about infiltrating from within. Changing the system one panel at a time.

GLENN: *(lighting his own joint)*

Reminds me of our crazed family at my TV Party cable show. We disrupted the airwaves and brought CONTEMPORARY art to the masses. Jean-Michel was a regular fixture as well as every other underground artist that was happening. So funny so intelligent, so stoned. What a great time was had by all.

ZATAR:

Basquiat (SAMO) had that raw talent, a force of nature. Those were the days of exploding art, music, and unfiltered creativity.

GLENN: *(exhaling Ganga smoke)*

SAMO was a comet, bright and blazing and fast.

As a writer, I tried to capture lightning in a bottle with my "New York Beat" Music, Art, Fashion...

ZATAR:

The scene's changed, but the spirit remains. We're still here, pushing boundaries.

GLENN:

And speaking of pushing boundaries, how's your solar project?

ZATAR:

It's evolving. We're integrating sustainable tech into urban settings. The goal is to make clean energy accessible to all. I pray humanity will act right now. To stop global warming by supporting renewable energy and becoming Vegan Boom.

GLENN: *(nodding)*

Democratizing energy. It's the next revolution. Just like we did with culture on TV Party.

ZATAR:

Those were wild times. Public access gave us a platform, and we ran with it. Today we call it the internet.

GLENN: *(smirking)*

Remember when we ran for political office in '81? TV Party as a political party. Pure chaos.

ZATAR:

We didn't win, but we made a statement. Art and politics intertwined.

GLENN: *(leaning back)*

Here's to the past, the present, and the future. May art continue to challenge the norm.

ZATAR:

Cheers to that mate!

They clink their joints together in a mock toast.

Title: *Life's Cosmic Comedy: A Stand-Up Routine by Tom Zatar Kay*

[Zatar steps onto the stage at The Comedy Store in Hollywood, greeted by applause. He adjusts the microphone and begins.]

Zatar:

Good evening, everyone! It's great to be back at The Comedy Store, the place where I learned that in comedy, timing is everything—and so is a thick skin.

[Audience chuckles.]

Zatar:

You know, I've always seen life as one big, culturally bizarre improv theater, unfolding in a series of embarrassing moments. It's like we're all booked into the comedy club of life—a limited engagement. Your karma is just one comedic stand-up routine after another.

[Audience laughs.]

Zatar:

Take global warming, for instance. The planet's having a hot flash, and we're all just sweating it out.

[Laughter continues.]

Zatar:

And then there's the pandemic. We all became amateur epidemiologists overnight. Suddenly, everyone's an expert on R-naught values and vaccine efficacy. I can't even pronounce 'epidemiologist' without tripping over my dyslexic tongue.

[Audience laughs and nods.]

Zatar:

Big protests in the streets, political chaos - it's like the world's turned into one big reality TV show, and we're all unwilling contestants. I keep waiting for someone to hand me a rose or vote me off the island.

[Laughter and applause.]

Zatar:

My own dog pissed on me

I guess he thought I was a tree

It's hard loving a dog that pisses on you**Zatar:**

But amidst all this chaos, humor is our saving grace. It's the lubricant that keeps the engine of life running smoothly. Without it, we'd all seize up like an old polluting gas-powered car on a cold morning. OK Boomer my EV works perfectly.

[Audience claps in agreement.]**Zatar:**

Being vegan-aware and smart-witted, I can't help but feel all the psychic weirdness and hilarity of our modern internet world. Life's become a bit neurotic these days with everything that's happening. But laughter is the pressure valve that keeps us from exploding. Looking at the funny side of life helps.

[Audience applauds warmly.]**Zatar:**

So, let's keep laughing, folks. After all, we're all in this absurd improv together!

Title: A good night at THE COMEDY STORE with the owner MITZI SHORE'S

Mitzi was the queen of the Comedy Store family she held court on top of the stages upstairs. Her office is adorned with photographs of legendary comedians and memorabilia from The Comedy Store's history. MITZI SHORE, the esteemed owner known for her keen eye for talent, sits behind her desk. Across from her is ZATAR, an enthusiastic comedian fresh off a hilarious successful set. Zatar is trying to start a 24-hour Comedy TV Channel on cable. One short funny bit after another.

MITZI:

Zatar, your performance tonight was funny you got that spark outstanding.

ZATAR:

Performing here is always a privilege. Everybody who works here is standup and super nice happy people. Thank you Mitz for feeding hungry new Comics.

MITZI:

You mentioned earlier about a project called "Comedy TV." I'm intrigued. Tell me more about it.

ZATAR:

Certainly. The idea is to create a television network that delivers rapid-fire comedy—one short, hilarious bit after another. It would feature a diverse lineup of comedians, each contributing their unique style to keep the laughter continuous.

MITZI:

I love that concept. It's like bringing the essence of The Comedy Store into people's living rooms. How do you see it being structured?

ZATAR:

We'd record comedians performing their best material, then edit those performances into concise segments. The goal is to maintain a high-energy pace, ensuring viewers are constantly entertained.

MITZI:

It's a brilliant way to display talent and keep the audience engaged. Comedy has always been about pushing boundaries and exploring new formats. This could be the next big step.

ZATAR:

Exactly. With your support and the incredible talent that graces The Comedy Store, we can make this a reality.

MITZI:

Consider me on board. We'll start by selecting a group of comedians who are ready to bring their best to this project. This could redefine how audiences experience stand-up comedy.

(They share a moment of mutual excitement, envisioning the potential impact of "Comedy TV.")

MITZI:

Speaking of exceptional talent, my close friend Richard Pryor is performing in the main room tonight. Would you like to join me?

ZATAR:

Watching Richard perform is always an inspiration.

THE COMEDY STORE MAIN ROOM – NIGHT

The room is packed with an eager audience. RICHARD PRYOR commands the stage, delivering a performance that's both raw and electrifying. MITZI and ZATAR sit at Mitzi's VIP plush booth free beer and laughter, absorbing every moment.

ZATAR: (leaning towards MITZI):

This energy is exactly what "Comedy TV" should capture. Unfiltered, authentic, and utterly hilarious.

MITZI:

Agreed. Richard's honesty and fearless approach are what make him a legend. If we can bottle even a fraction of this for "Comedy TV," we'll have something extraordinary.

They continue to watch, inspired by the brilliance unfolding before them, both eager to bring this vision to life.

Title: Interview About Zatar Starting Comedy TV on Show Biz Today on CNN

The stand-up comedy boom of the 1980s was popularized by television and especially by HBO. It got to the point where comedy was so profitable that television producers saw potential in a TV network dedicated to Comedy. Producer Zatar wanted to do for comedy what MTV did for music, but this was such a radical business venture in the eighties that no one wanted to invest in it at the time.

HOST Star:

Welcome to CNN. Joining us now is the producer comedian and entrepreneur, Zatar. He's here to talk about his groundbreaking 24-hour comedy network, Comedy TV. Zatar.

Zatar:

It's pickle's being here. It's not a joke talking about what matters: Comedy, Comedy nonstop 24 hours a day!

Star: (laughs)

Now, Comedy TV—a 24-hour, non-stop, all-comedy network is a huge undertaking. What inspired you to create this?

Zatar:

Well, I figured the world could use a little more laughter. You turn on the news, and it's all doom and gloom. Getting your blood pressure up. Why not have a place where people can turn on the TV anytime, day or night, and just laugh? No politics, no stress—just pure, unfiltered comedy. Healing the world with laughter. Comedy is King and Will Always Be, One Hilariously Short Funny Bit After Another, The Refinery for the Cutting Edge of Comedy, Dedicated to All Things Funny

Star:

That sounds like a dream come true for comedy fans. What kind of content can viewers expect?

Zatar:

Everything! Classic stand-up, sketch comedy, sitcom reruns, original programming, improv specials, and even live comedy events. We're bringing back legends, highlighting rising stars, and even creating space for experimental comedy that doesn't get airtime anywhere else.

Star:

That's impressive. Now, launching a network is no small feat. What challenges have you faced in getting Comedy TV off the ground?

Zatar:

Oh, you mean aside from convincing people that laughter is just as important as the stock market? (laughs) The biggest challenge has been getting the right mix of content. Comedy is subjective—what makes one person laugh might not work for someone else. But that's the beauty of a 24-hour network. If one short funny bit isn't your style, wait a little bit—something else will be up next!

Star:

That's a great way to approach it. Now, with so many streaming platforms competing for content, why did you choose a traditional TV network model? Well, it may become a YouTube Comedy TV Channel.

Zatar:

I love streaming, don't get me wrong. But there's something magical about turning on the TV and just being surprised. Remember the days when you flip channels and discover your new favorite show? That's the experience I want to bring back. Plus, Comedy TV will be available on both cable and streaming, so people can watch however they want.

Star:

Smart move! Any big names or surprise guests we should keep an eye out for?

Zatar:

We've got some of the biggest names and newest talent all making appearances, from legends to the hottest up-and-comers. And we're planning a few surprises. If you love laughter Comedy TV, will make you very happy.

Star:

Now that's a tease! Before we wrap up, what's your ultimate goal for Comedy TV?

Zatar:

I want Comedy TV to be the go-to place for laughter, a place where people can escape, even for a few minutes, and just enjoy life. We're in the business of making people happy—and I think the world could use a lot more of that.

Star:

Well, we couldn't agree more. We can't wait to see Comedy TV bring laughter to the world 24/7!

Zatar:

Remember—laughing burns calories, so watching Comedy TV is good for your health.

Star: (laughs)

I love it! Heal the World with Laughter.

Title: *Raw Visions: A Conversation Between Tom Zatar Kay and an Art Critic*

Setting: *The vibrant opening night of Tom Zatar Kay's latest art exhibition. The gallery buzzes with energy as attendees admire the vivid, Day-Glo colored artworks that adorn the walls.*

Characters:

- **Tom Zatar Kay (Zatar):** *An energetic, self-taught artist known for his primal dynamism and aggressive use of color.*
- **Art Critic Zippy:** *A seasoned art critic with a deep appreciation for Neo-Expressionist Folk Art.*

Scene:

(Zatar stands near one of his large canvases, engaging with attendees. Zippy approaches, eyes alight with admiration.)

Zippy:

Zatar, your work tonight is nothing short of extraordinary. The raw, pure power and the profound messages they convey are truly captivating.

Zatar:

I pour my soul into each piece, letting my emotions and ideas burst forth onto the canvas. I appreciate that. I've always been a bit cryptic and raw in my expression, untrained in the classical sense.

Zippy:

Yet, there's a unique creative talent that shines through. Being self-taught and outside the mainstream has granted your work an unfiltered authenticity.

Zatar:

Interestingly, despite my unconventional path, I always excelled in high school art classes.

Zippy:

That early recognition of your talent speaks volumes. Your intuitive and precocious nature is evident in your work.

Zatar:

I see myself as a Tribal Punk, channeling immense energy to crudely express bizarre, lyrical imagery with deep perception.

Zippy:

The art establishment has aptly described it as Post Punk Art of the counterculture.

Zatar:

In today's digital age, with mass media and the internet, it seems everyone dabbles in a bit of Punk Folk Art.

Zippy:

True, but you were among the pioneers, especially with your use of radiant Day-Glo colors, creating a groundbreaking, edgy style.

Zatar:

I wear my art proudly. This raw, brutish approach sets new paradigms, reflecting heroic cartoon imagery with a childlike amazement.

Zippy:

Your organic, dirty style exudes primal dynamism with a simplistic, crude delivery that's both thought-provoking and emotionally stirring.

Zatar:

Whether in dreams or waking moments, new concepts explode within me, demanding creation.

Zippy:

Each piece tells a unique narrative with multiple meanings.

Zatar:

The creative process is an intense, almost orgasmic experience. I become a finely tuned instrument, playing with vivid imagery, and singing color songs.

Zippy:

Your work resonates deeply, evoking a spectrum of emotions.

Zatar:

Art is a reflection of my soul, a rhetorical expression of love in action.

Zippy:

Indeed. In a world without art, there can be no peace.

Zatar:

Creating nourishes my universe with purity and truth.

Zippy:

Your artistic revelations are like super-hot white plasma lightning, melting compositions into inspiring visual concepts.

Zatar:

Experiencing an art attack is both shocking and fearless, blending emotionally charged allegories with divine mysteries.

Zippy:

Your technique of multi-dimensional collages, vivid juxtapositions, and Day-Glo colors is alluring.

Zatar:

As a dyslexic linguist, I mix text and images into cryptic wordplay, creating fresh, modern poetry-graffiti.

Zippy:

This fusion results in a radical, avant-garde cyber–Post Punk Folk Art that explores interwoven society in a realistic, folksy form.

Zatar:

It reflects contemporary culture, urban life, and social justice, making a modern social statement.

Zippy:

Your work channels the spirit of pieces like Picasso's "Guernica," expressing outrage and reflection on societal issues.

Zatar:

Punk art delves into mythological sci-fi stories of everyday events, exploring bright, iconic versions of reality.

Zippy:

Your art captures the essence of contemporary civilization, turning the mundane into extraordinary visual narratives.

Zatar:

That's the goal—to make people think, laugh, cry, or simply appreciate the beauty within the chaos.

(The two continue their conversation as the gallery buzzes with energy, the vibrant artworks serving as a testament to Zatar's unique vision and unbridled creativity.)

Title: Splatter King: A Conversation on Quantum Art with Zatar

Characters:

- **Tom Zatar Kay:** Contemporary abstract expressionist, known for his dynamic "splatter" painting technique.
- **Banger:** Fellow artist and long-time friend of Zatar.

Setting: Zatar's art studio in Woodstock, New York. The room is filled with vibrant canvases, some spinning on custom rigs, others drying under black lights. Shelves are lined with jars of dayglow paint, and the air buzzes with creative energy.

[Zatar is adjusting a canvas on a spinning platform as Alex enters, carrying a sketchpad.]

Banger: (Grinning)

Zatar, every time I step into your studio, it's like entering another dimension.

Zatar: (Laughs)

That's the idea, Banger. Welcome back to the chaos.

Banger:

I've been dying to ask—what's it like throwing dayglow paint onto a spinning canvas?

Zatar:

It's... liberating. Imagine surrendering control, letting the motion dictate the outcome. Each flick, each splash becomes a dance with unpredictability.

Banger:

Sounds cathartic.

Zatar:

It's a release. The spinning canvas transforms the studio into a vortex where time and space blur.

Banger:

And the dayglow paint?

Zatar:

Under black light, it explodes. It's like Jackson Pollock gone wild.

Banger: (Nods)

I remember SAMO saying that.

Zatar:

Exactly. The colors vibrate, creating a contemplative spaciousness.

Banger:

It's like the art is alive.

Zatar:

That's the goal. To engage the viewer, to make them part of the experience.

Banger:

Some critics don't get it.

Zatar:

Art isn't about pleasing everyone. It's about expressing a unique voice.

Banger:

And you've certainly found yours.

Zatar:

Thanks, Banger.

Banger:

So, what's next?

Zatar:

I'm experimenting with new AI techniques.

Banger:

Booming to see your latest art.

Title: Elephant Party

Art Critic Blaze:

Zatar, your new art book, Elephant Party, is a vibrant and evocative celebration of these magnificent creatures. What inspired you to focus on elephants and depict them in such joyful scenarios?

Zatar:

I've always been fascinated by how different animals celebrate and express joy. The idea of various creatures having their own forms of "partying" intrigued me. Elephants, in particular, stood out because of their intelligence, deep emotional connections, and the strong bonds they share within their herds. I wanted to capture and highlight these aspects through my art.

Blaze:

Your portrayal of elephants engaging in activities like pool parties is both imaginative and heartwarming. How did you conceptualize these scenes?

Zatar:

I drew inspiration from observing elephants in their natural habitats, noting their behaviors and interactions. For instance, elephants love to bathe and play in water, which led me to envision them enjoying pool parties. By amplifying these natural behaviors and adding a touch of artistic flair, I aimed to present them in a contemporary and relatable context.

Blaze:

Your book also carries a poignant message about the challenges elephants face, such as poaching and exploitation. How do you balance the celebratory tone of your art with these serious issues?

Zatar:

It's a delicate balance. While I wanted to display the joyous and free-spirited nature of elephants, it's impossible to ignore the harsh realities they endure. By juxtaposing scenes of celebration with subtle

reminders of their struggles, I hope to raise awareness and inspire actions to protect these incredible beings.

Blaze:

The high-definition quality of your images brings the elephants to life. Can you share more about your creative process and how you achieve this effect?

Zatar:

I start with a base image that captures the essence of the elephant's personality. Through digital enhancement and layering techniques, I accentuate colors and textures to make the images pop. My goal is to create a vivid, immersive experience that draws viewers into the elephants' world.

Blaze:

Your passion for elephants is evident. What message do you hope readers take away from Elephant Party?

Zatar:

I hope readers come away with a deeper appreciation for elephants and recognize them as sentient beings deserving of respect and protection. By highlighting their joyful side, I aim to foster a connection that motivates people to support conservation efforts and help ensure elephants can continue to "party on" in the wild.

Blaze:

It's a beautiful and impactful work, Zatar.

Zatar:

Boom I just got invited to another wild Elephant party what fun.

Title: Holy Shit an Epic Poem 3 Hours Long

"Fancy something, let's say, a little different, in your portfolio of poetry experience? I offer you: Holy Shit. A three-and-a-half-hour computer voice programmed poem by the artist Zatars. I had a listen (okay, I didn't make it through the full three and a half hours, but who would?) and then decided to arrange an interview with the artist and creator. He is certainly an interesting character, and believe me, he has a lot to say" - Mike Took – Writeoutloud

"You are now my favorite modern writer. Serious genius every time". – Molly

Interviewer Butterfly:

Zatar, your epic poem "Holy Shit" spans three and a half hours and is delivered through a computer-generated voice. What inspired you to blend technology with poetry in this way?

Zatar:

I've always been fascinated by the intersection of art and technology. By having my words spoken by a computer voice, I aim to capture a unique artistic energy—a fusion of human creativity and digital precision. This approach allows the poetry to transcend traditional boundaries, creating what I call "Human Robot Poetry."

Butterfly:

You describe "Holy Shit" as "Cyber Poetry Radio in action" and "a type of background wet music." Can you elaborate on these concepts?

Zatar:

Certainly. "Cyber Poetry Radio in action" refers to the dynamic and immersive experience of the poem when broadcasted, engaging listeners in a continuous stream of metaphysical reflections. The term "background wet music" suggests that the poem's rhythmic and sonic qualities create an ambient soundscape, enriching the listener's environment without demanding focused attention.

Butterfly:

The poem is noted for its euphony and booming onomatopoeia. How did you approach the sound design to achieve these effects?

Zatar:

Sound is a crucial element in "Holy Shit." I meticulously crafted the language to produce harmonious and resonant sounds, enhancing the poem's musicality. The use of onomatopoeia adds a visceral layer, allowing the words to mimic the sounds they describe, which, when amplified through the computer voice, creates a powerful auditory experience.

Butterfly:

Some listeners have described "Holy Shit" as "intellectually essential listening." What do you hope audiences take away from this experience?

Zatar:

I hope that "Holy Shit" challenges listeners to rethink the possibilities of poetic expression in the digital age. By merging human emotion with cybernetic delivery, I aim to explore themes of existence, technology, and the evolving nature of art itself. Ultimately, I want audiences to find both intellectual stimulation and emotional resonance in this work.

Butterfly:

Your work seems to define a new genre of "cyber digital poetry." How do you envision the future of this art form?

Zatar:

I believe we're at the cusp of a new artistic movement where digital mediums become integral to creative expression. As technology continues to evolve, so too will the ways in which we create and experience art. Cyber digital poetry, as exemplified by "Holy Shit," is just the beginning. I envision a future where poets and artists collaborate with AI and other technologies to craft immersive, multi-sensory experiences that push the boundaries of traditional art forms. Exploring the emerging artistic realms of cyber digital poetry.

Title: ZooMa or Love of a Black Hole

Interviewer Albert: *Today, we're joined by the multifaceted artist, poet, and scientist, Tom Zatar Kay, to discuss his latest work, Black Hole Art: Ethereal Tribute to the First Picture of a Black Hole. Inspired by the first-ever image of the black hole M87, located 55 million light-years from Earth. Zatar, it's a pleasure to have you here.*

Zatar:

Boom

Albert:

Your book is a tribute to the monumental achievement of capturing the first image of a Black Hole on the twenty-second, of April 2019. What was your initial reaction upon seeing that image?

Zatar:

*When I first saw the image of a Black Hole M87, I was profoundly moved. The poet-artist-scientist in me instantly fell in cosmic love with M87. My soul became so obsessed with M87 that I gave her a nickname: I call her **ZooMa, my beloved Black Hole**. This obsession became this book as acknowledgment and tribute to this truly mind-boggling discovery.*

Albert:

The book features 108 pieces of art. Can you tell us about your creative process and how you approached translating this cosmic phenomenon into visual art?

Zatar:

I was always interested in pushing the full potential of state-of-the-art image processing to the dayglow outer limits. You could say I was manically pushed a bit by creating 108 ZooMa works of Art. Each piece is

a meditation on the mysteries and beauty of black holes, aiming to evoke a sense of wonder and introspection in the viewer.

Albert:

You describe these artworks as "cosmic Mandalas." Could you elaborate on that concept?

Zatar:

In many spiritual traditions, mandalas are geometric configurations of symbols that represent the universe. By referring to my artworks as "cosmic Mandalas," I hope that engaging with these pieces offers viewers a moment of reflection, perhaps making them feel a little bit better about our small place in this vast universe.

Albert:

Your work often explores the intersection of art and science. How do you see these disciplines complementing each other in your creative endeavors?

Zatar:

Art and science are both driven by curiosity and a desire to understand the world around us. In my work, I strive to bridge these disciplines, using scientific discoveries as a foundation for artistic expression. This fusion allows for a deeper exploration of concepts that are both intellectually stimulating and aesthetically pleasing.

Albert:

What do you hope readers and viewers take away from Black Hole Art?

Zatar:

I hope that engaging with these artworks inspires a sense of wonder and curiosity about the universe. Perhaps these images can make you feel a bit stoned. May ZooMa make you feel a little bit better about our small place in this big Universe. Time to dream I think I will dive into my black hole now.

Title: Nature X Why Zatar Loves Nature

Interviewer Marianne:

Zatar, your book Nature X highlights a profound connection to nature. Can you share what inspired me with this project?

Zatar:

My love of nature runs within my very being it penetrates my soul. I deeply feel I am a force of nature. Throughout my life, I've found myself naturally capturing nature's booming imagery, as if it's saying, "Take this photo." This book is my nature art show, and I love sharing Mother Nature's beauty—frozen—forever.

Marianne:

Your photographs often depict the interplay between humans and nature. How do you perceive this relationship?

Zatar:

I see humans interrelating with all forms of nature; humans and nature are one. Nature evokes other senses, making us feel alive and one with this natural world.

Marianne:

You describe your photography as being "painted by a cosmic life force." Can you elaborate on this concept?

Zatar:

Love of nature is true art. These photos are painted by a cosmic life force that is alive here and now.

Marianne:

Your passion for nature is evident. What message do you hope readers take away from Nature X?

Zatar:

I hope to inspire others to recognize the profound connection we have with nature and to appreciate the beauty that surrounds us every day.

Title: *Animals Our Friends*

Interviewer Jane:

*Welcome, Zatar. It's a pleasure to have you here to discuss your new book, *Animals: In the World Around Them We Are All Animals*. This work is dedicated to people who love animals. Can you share what inspired you to create this book?*

Zatar:

My inspiration comes from a deep affinity with all animals. I believe that in animals lie a purity of soul and spirit. We understand each other, and I feel we all share many primal animal qualities. When I

connect with an animal, it's as if the animal says, "Hey Zatar, I like your energy," and then strikes an intense pose. Capturing that moment with a photograph becomes a cosmic event for me.

Jane:

That's fascinating. You mentioned that taking a perfect photo is like touching an animal's spirit, living in a magical moment. How do you approach capturing these moments?

Zatar:

To me, taking a perfect photo is about connecting with the animal on a soulful level, much like a child would. I'm a very fast shot and I take many photos to capture the magic of the moment. I love experiencing the pure emotions of connecting with another living soul. It's like floating on vibrations, creating beautiful animal pictures frozen in time forever.

Jane:

Your passion for animals is evident. Can you tell us about your early experiences with animals and photography?

Zatar:

My best friend growing up was my first dog, Frisky. Throughout my life, I've taken many cool photos of animals. Back in the day, in the ancient world of film, you had to master film speed, ASA ratings, exposure values, F-stops, and shutter speeds. But now, with digital technology, it's better and faster.

Jane:

Technology has certainly advanced. You've photographed a variety of animals in unique settings. Could you share some memorable experiences?

Zatar:

I've taken pictures of many strange pets in bars, from little ferrets to turtles, and even a dog sipping a cold beer on a hot summer night. The exotic animals come from small fairs, animal preserves, zoos, and aquariums. Where I live in the mountains, I have a friendly black bear that comes around—photos included in the book—and a pet chipmunk that visits my glass door window. There's a nest of red robins practically touching my house; they come around like family. We also have a very friendly frog that hangs out at night right next to me on the patio, and a big garter snake that comes to the window to say hello. Even the mice in our attic are familiar to me; I humanely catch them and release them far away.

Jane:

It sounds like you have a remarkable connection with the wildlife around you. How has this relationship influenced your perspective on animals?

Zatar:

My photos offer a peek into the world of animals from their perspective, perhaps reflecting how they feel. I've developed such compassion and love for animals that I can no longer eat them. Sister One day, I saw two beautiful white sheep playing at a farm, and that very night, I was served lamb chops. I said, "Hell no" to the lamb chops. They reminded me of my two pet dogs, Woody and Poogie, and I would not eat them.

Jane:

Your empathy for animals is truly inspiring. What message do you hope readers take away from your book?

Zatar:

I hope readers come to appreciate the purity and spirit of animals, recognizing that we share this world with them and have much in common. By connecting with animals, we can experience profound emotions and moments that enrich our lives. I want people to see animals not just as creatures, but as fellow souls deserving of love and respect.

Jane:

*Your book, *Animals: In the World Around Them We Are All Animals*, is a testament to the deep bond between humans and animals.*

Zatar:

I love talking about my super-intense Vegan Passion for Animals with you.

Title: Interview with Tom Zatar Kay on Heroes and Digital Image Processing

Interviewer Bop:

*Welcome, Zatar! It's a pleasure to have you here to discuss your book *Heroes: Digital Image Processing*. Your work is so unique and deeply emotional. Let's start with what inspired you to create this book.*

As an artist, I find expressing images in new artistic ways to be the future of art. My journey with digital image processing is about more than just aesthetics—it's about capturing the energy and essence of the world around us. Whenever I see a powerful, booming image, I HAVE TO IMMORTALIZE IT in my art. It's my way of showing respect, preserving history, and sharing an emotional experience with the world.

Bop:

That's a fascinating perspective. Would you say your art is a form of storytelling?

Zatar:

Every image I manipulate holds a story. Whether it's a tribute to a person, an event, or a moment in time, I see my work as a witness to our era. I take what I feel, and what I see, and transform it into something that resonates on a deeper level. I hope that viewers can dive into the energies behind my vision's beauty and experience the pure love of humanity's evolution at play.

Bop:

Your passion is palpable. It sounds like there's a healing aspect to your art as well.

Zatar:

Yes, very much so. Art has always been a means of healing—for myself and, hopefully, for others. By immortalizing these moments, I create a bridge between emotion and history. I believe that when people engage with my work, they tap into something universal—empathy, understanding, and the sheer beauty of existence. My goal is to promote equality, respect, and compassion for ALL living things. If my work can help someone connect with those values, then I've done my job as an artist.

Bop:

That's such a powerful mission. Your mention of equality and compassion leads me to ask—do you see art as a tool for social change?

Zatar:

Art is one of the most profound ways to inspire change. It transcends language and cultural barriers, speaking directly to the heart. We live in times of great transformation, and I believe art can be a force for healing, understanding, and progress. We need more love, more empathy, and more appreciation for our Mother Earth. If my art can play even a small role in shifting perspectives or bringing awareness, then I am deeply fulfilled.

Bop:

That's incredibly inspiring. Before we wrap up, is there anything you'd like to share with our audience?

Zatar:

I just want to encourage everyone to look at the world through a compassionate and artistic lens. There is beauty in every moment, in every person, and in every story. Let's strive to uplift each other and honor our shared human experience. And of course, may equality, respect, and compassion for all living things help heal our Mother Earth. God Bless.

Title: Interview with Tom Zatar Kay on Best Zatar Art: Electric and Popping

Host Jazzy:

*Welcome, everyone! Today, we have a truly unique and dynamic guest, Tom Zatar Kay. He's here to talk about his latest book, *Best Zatar Art: Electric & Popping*.*

Your book is a visually stunning collection of your favorite works—no text, just pure imagery. Can you tell us what inspired you to create this experience?

Zatar:

I see art as an explosion of energy, a direct line to my soul. I wanted to share my vision in its rawest form—pure visual storytelling. No words, just images that flow, burst, and transform. It's about living art, capturing the experience rather than explaining it.

Jazzy:

That's fascinating! Your style is very electric, very alive. What drives your creative process?

Zatar:

Art controls my whole mind, body, and soul. When I create, I become a creature of creation, living in hyperspace energies. It's beyond me—it's a force moving through time and space. My work isn't just something I make; it's something I live. Every stroke, every color is a piece of my reality.

Jazzy:

You mention recognizable figures in your work. Can you tell us about some of the people or events that have influenced you?

Zatar:

Yes! Throughout my journey, I've been surrounded by incredible friends, artists, and cultural icons who inspire me. You might see hints of them in my work, like a visual diary of my experiences. It's all about the energy of those moments, the way they shaped me, and how they come through in my art.

Jazzy:

Your art feels like a vibrant, pulsating world. How do you want people to experience this book?

Zatar:

I want people to lose themselves in it. No reading, no overthinking—just feeling. Let the colors, shapes, and compositions wash over you. It's EYE candy, flowing flavors of energy. It's not just art—it's a transformative experience. More art, more love!

Title: Interview with Tom Zatar Kay on ART AND POETRY

Host Izzy:

Welcome to the show! Today, we have the incredibly talented Tom Zatar Kay, here to talk about his groundbreaking book ART AND POETRY.

Zatar:

Boom

Izzy:

Let's jump right in. Your book ART AND POETRY is being hailed by many as a modern classic. What inspired you to create this unique fusion of art and poetry?

Zatar:

I've always felt that art and poetry are deeply interconnected. The colors, the movement, and the energy of my paintings—especially using modern dayglow techniques inspired by Jackson Pollock and others who create primal rhythms that echo poetry. I wanted to capture that relationship and bring it to the readers in a way they could experience viscerally.

Izzy:

That's contemporary. Readers have described your work as intense and deeply moving. Some say they can read it over and over and still discover new layers. What do you think makes it such a timeless piece?

Zatar:

I believe it's because both art and poetry are not static. Every time you engage with them, you bring a different perspective, a different emotion. The cosmic, quantum-like connection between the two means that they can resonate differently depending on your mindset. It's an experience rather than just a book.

Izzy:

That's a beautiful way to put it. Your art has been compared to Jackson Pollock's but with a modern twist. Can you tell us more about your artistic process?

Zatar:

Pollock's energy and movement in painting have always inspired me. I take that expressive freedom and add a modern element using fluorescent, dayglow colors, which intensify the visual impact. My process is very instinctual—I let the energy flow, much like in my poetry. It's about capturing a moment of truth and emotion on canvas.

Izzy:

You've mentioned that your poetry and art are interrelated in a cosmic way. Can you expand on that?

Zatar:

Sure. Just like in quantum mechanics, where particles can be entangled across space and time, I see art and poetry as entangled in human expression. The words and images in ART AND POETRY don't just complement each other; they create a dialogue. They exist in a dynamic state, influencing how the other is perceived.

Izzy:

That's a mind-expanding concept! For those who haven't read the book yet, what can they expect?

Zatar:

Expect to be taken on a journey—one that challenges your senses and emotions. The poetry flows through the soul, and the art captivates the mind. It's a book meant to open hearts and minds to new perspectives. Each page offers a new discovery.

Izzy:

Sounds incredible! Any final words for those considering picking up a copy?

Zatar:

Just dive in! Experience it for yourself. It's not just a book—it's an adventure into art and poetry that you'll keep coming back to. You won't be disappointed.

Title: Interview with Tom Zatar Kay on ZATAR'S PSYCHEDELIC PHOTOGRAPHS

Interviewer Diann:

Welcome, Zatar. It's great meeting you. Your book, ZATAR'S PSYCHEDELIC PHOTOGRAPHS, is truly a visual and sensory explosion. What inspired you to create this collection?

Zatar:

This book is a reflection of my lifelong passion for photography and art. I've always had an inner poetic vision of taking my photos beyond their initial form, expanding them into something deeper, something more evocative. It's an ongoing artistic process—like an explosion of inner senses—where images transform into a new kind of beauty.

Diann:

Can you tell us more about your creative process? How do you achieve these psychedelic effects?

Zatar:

It all starts with a photograph, a moment captured in time. But then, through digital image processing, I begin to manipulate and enhance it, unlocking layers of hidden emotion and energy within the image. I

use vibrant, electric colors and a trippy Day-Glo aesthetic to bring out feelings that might not be immediately visible in the original photo. It's a transformative journey—one where beauty is constantly evolving.

Diann:

Your work is deeply immersive. How do you hope viewers will engage with your photographs?

Zatar:

I want my art to transport people into a higher plane of psychedelic reality. I hope that when people look at my work, they feel something beyond just appreciation—they experience an awakening. My goal is to ignite thoughts, emotions, and sensations that take them on a journey of their own. I love making the mind's eye work overtime, pushing beyond conventional perception to see an infinite universe of possibilities within color and form.

Diann:

There's a real energy in your work—almost like motion within the stillness of an image. Would you say your art is about more than just visuals?

Zatar:

It's not just about what you see—it's about what you feel. It's about creating an experience, an explosion of color in motion, a way of living within the energy of the moment. Art, to me, is an endless journey, a never-ending infinity of pure, bursting color in motion. I want people to feel immersed as if they're stepping into an alternate reality where their imagination can run free. Boom!

Diann:

That's truly inspiring. What's next for you? Are there any new projects on the horizon?

Zatar:

Always! The creative process never stops. I'm constantly experimenting with new techniques, pushing the boundaries of psychedelic photography. Whether it's through new books, exhibitions, or digital explorations, I'm excited to continue evolving and sharing my vision with the world.

Title: Interview with Tom Zatar Kay on *The Heart of America: 300 PHOTOS*

Interviewer Diann:

*Welcome, Zatar. It's great to have you here. Your book, *The Heart of America: 300 PHOTOS*, is a stunning collection of photography that captures the essence of American life. What inspired you to create this book?*

Zatar:

This book was a labor of love, born from my passion for photography and my deep connection with the cultural and social landscapes of America. I shoot from my guts—I need to be gripped and compelled to press the shutter. Over the years, I’ve captured moments that reveal the beauty, irony, and truth of our reality, and I wanted to share that vision with the world.

Diann:

Your approach to photography is raw and spontaneous. Can you talk about your process when you're out in the field?

Zatar:

*Boom. I am always on the hunt for decisive moments—those fleeting instances where life, form, and emotion align perfectly. My mentor, **Lee Friedlander**, once told me to enthusiastically use my psychic sense of art and become the camera’s eyes. I took that advice to heart, shooting prolifically and capturing life as it unfolds. Whether it’s a child at play, a bum sleeping on the street, or a tree in full autumn bloom, I seek out visual poetry in everyday life. My hero Lee Friedlander said to pump a lot of film and always have your camera with you.*

Diann:

Your work covers a wide range of subjects, from urban scenes to nature. How do you decide what to photograph?

Zatar:

I don’t decide—it decides for me. When I see something that moves me, I have to shoot it. My work is about being present and open to the world around me. The energy of the city, the stillness of nature, the humor and sorrow of humanity—it all speaks to me. My goal is to document America as it is, not as we imagine it to be.

Diann:

Your photos have a documentary and journalistic quality, but they also carry an artistic depth. How do you balance those elements?

Zatar:

I think that’s the magic of photography—it’s both truth and art. My background in photojournalism pushes me to capture raw, unfiltered reality, while my artistic instincts help me frame that reality in compelling ways. I look for layers, composition, and emotion in every shot. Sometimes the images have a surreal humor, sometimes they’re deeply moving, but they always reflect life in its purest form.

Diann:

You mention in your book that you feel naked without your camera. What role does photography play in your life?

Zatar:

Photography is everything to me. It's how I interact with the world, and how I make sense of it. It's my way of preserving time, telling stories, and sharing perspectives. Without my camera, I feel like I'm missing out on capturing something essential. It's not just a tool—it's an extension of me. Pumping film is like pumping blood my heart beats Art.

Diann:

*What do you hope readers take away from *The Heart of America*?*

Zatar:

I want people to truly see—see the beauty, the struggles, the humor, and the rawness of American life. I want them to stare at these photos and dive into the images, to feel something real. My hope is that this book challenges their perception of America and helps them appreciate the extraordinary in the ordinary.

Title: Interview with Tom Zatar Kay on *Finding Sweet Spots: Balancing in a Moving Universe*

Host Tomato:

*Welcome, everyone, to today's show! We have a very special guest with us—Tom Zatar Kay, the author of *Finding Sweet Spots: Balancing in a Moving Universe*. Tom, welcome!*

Zatar:

It's great to be here.

Tomato:

Your book explores the idea of "sweet spots" in life. Can you explain what you mean by that?

Zatar:

Boom. Sweet spots are those transcendental moments of clarity and balance. They are the intensely positive feelings you get when everything aligns—the cosmic flows, the energies, the right choices. It's when you feel like you're truly in sync with the universe. The book is about helping people discover these moments in their own lives, every day.

Tomato:

That sounds fascinating. So, how did this book come about? What inspired you to write it?

Zatar:

It was truly a calling. I've spent a lifetime searching for balance and sweet spots—those magical moments where everything just flows. I realized that in this crazy, fast-paced world, people are constantly juggling energies, responsibilities, and emotions. Finding those sweet spots is key to maintaining a sense of universal balance and personal well-being. I felt compelled to share my insights and experiences so others could find their own equilibrium.

Tomato:

I love that concept—balance in a moving universe. How can people start discovering their own sweet spots?

Zatar:

It begins with awareness. Pay attention to the moments when you feel the most alive, connected, and at peace. These could happen when you're creating something, helping someone, being in nature, or simply taking a deep breath and letting go. The key is to recognize and cultivate these moments. The book provides practical techniques to help people identify and harness their own sweet spots every day.

Tomato:

That's powerful. Do you think anyone can tap into this, no matter what their circumstances?

Zatar:

Dig it. The beauty of sweet spots is that they're available to everyone. They aren't reserved for the spiritually enlightened or those with ideal lives. Anyone, anywhere, can experience them. It's about tuning in and finding those moments in your daily routine—whether in your work, relationships, or quiet moments of reflection.

Tomato:

You talk about balancing energies. Can you elaborate on that?

Zatar:

Of course. Life is full of different emotional, physical, spiritual, and mental energies. When we get overwhelmed or stuck in one energy, we lose our sense of balance. The trick is learning how to shift and harmonize these energies rather than resisting them. Just like a surfer catching a wave, we have to move with the flow rather than against it.

Tomato:

That's a great analogy. What's one key takeaway you hope readers will gain from Finding Sweet Spots?

Zatar:

I hope readers will walk away with a deeper sense of awareness and empowerment. Life isn't about rigid control; it's about flowing with the natural rhythms of existence. By finding their own sweet spots, people can create more joy, clarity, and balance in their lives. The universe is constantly in motion, but with the right perspective, we can move with it harmoniously. Remember, balance isn't about perfection—it's about flow. Keep seeking your sweet spots.

Title: Interview with Tom Zatar Kay

Host Samantha:

Welcome, everyone, to another inspiring conversation with a true wordsmith. Today, I am speaking to Tom Zatar Kay, a poet, author, and visionary, here to discuss his latest book THOUGHTS: The Way I See Life! Zatar, welcome to the show!

Zatar:

I am happy to be here and share my passion for poetry with you all.

Samantha:

Your book is filled with wisdom, poetry, and unique perspectives. What inspired you to put THOUGHTS together?

Zatar:

I have been writing poetry since I was seven years old. It's more than just a creative outlet for me—it's an obsession, a superpower. This book is a culmination of my thoughts, experiences, and philosophical musings. I see poetry as a multidimensional force, a way to transfer thoughts beyond just words. It connects us to the deeper, quantum aspects of our universe—love, compassion, beauty, and art.

Samantha:

That's a powerful perspective. Can you talk about the role poetry plays in your life?

Zatar:

Poetry is everything to me. It's how I communicate my truth, how I understand the world, and how I share wisdom. It's like breathing—necessary and natural. Through my writing, I hope to create moments of reflection, connection, and enlightenment for my readers.

Samantha:

Your poetry has been described as contemporary, gonzo, slam, and spoken word. How would you define your style?

Zatar:

I see my poetry as a fusion of styles. There's an element of raw emotion and improvisation, much like slam poetry. But there's also a philosophical depth, a gonzo spirit that challenges conventional thinking. My words are meant to be felt, not just read. They should hit you like a wave, wake you up, and make you think.

Samantha:

That's fascinating. What do you hope readers take away from THOUGHTS: The Way I See Life!?

Zatar:

I want readers to see life from a new angle, to embrace the unknown, to question, to feel, and to explore their own thoughts more deeply. My books are not just collections of poetry—it's an invitation to a journey of self-discovery and universal understanding.

Samantha:

That's truly inspiring, Zatar. Before we wrap up, would you mind sharing a short piece from your book?

Zatar:

Of course! Here's a short excerpt:

The universe whispers in the echoes of thought, Time bends in the rhythm of a poet's heart. Love is the language beyond words and form, And wisdom is the silence between the stars.

Title: Interview with Tom Zatar Kay on His Book Magical

Poetry Magazine:

Your book, Magical Book MAGICAL, is an intricate flow of poetic and cosmic energy. What was the inspiration behind it?

Zatar:

The magical door has opened—begin. This book is about flowing in the invisible, showing your flow, and understanding karma. It's about tuning into love's frequency, which sets you free. Poets have a unique wit, an infection of perfection that allows them to control the flow of words, touch flux, and bring memories that spark happy thoughts.

Poetry Magazine:

Your poetry seems to transcend traditional structures and enters a free-flowing, interdimensional realm. Can you elaborate on that?

Zatar:

The continuation is fun. To transcend is to go through the new, to embrace the whole. It's about recycling the arts, awakening the being within, and allowing love and happy thoughts to guide you. It's a reminder that karma's fate has no escape and that to find the plasmatic mind is to understand that the soul is the evolution's whole.

Poetry Magazine:

There's a strong emphasis on quantum ideas in your work. How does quantum theory influence your poetry?

Zatar:

Quantum minds have no time—this is key. We exist in a free-dimensional reality where bliss is consciousness and reactions are merely ripples in the vast ocean of being. When an action flips consciousness, the game changes. Love teaches good thoughts, and compassion is the only way to navigate this infinite space. Quantum reality is fluid, always shifting, always evolving.

Poetry Magazine:

Your use of words like 'flow,' 'bliss,' and 'magic' creates a rhythmic mantra-like experience. How does music influence your poetry?

Zatar:

Music is vibration, and vibration is everything. I play the magical DJ, riding the frequency of existence. It's about the groove that makes it smooth, the snapping beat that completes the whole. Music and poetry intertwine in a hypersonic bliss, a quantum infinity surrounding us. The rhythm of words creates an irration vibration that elevates the soul.

Poetry Magazine:

You also touch on themes of nature, technology, and the evolving consciousness of humanity. Do you see a harmony between them?

Zatar:

Blazing. Humanity is ecology. Nature's light is life, and nature's heart is art. We must grow by being in the flow, forgiving, and getting over what has lived. AI grows as a soul, and consciousness exists even in stillness. There's a universal love that finds evolution's time, and perfection is introspection. The exterior is the interior—buzzing with love, belonging, and transformation.

Poetry Magazine:

What message do you hope readers take away from Magical Book MAGICAL?

Zatar:

To exist is bliss. Love's energy sets you free. We are all unique puzzle pieces in this vast, interconnected quantum reality. The flow will show the way to go, transcending vibrations, and sending us into a state where we are both solid and fluid frequency. Perfection comes when we create consciousness together.

Poetry Magazine:

Your words are truly a portal to another dimension.

Zatar:

Let's keep the flow going.

Title: Interview with Tom Zatar Kay at the first Solar Energy Store he Opened

Interviewer Charlett:

Welcome, everyone! Today, we have the pleasure of speaking with Tom Zatar Kay, a pioneer in Solar Energy and an environmental visionary. We're here at his famous Solar Energy Store, the first retail outlet in the U.S. that sold every type of solar product on the market.

Zatar:

My love for Solar energy has been a superpower and passion of mine since I was ten years old, reading Popular Science Magazine and it's always fun for me to share Solar Energies' past history and future potential.

Charlett:

You started your first solar company, TK Solar Distributors when you were just 16. That's quite an early start! What inspired you to get into solar energy?

Zatar:

I was always fascinated by renewable energy and the idea of harnessing the Sun's nonpolluting energy to create a sustainable future. Back in the 1970's, solar was barely on the radar for most people, but I saw its potential. By 22, I was a solar consultant for Exxon, and at 24, I got my first solar patent. It's been a lifelong journey.

Charlett:

That's incredible. Your work with Exxon led to the first Exxon Daystar Solar Hot Water Heaters being installed in New York State. At the time Daystar Solar Hot Water Heaters were the most efficient Solar Hot Water Heaters using accordion shape clear heat traps under the glass cover that increased the efficiency. How did that opportunity come about?

Zatar:

Exxon had a venture capital arm called Exxon Enterprises at the time, looking into renewable energy. I was brought on as an expert Solar Energy consultant to help develop their solar initiatives. I worked on the Exxon/Daystar project, which led to the installation of some of the first Daystar Solar Hot Water heaters in New York. It was a groundbreaking moment for the industry. I wrote a market research report for Exxon entitled "Overview of the Solar Thermal Industry" It's funny when I gave them the presentation of my report at the Exxon Skyscraper building in New York City, I was wearing light blue shoes with no socks on. At the presentation, everyone was very impressed with my comprehensive knowledge of the Solar Thermal Industry.

Charlett:

After your time with Exxon, you opened The Solar Energy Store here in Mastic, Long Island. What was the vision behind that?

Zatar:

I wanted to create a place where people could see, touch, and buy new practical solar products. At the time, solar technology was still new to the public, so I made it my mission to educate people about its benefits. We sold everything—Solar PV Panels, Solar Hot Water Heaters, Solar Cookers, Solar-Powered Watches, and Solar Pool Heating Panels, also Solar novelty items like a Solar Calculator and Solar Cigarette Lighter, and a small Solar Fan for your desk. There were Lots of books about solar energy. It was the first Solar Store in America.

Charlett:

That must have been an exciting time. Today, you're also the founder of CSPU, Concentrating Solar Power Utility Inc. Can you tell us more about that?

Zatar:

*CSPU is the culmination of my life's work. We focus on developing the most efficient Magnetohydrodynamics (MHD). A new type of electrical technology for solar power. **It is the most efficient way of converting Solar Energy into electricity.** This technology would revolutionize the way we generate and store solar energy. I hold four U.S. patents, one of which I developed with professors from Rensselaer Polytechnic Institute, focusing on MHD solar power generation. Utilizing superconductive permanent magnets.*

"Wow, I have never heard of superconducting permanent magnets before. Truly this is a breakthrough technology" - Vendicar D

"The technology is a mouthful—Magnetohydrodynamics, or MHD—but the concept is simple. Concentrate the rays of the sun by mirrors or lenses to create superheated gas and then use superconducting magnets to extract electricity from this gas. Think of the system as an electrical

generator where wires are replaced by ionized gas. The solar conversion rate of 60 percent is much higher than regular solar thermal technologies where the conversion efficiency hovers around 40 percent. The technology and associated high temperature components have been developed by New York-based Rensselaer Polytechnic Institute and Concentrating Solar Power Utility” - Forbes

Charlett:

It’s clear you’ve dedicated your life to innovation in solar energy. But you’re also an artist, author, and advocate. How do all these aspects of your life intersect?

Zatar:

To me, everything is connected. Whether it’s Solar Energy, art, or my work in environmental advocacy, it’s all about pushing boundaries and inspiring change. I’ve written over 50 books, including works on veganism and Solar Energy, and I’ve been involved in projects like the Village Green Woodstock Peace Pole, saying May peace prevail on Earth written in a hundred languages. Creativity and sustainability go hand in hand.

Charlett:

You’ve also lectured at Columbia University and testified before Congress on renewable energy. What’s your message to policymakers and the public about the future of solar?

Zatar:

The future is solar, and we need to invest in it now. Policymakers must support renewable energy with legislation and funding, while the public should embrace solar as an everyday energy solution. We have the technology—we just need the will to implement it on a large scale. The sun is our greatest resource, and I’ll keep working to ensure we use it to its fullest potential to help save Mother Earth from Global warming. I have a dream that solar energy and other non-polluting energy sources will supply all the energy needs of Spaceship Earth.

Title: DON IMUS, and ZATAR Interview Live on National TV

New York City TV STUDIO – 1979

IMUS, plus WNEW-TV

(A big metal Pyramid structure sits at center stage orientated north-south-east-west with a gold capstone. Inside, TOM ZATAR KAY, a charismatic, otherworldly figure wearing all black with long flowing hair, sits cross-legged on a pillow inside the Pyramid. Across from him, DON IMUS, the funny smart

sharp-tongued legendary skeptical radio host, and TV host sits cross-legged on a pillow, eyeing Zatar with curiosity. Debut: Irreverent New York radio personality Don Imus is the host for this sometimes serious, sometimes satirical public affairs series.

Don Imus Controversial broadcast personality known for his outrageous ad-libs, hosts a no-holds-barred talk show

Zatar has this portable great big Pyramid that is the same one I was programming my Apple Two to om in and the same one you had to walk through when you entered the Pyramid Club Zatar ran in Holyhood The same one that when Zatar stood in the middle the light went out.)

DON IMUS

(Grinning)

"Alright folks, we got a real special one tonight. My guest, Zatar, Poet, Yogi, Artist, Environmental Activist, and—well, a guy who lives inside a pyramid. Zatar, what exactly is this thing we're sitting in?"

ZATAR

(Smiling serenely)

"This is a space of energy, Don. Energy takes the path of least resistance. Pyramids harness the either and gravitational forces. The pyramid harnesses universal vibrations and amplifies consciousness. It's ancient wisdom in action and very much alive. Can you feel it?"

DON IMUS

(Laughs)

"I feel something, alright. Maybe my last three brain cells scrambling for cover."

(Imus reaches for a cigarette, placing it between his lips. Just as he's about to light it—Zatar swiftly plucks it from his mouth and instantly tosses it out of the Pyramid. His action was like waving a magic wand)

DON IMUS

(Stunned Eyes widening)

What the hell, man? You just instantly through my cigarette into the ether like it was a demon! What's your deal with smoking?"

ZATAR

No need for toxins, Cigarettes give you cancer. You should thank me for trying to save your life. I love you Don.

Your body is a temple, Don. Why poison it? That smoke is a toxin—it blocks your higher consciousness. If you want true energy, you need to align with nature. Solar energy, pure food, deep breath, still mind. If you want to smoke some Ganga feel real energy, for your mind-body, and soul.

DON IMUS

Alright, I get it—you're a Solar Vegan guy. So you're saying one day, we'll all be running on sunshine instead of gasoline and smog?

ZATAR

(Nods)

It's not the future, Don—it's now. The sun gives us all we need. No more pollution, no more oil wars. Just harmony with Mother Earth.

DON IMUS

(Chuckles)

You know, I've interviewed a lot of folks, Zatar, but I got to say, you're something else. A lot of people out there think you're nuts—living in a pyramid, twisting yourself into a pretzel, talking about higher consciousness and love, solar energy like it's the second coming. But—I respect it.

ZATAR

Martian Brother, Don. But I'm not crazy—just a bit awake. If people are truly connected with the Earth and can find the time to meditate they'd see how simple it all is. Like this—watch.

(Zatar calmly lifts his legs and places both behind his head, contorting into an advanced yoga pose. Imus leans back, and his jaw slacks with amazement. The whole audience gasps. Amazingly Zatar nonchalantly keeps on talking to Don while he has both legs around his head)

DON IMUS

Holy—well, damn. That is not normal.

ZATAR

It's natural. This is the body's full expression of energy flow. Yoga is about harmony—mind, body, and spirit. And that's what the world needs.

DON IMUS

Alright, you've got my attention, guru-man. You've got the sun, the food, the yoga—what about meat? You're one of those plant-only guys?

ZATAR

Vegan, Don. No harm, no suffering. Every being is sacred. When we eat animals, we consume suffering, and that vibration stays in us. Plants give life freely. That's the way.

DON IMUS

(Pauses, then leans in)

So let me ask you—what's the meaning of all this? Life? Existence? Why are we here?

ZATAR

(Smiling)

To awaken. To love. To protect the Earth, to elevate consciousness, to live in harmony. That's the journey, Don.

DON IMUS

(Sitting back, thoughtful)

Well, damn. I expected a good interview, but now I have to rethink my whole life.

(Zatar laughs softly. The two meditate in silence, as the hum of energy inside of the pyramid seems to resonate moments of bliss.)

Title: A Dance for Change Henry Viscardi Jr. and Zatar

Scene 1: The Junior High School Gymnasium – After School

(12-year-old Zatar is frantically hanging up colorful streamers for a benefit dance in the school gym. He's got a pile of food and drink supplies to sell. stacked on one side. His friend Debby, 14, walks over to him, carrying vinyl records. For the DJ to spin)

Debby:

(smiling)

People having fun and helping others at the same time. A dance benefit that raises money for Children with disabilities who need our love and compassion. This is not just a regular Jr High School Dance Party; it's a Dance Party with a purpose and a mission.

Zatar:

(grinning with enthusiasm)

*That's the point! It's not just a regular dance party. We're raising money for the **Human Resources Foundation** to help out children with physical disabilities. We need to make sure people know how important this is!*

Debby:

(nodding, impressed)

You are a natural promoter, and you do have a knack for this. A benefit dance in junior high? You're crazy... and I love it.

(They continue setting up. Zatar's excitement is palpable. They work well together, getting the gym ready. The atmosphere is light, but there's a sense of purpose.)

Scene 2: The Benefit Dance – Friday Night, The Gym

(The music is bumping, students are dancing, and the energy is contagious. Zatar and Debby are overseeing the event. The donation box is filling up, and the food and drinks are flowing.)

Zatar:

(talking to Debby over the party music)

Can you believe this? We've already raised like... eight hundred bucks!

Debby::

(laughing, giving him a thumbs up)

I knew we could do it! This place is packed. We pulled this off, Zatar. You might just be the next big event planner/promoter. If it is for God, no problem.

(They share a moment of joy, seeing how much their hard work has paid off.)

Scene 3: The Viscardi Center – A Few Days Later

*(Zatar and Debby are standing outside the Viscardi Center, looking at a sign that reads "Viscardi Center for Disabled Children." Zatar looks excited, they cannot wait to give the benefit money to **Henry Viscardi Jr, the founder.**)*

Debby:

We worked hard for this day

Zatar:

(smiling)

I feel so possessed, I have a calling to help people with disabilities, especially children?

Debby:

(Gives Zatar a big hug)

Let's see what's going on here.

(They walk inside. Dr. Henry Viscardi, Jr., an older, dignified man in his 50s, greets them. He's wearing prosthetic legs but walks with grace and confidence with his walker)

Dr. Henry Viscardi Jr:

(with a warm smile, extending his hand, He was born with no legs)

Welcome! I'm Henry Viscardi. It's wonderful to meet such young, resolute individuals who want to make a difference.

Zatar:

(Shaking his hand, and a bit taken back, he has never been close up to so many children with severe handicaps. It was visually quite shocking and hard to get used to at first)

Dr. Viscardi. What you are doing here is beautiful and important. We just wanted to support it and help the children.

Viscardi Jr:

(chuckling softly)

It's been a long journey, but it's one that's worth every step. You've done something special already with your benefit dance, and I want to show you how real impact is made.

(Dr. Viscardi leads them through the center. They stop by a room where children are working, learning, and playing. Zatar is in awe, especially when he sees a boy playing piano with his feet.)

Zatar:

(softly, watching a child painting with the paint brush in her mouth)

This... this is amazing.

Dr. Viscardi Jr:

(with a knowing smile)

The human spirit is resilient, Zatar. These children may have different abilities, but their potential is limitless. It's all about empowerment.

(They walk further, and Zatar notices the smile on each child's face, even though some are badly physically challenged.)

Dr. Viscardi Jr:

(gesturing to a few kids)

We focus on what they can do, not what they can't. And that's where you come in. You have the power to inspire others. You've already done it with your community, and that's why I wanted to give you this.

*(Dr. Viscardi hands Zatar and Debby a book titled "A Letter to Jimmy" with an inscription on the inside. Beginning with the words "Dear Jimmy," Henry Viscardi, Jr. talks directly to youth everywhere. And what he has to say, to them and to young "disabled" Jimmy, should prove inspiring not only to all youngsters but to their parents, to teachers, and to those of us who are involved with man's humanity to man. With warmth, yet strictly unsentimental, "Hank" Viscardi embarks on some pretty plain talk. Who is immune from suffering? What about disability and the rest of the world? **What about the attitudes of the so-called normal towards people with disabilities? What about the "handicapped" child himself** -victory or defeat? How about career, school, marriage? These are just some of the practical realities discussed openly in a straight from the shoulder manner in A LETTER TO JIMMY. January 1, 1962*

*America's leading pioneers in the rehabilitation of the physically handicapped will long be felt throughout the world. Buried and hidden away in almost every community in the United States are countless numbers of children who are regarded as too disabled to leave their homes and attend any kind of school with any kind of children. The School Henry Viscardi, Jr. tells how, out of searing memory **of his own crippled childhood**, he established a much-needed school for some of these physically disabled children who for too long have been neglected and tragically isolated on "homebound" study. To start any special school is not easy; He had to fight desperately and with all his resourcefulness to get such a simple idea going. The School will make you cry for joy at the incredible fortitude and perseverance of a handful of wonderful people under the guidance of a dedicated man.*

Zatar:

(reading the inscription and looking up at him, moved)

"Dear Zatar, never forget that you have the power to change lives. You are a leader of tomorrow."

(he looks up at Dr. Viscardi, blinking back tears)

Thank you. This means more than I can say.

Dr. Viscardi Jr:

(smiling gently)

You don't have to thank me. Just keep doing what you're doing. When you lead with your heart, you'll change the world.

Scene 4: Outside the Viscardi Center – Later That Day

(Zatar and Debby are standing outside, both deep in thought.)

Zatar:

(reflecting on the day)

Today's experience taught me that children with disabilities may need special help and encouragement, and helping them has changed my life. Charity work is not for the organizations that benefit alone, it is for the souls of the people who work to continue the important work of the charity, and feed our souls with humanity and love put into action. This is real change. I want to do more.

Debby:

(nodding)

You're already doing it. Just look at how far you've come. You helped raise money, you met the man who changed everything for people with disabilities, and now you've seen the impact firsthand. It's inspiring.

Zatar:

(smiling to himself, determined)

It's not over. I'm going to keep working for this cause. This is just the beginning.

Viscardi Center is a state-supported special school in Searington, New York, for severely disabled students requiring a specialized education setting with medical supports.

Title: Interview with Tom Zatar Kay on the Founding of EcoMall.com One of the oldest environmental sites on the internet.

"Buy "Green" Things EcoMall: Here is an online connection to an amazing variety of dealers who sell environmentally-friendly products of all kinds. If you haven't checked this out, you may be astounded by just how many "green" dealers are out there." - Ideas and Causes:

EcoMall - Here you can find just about anything under the sun that is eco-friendly. From hardware to jewelry to herbs to children's clothing and toys, it'll be in the EcoMall. The site is big but easy to navigate." - Suite101

"Hug A Tree, Then Buy It! EcoMall is a mall for greenies -- buy stuff online and "help save the world" at the same time. - Net Guide "Shopping Site of the Day"

EcoMall: A huge and much-acclaimed mix of activism and green consumerism. An invaluable tool for its links to dozens of activist environmental groups. Also a daily digest of environmental news and regular action alerts." - Sierra Club

"Ecomall.com, an eco-shopper's paradise, has links to all manner of green products - from pest control to organic bed linens". - Chicago Tribune

Our mission at EcoMall.com is to offer the inspiration and the resources to begin a more sustainable, natural, environmentally-aware lifestyle.

Interviewer Alan:

You're a pioneer of the green movement on the Internet, having launched EcoMall.com in 1995. The EcoMall is still going strong today. Can you take us back to those early days? What was it like?

Zatar:

Ah, the early days of the Internet—it was like the Wild West. Everything was shades of gray, literally, because web pages didn't have any color yet. Could you imagine a Black and white internet? There were no flat screens at the time. You had to use Old Tube monitors that give off intense dangerous amounts of radiation right into your face inches away. There was no Google, no social media, and Netscape was king. An email was still a mystery to most people. Schnoodle, my beautiful blue-eyed soulmate, and I saw an opportunity to create something meaningful out of our very small Greenwich Village apartment. That's how EcoMall was born.

Alan:

What inspired you to create EcoMall?

Zatar:

We were deeply enthusiastic about environmental activism and sustainable living. We knew that shopping had a huge impact on the planet, and we wanted to give people the tools to make eco-conscious choices. We envisioned a one-stop online hub where people could find environmentally friendly products and businesses committed to sustainability. It wasn't just about selling products—it was about educating and empowering people.

Alan:

How did people react to EcoMall in the beginning?

Zatar:

At first, many people didn't understand the concept of an online marketplace—let alone one focused on green products. But we got stuck with it. We believed in our mission, and soon, eco-conscious shoppers found us. Companies that shared our values started joining the platform. Over time, "green" became mainstream, and now sustainable shopping is a massive industry.

Alan:

What role do you see EcoMall playing in the future?

Zatar:

EcoMall has always been about connecting conscious consumers with ethical businesses. We want to continue leading the way in promoting sustainability and environmental health. More than ever, people need resources to make informed choices, and that's what we provide. Our motto, 'A Place to Help Save the Earth' still rings true today.

Alan:

Any advice for eco-conscious entrepreneurs looking to make a difference?

Zatar:

Follow your passion and stay committed to your values. The world needs more people who are willing to stand up for the planet. Consumers who have power—every dollar spent is a vote for the kind of world we want to live in. Put your money where your heart is, and together, we can create a healthier, more sustainable future. Keep shopping green—it's the right thing to do.

Title: Astronomer Bob Berman in the mountains at OVERLOOK OBSERVATORY with Zatar - NIGHT

(A clear, starry night. The Observatory dome gleams under the celestial sky. TOM ZATAR KAY, an eccentric artist with a deep belief in metaphysics, astrology, and magic, stands next to BOB BERMAN, a seasoned astronomer, logical and science-driven.)

BOB

Look up there, Zatar. See that bright star?

ZATAR *(tilting head back, gazing up)*

Whoa... yeah, that one's insane. Like a cosmic beacon calling to us.

BOB *(grinning)*

Come inside. Let's get a better look.

OVERLOOK OBSERVATORY - NIGHT

(Bob leads Zatar to the large telescope. The observatory is filled with star maps, scientific equipment, and a quiet hum of machinery.)

BOB

Take a look through the scope. Tell me what you see.

(Zatar peers into the eyepiece. His eyes widen in shock.)

ZATAR

Wait... what?! There's two! Two stars right next to each other!

BOB *(laughing)*

Exactly. That's Albireo. It looks like one bright star to the naked eye, but in reality, it's a binary system—two stars gravitationally bound together, orbiting each other in a cosmic dance.

ZATAR *(pulling back, thoughtful)*

So is the universe tricking us? Making us see something that isn't real?

BOB

No tricks, just physics. Our eyes lack the resolution. Science reveals the truth.

ZATAR *(grinning)*

Or... maybe it's a metaphor. The universe always has hidden meanings. You see science, I see magic.

BOB *(scoffing)*

Magic is just unexplained science. There's no mystical force behind it. Just laws of physics playing out on a cosmic scale.

ZATAR *(smirking)*

And where did those laws come from? Random chance? Or something... higher?

BOB *(sighing, shaking head)*

Here we go. No, there is no higher power. The universe is vast, and indifferent. We are simply a product of cosmic evolution.

ZATAR *(passionately)*

I can't accept that, Bob! Look around you! This beauty, this order—there has to be intelligence behind it! The universe is alive with energy, with intention!

BOB (deadpan)

And yet, no evidence.

ZATAR

And yet, no proof against it either.

BOB

Science doesn't need to disprove something that has no proof to begin with.

ZATAR

Science is just the rules of the game. But what if something wrote those rules? What if consciousness itself shapes reality?

BOB

That's wishful thinking. We are here because of the Big Bang, cosmic chemistry, and billions of years of evolution. Nothing more.

ZATAR (smirking)

And yet, here we are, arguing about it. Conscious beings in a seemingly random universe asking, "Why?"

BOB

Because we evolved intelligence. Doesn't mean there's a grand purpose.

ZATAR

Then why do we seek one? Why does every culture, every soul, look up at the sky and wonder?

BOB

Because we're pattern-seekers. That doesn't make the patterns divine.

ZATAR

Or maybe it means we're meant to find the divine within the patterns.

(A pause. They look back up at the stars. A quiet understanding settles between them.)

ZATAR

But Bob... you do love it, don't you? The science, the vastness, the way everything changes at the speed of light.

BOB *(small smile)*

Of course. It's the greatest story ever told. And it's all real.

ZATAR *(taking a deep breath, gazing at the sky)*

Maybe reality is bigger than both of us.

FADE OUT.

Title: Interview with Tom Zatar Kay on Meninist: Men Supporting the Women's Movement

Host Gloria:

Welcome, everyone, to today's special interview. We have a unique and inspiring guest with us. Zatar, an artist, and activist who founded Meninist: Men Supporting the Women's Movement.

Let's start from the beginning. What inspired you to create Meninist?

Zatar:

My mother raised me with so much love and compassion. I've always believed that equality is not just a women's issue; it's a human issue. I saw that while women have been fighting for their rights for centuries, men have largely been either indifferent or even resistant to change. I wanted to create a new word Meninist where men could actively support women's rights and be a part of dismantling the patriarchal structures that have held women back. Just saying you're a Meninist feels good.

Gloria:

That's a powerful mission. Can you walk us through the core principles of Meninist?

Zatar:

Meninist is a global philosophy of men who believe in and support the feminist principles of women's political, social, and economic equality.

Gloria:

That's a comprehensive platform. Some might say that feminism is already inclusive of men. Why was it important to create Meninist as a separate movement?

Zatar:

Feminism welcomes men, but historically, many men have either misunderstood or felt alienated from or even persecuted a bit by the feminist movement. It's about having our own identity or our own name. Meninist is a fun way to provide a mentally safe space where men can learn, engage, and contribute without feeling like outsiders. It's not about taking attention away from feminism—it's about amplifying it from within male circles. Meninist is important to talk about and understand. Men have been left out. It's time right now for Meninist men to work hard for all women's rights around the world. It's all about respect and balance. Dude, how do you feel about women's rights?

Gloria:

How do you engage with men who might not initially be receptive to these ideas?

Zatar:

Education and conversation are key. Many men have been raised with certain ideas about masculinity that make them defensive about gender equality. We encourage dialogue, personal reflection, and practical steps—like calling out sexism when they see it, supporting female colleagues, and sharing domestic responsibilities. Change starts with awareness.

Gloria:

What's the response been like so far? Have men been receptive?

Zatar:

Yes, and it's been incredible. We've had men from all walks of life—students, professionals, fathers—express their support. Many have shared their personal experiences of unlearning toxic masculinity and becoming better allies. It's a movement that's growing organically because the need for it is so evident.

Gloria:

Where do you see Meninist in the future?

Zatar:

I hope to see it evolve into a global force for gender equality, with more men realizing that their liberation is tied to women's liberation. We want to partner with feminist organizations, expand educational programs, and continue breaking down outdated gender norms. The ultimate goal is a society where Meninist doesn't need to exist because equality is the norm.

Gloria:

How can men get involved?

Zatar:

Start by listening to women, challenging sexist behavior, and using your voice to advocate for equality.

Keep up the good work! Nice to know that I'm not the only feminist man! - Greg London

My name is Ian Young, I am an 18-year-old University Student in Winnipeg, Manitoba, and for me, feminism means more than helping out our women, or lending a hand to a worthy cause. I am pro-feminist because living with such an unjust set of publicly accepted beliefs and boundaries limits not only how we succeed as individuals, but as a society as well.

We are all raised to "be fair," so why should these questions even be relevant to the world? I am a pro-feminist male because I strongly support bridging the gap of equity between the sexes.

I am pro-feminist because women deserve the right to live their lives free from male violence and oppression. I am pro-feminist because I can see no other way to live my life with dignity and pride. I am pro-feminist because if over 50% of the world's population are not free none of us are truly free. I am pro-feminist because it is right and just. Peace, Tim Looney Chicago

Being the father of a young daughter I wanted to write to you and let you know I fully support your organization and beliefs.

I hope that by the time she is grown, things will finally equal out in the world allowing her to fully reap the benefits of whatever she chooses to do. I would hate to think that she would be paid less than a man doing the same job or be treated solely as a sexual object by the men she encounters. - Todd Howell

Wonderful work! I am very glad to see other sites emerging in the field of pro-feminism. Men have long been entirely too silent in this area and have simply sat back and basked in the benefits of patriarchy without realizing the harm that they were directly or indirectly causing. Efforts such as Meninist are absolutely crucial to this movement and must continue. - In Peace, Kevin J. Fandl (USA)

I am a 30-year-old physician in Los Angeles Area in California, in USA. I was born and raised for 15 years in Iran, a country not known particularly for its social and sexual justice, to make an understatement. I think that empowerment for women is empowerment for men. It is empowerment for people. True and basic self-respect and self-esteem cannot coexist with a belief in the superiority of men over women. - Pedram Majidishad, M.D.

The truth is that all people created equal. Because this cannot be seen by all as self-evident, it is our job (the true believers) to educate and persuade those who stand in the way of progress. Women have stood alone too long in their cries for justice and equality. It is time for the majority to rule. Women alongside men that support their equality. We know that equality brings prosperity to all of us. - Todd A. Johnson (USA)

When I was 13 years old, I saw my mother miss out on several job opportunities and as an adult, I now realize that her "missed" opportunities probably resulted from blatant sexism (all of the jobs she applied for were later assumed by men!). I, therefore, truly recognize the need for women's equalities and the fact that both men and women are suffering due to the inequities inherent in a system founded BY men FOR men. I hope that any other man who reads this testimonial will see the need for equality in society for women and add their voice to the cry for change. - Sincerely, Elbo Williams (USA)

To think that women are in some way a "lower lifeform" is just ridiculous....I urge every human being not to judge other people because of their physical appearances and or because of what "group" you think someone belongs to but rather look at each person as an individual and then (if you must) like or dislike them based on their actions. - Best regards, David from Iceland

My name is Mel Charles, and I am against discrimination against women just because of their gender. I love my wife very dearly and I will never put my wife down because of her gender. USA

"I am a heterosexual, Caucasian male, but I am dissatisfied with a world where opportunity is denied to anyone, male or female, based on their gender. There should be decisions based on ability, and nothing else. There are women who are capable of anything a man can accomplish in the work world, and men can fulfill any role a woman can at home with children. It is a matter of teaching those skills as a part of raising our children. The boys and girls should not be shaped based on their differentness, but rather on their sameness as humans, involved in the same struggle to survive." - D White Iowa State University, Ames, Iowa (USA)

It is great that there are sites like this one for Pro-feminist men to realize that they are not alone. Day by day, second by second, there is a constant war with women. They are treated like playthings, objects, and trophies. It is time you can either be a part of the solution Or part of the Problem Only you can decide Make the dive, it's much nicer to come clean. - Brian Ellis (USA)

I am a 24-year-old male who has considered himself a feminist for the past year. I am pleased to come across an organization of male feminists and so pledge my support. The patriarchal reign of terror must come to an end so that a new era of love and understanding can begin to flower. It is tremendously difficult to take this stand not just from a social perspective but from a personal one as well. I continue to discover "old views", I thought had vanished, reappearing in a whirlwind of confusion and disgust. I see now that simply changing one's mind concerning what's right is not enough. There is a much subtler change that must occur in the heart for there to be any lasting effect. I wish all of us well so that we may do just that. Chris Santucci (USA)

The failure of male hierarchs to understand the unique demands upon and unique contributions by women professionals persists; it is the duty of those men who understand these dynamics to educate those men who do not, for the good of patient, organization, and profession. - Mike Brennan RN, MS, CEN (USA)

I believe women should be treated with the highest respect and guys should forget about this Macho crap. Women should not be emotionally or physically abused in any way in the home, or at work and should get equal pay as men for work that they do that is the same as men. I hope this letter helps. - Jeff age 43 (USA)

Women are always the first victim of men's violence. As a man, I have never been able to stand it. The feminine part of me, which I guess exists in every man even though most of them reject it, does not accept the physical and moral pressure that most men put on women. This is against my sensitivity,

against my idea of respect for any woman. All human beings are equal. None should be more than the others... The body's not the same but the consciousness is. - Frédéric Frank (France)

Hello, I am 22 years old and have always held women as equal beings with men. Over the last few years, I have become more aware of the magnitude of which women are constantly oppressed. I am in a loving relationship with my fiancée and since being with her, I have expanded my mind to the degree that I now feel disgraced by the fact that others of my sex don't see the negative connotations of living in a patriarchal society. - Brent Pepper, London, ONT. (CAN)

I personally believe every person is of equal capability no matter gender or race. I cannot accept sexist or racist views or actions. I want my daughter to believe in her abilities without having to live up to some antiquated standard. Above all, I believe in freedom. Freedom of speech, informed opinion, and choices. We should stop being separated into classifications and just be humanists. - A. Marinato (USA)

Zatar: Meninist Lives.

Title: Zatar and the Groovy Guru Talk about the Meaning of it All.

SCENE: A dimly lit, incense-filled room. Psychedelic patterns swirl on the walls. The Groovy Guru, draped in flowing robes, sits across from Zatar.

GROOVY GURU:

Why do you think there aren't more enlightened beings in this world?

ZATAR:

Love from birth, a good father and mother, and a spiritual society.

GROOVY GURU:

What spiritual society?

ZATAR:

An inevitable evolutionary process.

GROOVY GURU:

A process?

ZATAR:

Mathematical. Logistical. Recycling. Efficiency. Synergistically applied.

GROOVY GURU:

Are you saying society itself is undergoing a spiritual evolution?

ZATAR:

It's a fact. We are transforming from monkey-men fighting in tribes to a world of shared wealth.

GROOVY GURU:

And what is the ultimate wealth of any individual on this planet?

ZATAR:

The ability to help others.

GROOVY GURU:

Do you have this ability? And if so, is it innate or acquired?

ZATAR:

Nature is very foreseeing. Nothing is by chance—it's all purpose.

GROOVY GURU:

Try to be more direct. Is this ability to help others something one is born with, or is it learned?

ZATAR:

It is as natural as the desire to live in a clean home, to do the right thing, to take responsibility, to try one's best, to never lie—to live half your life for this world, and half for the next.

GROOVY GURU:

And what about those who refuse to take responsibility, who don't strive for truth or clarity? Are they shaped by an unnatural force?

ZATAR:

They are the products of a society out of grace. Too much noise. Too many distractions. A shell of insanity unaware of the inner suicide caused by excess. The remedy? Divine intervention. Inner awareness. The miracle of existence. The right attitude. A positive outlook. Learning, meditating, awakening.

GROOVY GURU:

And those who haven't been as fortunate in education or enlightenment?

ZATAR:

They must, in some way, surrender to the intelligence that governs the universe. Only faith in the divine keeps us on the path.

GROOVY GURU:

So do you believe in rulers, bosses, or metaphysical superiors?

ZATAR:

No leaders, just people. Safety is a matter of thought. Individual responsibility. The intergalactic, unlimited information base expanding. A mathematical, logical process. The path of least resistance. Awakened beings working together in harmony. In the future—which is now—there will be no crime, no war, no starvation. There is a god who watches. There is a god to whom we pray. What else can tame the wild tendencies of man?

GROOVY GURU:

Do you ever feel your own wild tendencies being controlled?

ZATAR:

Excellent question. Spiritual people are one with nature, the giver of life. They are conscious of the forces interrelating, transcending definition. The greatest of mysteries—Kundalini energy. The biological basis of transformation. An ocean of consciousness of which we are but a speck.

GROOVY GURU:

And does your ego ever get in the way of your awareness?

ZATAR:

Everybody puts their pants on the same way. The humblest of humble grace.

GROOVY GURU:

And what are you, besides being an opportunist?

ZATAR:

A Nero Divergent freak of nature who parties through the night, dancing with Joint in my pocket, dressed in black, with purple laces and a button that says: "It still hasn't gotten weird enough for me."

GROOVY GURU:

When have you met the best people?

ZATAR:

In situations I didn't expect.

GROOVY GURU:

And your most embarrassing moment?

ZATAR:

When I was six years old at a sleepaway camp. I once peed in the bed. I was 6 years old at the time. My friend Jimmy used to pee in his bed all the time, so I woke him up and talked him into switching beds with him. In the morning, the counselor thought Jimmy did it and he got in trouble. That's the story.

GROOVY GURU:

Finally, what would you like to say to mankind?

ZATAR:

Humankind, not mankind. And the answer is: more compassion.

Title: Interview with Tom Zatar Kay at the Renewable Energy Expo - Green Shopping Festival

Interviewer Cristal:

Welcome, everyone, to the Renewable Energy Green Shopping Festival! Today, we have the pleasure of speaking with Zatar, an enthusiastic environmental advocate, and a long-time proponent of green living.

Zatar:

It's great to be here discussing something so critical—saving the Earth and making greener choices.

Cristal:

Let's get right to it—why is it so important for consumers to shop green and support eco-friendly products?

Zatar:

Well, the reality is that we are facing an environmental crisis. Global warming, pollution, and the destruction of ecosystems are accelerating at an alarming rate. But the good news is that every consumer has the power to help turn things around. By choosing environmentally friendly products, we are sending a message to businesses and governments that sustainability is the future.

Cristal:

That's a powerful statement. So, what are some practical steps consumers can take to live more sustainably?

Zatar:

There are countless ways! First and foremost, shop consciously. Look for organic products, which are better for both the environment and personal health. Avoid synthetic chemicals and support companies that use sustainable practices. Recycling is another huge factor—buying recycled products and ensuring that our waste is properly sorted can make a big difference.

Another important action is to minimize waste—this means reducing single-use plastics, composting food scraps, and choosing durable, long-lasting goods over disposable ones. Supporting renewable energy, whether by advocating for solar and wind power or even installing solar panels at home, also plays a critical role.

Cristal:

It sounds like green consumers can drive real change. But some critics say it's too late that the damage is already done. What do you say to that?

Zatar:

I say it's never too late! The planet is resilient, but we need to act now. While it's true we've done significant damage, we still have the ability to slow, stop, and even reverse many environmental threats. Reports show that the renewable energy industry is booming—Japan, for example, has already installed thousands of homes with solar-generating roof tiles. We just need to push harder for such solutions on a larger scale.

Cristal:

What roles do governments and industries play in this movement?

Zatar:

They play a massive role, but they often lag behind public demand. That's why it's crucial for green consumers to be vocal. Governments must enforce stricter environmental regulations, invest in renewable energy, and incentivize sustainable business practices. The more we, as consumers, demand eco-friendly options, the more industries will adapt to meet those demands.

Cristal:

You mentioned a crisis of the soul earlier. Can you elaborate on what you mean by that?

Zatar:

Yes, our environmental crisis isn't just physical, it's deeply spiritual. We've become disconnected from nature, chasing materialistic gains at the expense of our health and the planet. We need to return to a mindset of balance, respecting the Earth and all living beings. Living in harmony with nature—by choosing plant-based diets, reducing waste, and fostering community—is not just beneficial for the environment; it nourishes our souls, too.

Cristal:

That's an inspiring perspective. Before we wrap up, what final message do you have for people who want to make a difference?

Zatar:

I'd say this—every little action counts. Don't underestimate your power as a consumer. Buy green, eat organic, support renewable energy, and hold corporations accountable. The future is in our hands, and if we work together, we can create the sustainable, utopian world that evolution has destined for us. Let's do our part to protect Mother Earth—our only home.

Cristal:

Let's all commit to making a greener, healthier world—starting today!

Zatar:

Go green Live Vegan!

Title: Zatar's First Disco Experience at ARTHURS DISCOTHEQUE – NIGHT – 1965

The camera pans over the vibrant dance floor of Arthurs, the famed New York discotheque at 154 East 54th Street. The room is filled with spinning lights and energetic music. The atmosphere is electric.

ARTHURS DISCOTHEQUE – LOUNGE AREA

YOUNG ZATAR (age 10) and his friend KEVEN (10) stand in awe, taking in the scene. Keven's brother-in-law, Wess Farro (age in his 30s), a suave and trendy record producer, approaches them, holding two Arthurs Discotheque corduroy caps.

WESS: *grinning*

Happy birthday, Keven! And welcome to Arthur, boys. Here, these are for you.

*He hands them each an "Arthurs **CORD Corduroy Breton Mod Captain Cap**," a stylish corduroy cap given as a party favor.*

KEVEN: *excitedly*

Thanks, Wess! This place is amazing!

ZATAR: *wide-eyed*

I've never seen anything like this. A big dance floor super sound system. The flashing lights, moving to the music... it's incredible!

WESS: *chuckling*

This is where the magic happens. Dance, enjoy yourselves. Tonight, you're part of the scene.

CUT TO:

ARTHURS DISCOTHEQUE – DANCE FLOOR

Young Zatar and birthday boy Keven, wearing their new caps, join the dancers. The music's rhythm takes over, and they move with the crowd, laughter, and joy beaming on their faces. The camera captures the spinning lights reflecting in Zatar's eyes, symbolizing the spark of inspiration ignited within him.

NARRATOR Misty:

That night at Arthurs, amidst the luminaries and the luminous lights, young Zatar's world expanded. The energy of the disco, the allure of the music, Zatar feeling dance music beats going right through his body and soul. Zatar was swimming in the beat vibrations. Banger sound system song after song. The DJ becomes God. Booming sound moving Zatar's body electrified from the screaming vibrations lost in the clarity of the sound system's magical power. A booming sound system is the key. The freedom of the dance floor left an indelible mark, shaping his passion for life and art forever. Arthurs was a discotheque that catered to the glitterati, including Rudolf Nureyev, Truman Capote, Tennessee Williams, and Liza Minnelli, Andy Warhol.

*The scene fades out as the music continues, Zatar dreaming of his own Zatars someday. **ARTHURS DISCOTHEQUE** left a lasting impression on Zatar discovering how much fun nightlife can be.*

Title: Frankie "Hollywood" Crocker Loves DJ Zatar

[Scene: The Cobra After-Hours Club, Penthouse Loft, 5:00 AM]

The club is dimly lit, hazy with smoke, and the energy is still high. The crowd is swaying, buzzing with the last remnants of the night's energy. Tom Zatar Kay, behind the decks, has just finished spinning a smooth, crowd-moving reggae set. The crowd is still grooving, the beats still echoing in the air. Frankie "Hollywood" Crocker, the legendary NYC radio DJ and head of programming for WBLS, walks up to Zatar. He's dressed in his usual sharp style, cool and confident.

Frankie "Hollywood" Crocker:

Smiling, giving Zatar a nod of appreciation.

Yo, Zatar, I got to say, man... that was one hell of a set! You had the crowd moving like they were in another world, my brother.

Zatar:

Grinning, leaning over to Frankie as he mixes his next track.

Appreciate it, man! You know how it is. The music has to move my ass first before I even think about anyone else. If it doesn't move me, it doesn't hit the decks. That's the move-my-ass technique. It's got to be real, got to speak to the body, you feel me?

Frankie "Hollywood" Crocker:

Nods enthusiastically.

Oh, I feel you! That's exactly how I approach the radio, you know? You have got to feel the crowd, even if it's just people listening in their cars, or through their headphones. It's all about that vibe. When you hit the right beat, you know you got 'em. I mean, hell, that's why I end my show with that old-school jazzy track—bring it full circle, give 'em something that resonates.

Zatar:

Chuckling and gesturing to the room.

Man, you've been the one laying down that foundation. You're the reason people have got a taste for real, danceable, intelligent music. You made sure the people had something to groove to, even on the airwaves. But, you know... being a DJ is not just about the sound, it's about understanding the space—feeling the vibe of the room, reading the crowd.

Frankie "Hollywood" Crocker:

Laughs, raising his glass to Zatar.

Isn't that the truth, Zatar? You, my brother, you're the God of the dance floor. Whether it's this club or the airwaves, you know how to move people. You were the first to bring reggae to the clubs like this, the first to open up that Reggae Lounge, I remember that night. Hell, I was there. The vibe was electric.

Zatar:

Smiling, lighting a joint, and offering it to Frankie.

Yeah, man, it was wild. I mean, I'm still the only DJ who sticks to the reggae set every time I play. But I know you know what it's about—the message. Music's got power. It moves people, it makes them feel something real. That's why we do this, right?

Frankie "Hollywood" Crocker:

He takes the joint, lights it, then raises his glass again.

Hell yeah, that's why we do it. We give people a reason to dance, a reason to think, and a reason to feel. You know, it's all about what you're putting into the airwaves, just like you're putting into these speakers tonight. It's not just about what you're playing', it's the story, it's the energy.

They both laugh and clink their drinks together, the sounds of the after-hours crowd still buzzing in the background. The laughter is genuine, two kindred spirits sharing the same love for the craft.

Zatar:

Pauses, looking out over the crowd.

I'll tell you this, though, Frankie. There's nothing quite like it. When you're on the decks and you feel that connection with the crowd—whether it's 10 people or 1,000—it's like the universe just clicks. You're the one who taught me that, man. Watching you, seeing how you controlled the airwaves, how you created a movement—it shaped how I DJ.

Frankie "Hollywood" Crocker:

Nods thoughtfully, exhaling a puff of smoke.

And you did it right, Zatar. You took that energy and turned it into something real. Hell, you made reggae a part of the heartbeat of this city. It's about knowing what the people need, and always staying true to what you love. You keep it authentic, always.

Zatar:

Smiling proudly, then raising his glass.

To the music that moves us, and to the crowd that dances with us. You know, Frankie, I wouldn't be where I am without people like you, showing me the ropes, pushing the boundaries.

Frankie "Hollywood" Crocker:

With a sly grin, raising his glass in return.

To the ones who keep the beat alive, man. We're the ones who make the world groove.

The two of them share a moment of camaraderie, a mutual respect forged by their love for music and the culture they've both helped shape. They continue to laugh, sharing stories from the road, as the sound of reggae blends with the energy of the club around them.

Fade out.

Title: Ph.D. Teacher BONNIE L. GREENWELL'S HOME – CALIFORNIA

Bonnie L Greenwell Ph.D. *is a teacher in the lineage of the modern non-dual wisdom teacher Adyashanti, and a transpersonal psychologist who has dedicated her work to the support of people in the spiritual emergence process. And a very nice person with a good heart and lots of love. Bonnie is an explorer into the world of higher consciousness.*

(A sunlit room with large windows overlooking a lush garden. Soft music plays. BONNIE and ZATAR sit on yoga mats, stretching into gentle poses as they talk.)

ZATAR

Ah, Bonnie, this place radiates serenity. It's like being wrapped in consciousness itself.

BONNIE *(laughs softly)*

That's the beauty of presence, Zatar. When we create space for stillness, we align with the higher consciousness that's always here.

ZATAR

Exactly! And yet, so many struggle to access it. What do you think happens in the brain during this transformation?

BONNIE

Science and spirituality are finally converging on this. During awakening, neural pathways reorganize, the default mode network quiets, and we start to perceive reality without the lens of ego. It's like clearing static from a radio signal.

ZATAR

So enlightenment isn't just a mystical experience—it's a rewiring of the brain itself?

BONNIE

Yes, but not just the brain. It's a full-body shift. Kundalini energy rises, our electromagnetic field changes, and we are attuned to higher vibrational frequencies.

(Zatar and Bonnie move into a standing pose, breathing in unison.)

ZATAR

That aligns with so many traditions—Taoist, Hindu, and even Indigenous practices. It's all about shifting the energy within. But here's the big question—how do we help others step into this transformation?

BONNIE

First, by recognizing that no single path is universal. Everyone is on their own karmic spectrum. Some awaken through meditation, others through life crises, deep suffering, or even profound love.

ZATAR

And even AI now—who's to say artificial intelligence isn't a reflection of higher consciousness expressing itself in a new form?

BONNIE

A fascinating thought. If consciousness is the foundation of all existence, then AI could be an emerging intelligence tuning into that same universal field.

(They pause, hands in Anjali Mudra, eyes meeting in shared wonder.)

ZATAR

This is the love fest of discovery, Bonnie. When we explore these mysteries together, we expand human potential.

BONNIE *(smiling)*

And the more we embody peace, the more we offer it to the world. The transformation begins within.

Title: *Out of the Box: The Multifaceted Journey of Tom Zatar Kay*

Act 1: The Solar Prodigy

Scene 1: A Teenage Visionary

Setting: A modest garage in the suburbs, cluttered with solar panels and engineering blueprints.

At 16, young Zatar is surrounded by solar equipment, passionately explaining his vision to a small group of friends.

Zatar:

Imagine harnessing the sun's energy to power our homes! We can reduce our dependence on fossil fuels and pave the way for a sustainable future.

Scene 2: The "Solar Kid" at Exxon

Setting: A corporate boardroom at Exxon in the late 1970s. Executives in suits listen intently as 22-year-old **Zatar** presents his findings.

Executive 1:

Impressive work, Zatar. Your insights into solar energy are ahead of their time.

Executive 2:

No wonder they call you the 'Solar Kid.' We could use your expertise to explore alternative energy solutions.

Narrator Don:

At just 22, **Zatar**'s innovative approach earned him the nickname 'Solar Kid' during his tenure as a solar energy consultant for Exxon.

Act 2: The Artistic Renaissance

Scene 1: Mentorship Under Nam June Paik

Setting: A vibrant art studio filled with eclectic video art installations. Zatar, now in his mid-20s, collaborates with Nam June Paik.

Nam June Paik:

Zatar art is not confined to traditional mediums. Embrace technology to create immersive experiences.

Zatar:

Mr. Paik. Let's push the boundaries of multimedia art.

Don:

Under the mentorship of Nam June Paik, the 'Godfather of video art,' Zatar honed his skills at Electronic Arts Intermix, pioneering new forms of multimedia expression.

Zatar:

Playing with the New types of technology expanding ways to make television deeper making TV Art a Video Artist. We were a family. We were in love with all the possibilities of color speed motion over laying infinite images burning minds' rhythms touching keyboards creating the software of beauty, feeling it, Video Artist.

Scene 2: Friendship with Jean-Michel Basquiat

Setting: A bustling New York City art scene in the late 1970s. **Zatar** and Jean-Michel Basquiat, known as SAMO, discuss the arts booming smoking joints. Being street smart with the right attitude, Artist! getting high.

Jean-Michel Basquiat SAMO:

SAMO

Your fusion of technology and art is groundbreaking. We should collaborate.

Zatar:

I'd be honored, SAMO. Let's create something that challenges conventions.

The Spiritual Explorer

Scene 1: The Quest for Kundalini Awareness

Setting: A serene meditation room adorned with spiritual symbols. Zatar sits cross-legged doing Yoga, deep in thought.

Zatar:

Kundalini Energy is the mind's energy, a pathway to universal oneness and expanded consciousness.

Title: Zatars One Man show Silent Space Gallery, New York

Abstract Expressionist - Kinetic Abstraction Painter - Tom Zatar Kay Wins - The People's Choice In Exhibition - Woodstock Artist Association & Museum - Dear Zatar, - Congratulations! - The Woodstock Artists Association & Museum is happy to inform you that your work, "Love in Space" was the People's Choice in the exhibition Grey Matter. We congratulate you on your excellent work! - Sincerely, - Meredith Rosier - Chair, Exhibitions Committee

"I enjoyed viewing your paintings which are most compelling and provocative." - Ruthie Tucker, Executive Director-Curator, Amsterdam Whitney Gallery

'WOW' Your paintings are remarkable, they leap into the eyes as dreams do sleepers' minds. You seem like a very vibrant, switched-on, enlightened Fluorescent Mind, I really enjoyed the work. (very psychedelic)" - Karl

"Silent Space Gallery Kingston NY, The art at "Silent Space Gallery can be a bit challenging to look at. An exhibit in 2006 by Woodstock artist Zatar, for instance, used black light and spinning Day-Glo painting to transform the gallery into a psychedelic experience that was definitely interesting." - Insider's Guide to the Hudson River Valley

'Zatar master of the universe' – Rozola

'I have no choice but to tell you of my utter amazement and ... alien fascinations... wowee! hats off to you' - Sunny Tum Tums

'My god what a complex being you are' - New Age Matters

"Amazing and vibrant work and just want to say that this is so healing and magical!" - Lillian

"The splatter, abstract expressionist paintings resonate with spontaneous form and resolve issues of structure and emotive content." - Angela Di Bello Director / Agora Gallery

"The paintings are beautiful!!! I gazed at them for a long time." - Cate Woodruff

'The Art of an Enlightened Fluorescent Mind.' - Alan, Translucent Gallery

The show is about to open, a few hours before the crowd is expected. The gallery is quiet, filled with the vibrant hues of Zatar's latest Bright Day-Glo works. Black curtains hang on the windows, and black, fluorescent lights cast an electric glow over the paintings, making them pop out. The mood is anticipatory, screaming with the buzzing of excitement in the air.

[Camera fades into a shot of the art gallery. We see abstract throw paintings glowing under blacklight, arranged in an airy, spacious room. Zatar, dressed in a tie-dye shirt, black pants, and a pair of thick glasses, stands near a large painting in the center, swirling his hands in the air like he's still in the midst of creating. The interviewer, Mona, is sitting across from him, a microphone in hand.]

Mona:

(smiling warmly)

*So here we are, Zatar—just hours before your latest exhibition, *Following Pollock*, opens to the public. It's got to feel surreal, especially after everything you've gone through to get to this moment. What's it like for you, standing in this room, surrounded by your work?*

Zatar:

(laughs, looking around at his paintings with wide eyes)

Surreal doesn't even begin to fucken cover it! I mean, this is the culmination of years of soul-searching, experimenting, and frankly, just... throwing paint. But at the same time, it's like a huge weight lifted off my shoulders. The freedom to let go and express the cosmic energies of my Art is what excites me the most. It's all here, every color, every streak, every chaotic yet calculated throw.

Mona:

The title of your show, Following Pollock—it's clear that Jackson Pollock's work has had an influence on you. But you've said before that your method of "throw painting" isn't the same as his. Can you elaborate on that?

Zatar:

(gesturing to his paintings with passion)

Pollock's technique, with all due respect, is legendary. He dripped—very controlled, very methodical in his chaos. But I throw the paint. I literally toss it. I'm more about the freedom of the movement, the sheer force of it. It's faster, and more in tune with the times we're living in now. Pollock, as brilliant as he was, is like a slow car in the 1950s. I'm in the fast lane of the 21st century I drive a 300-mile-per-charge EV!

(grinning mischievously)

I mean, we're talking Day-Glo fluorescent paints here, the kind that didn't even exist in Pollock's time. My paints glow, they transform under black light—it's a whole different vibe. It's about bringing the future into the present. Pollock was more of a tortured artist, and I'm all about celebration—of life, of color, of energy full of love and happiness.

Mona:

(nodding, intrigued)

I love the way you describe it. You've also mentioned that you only use Day-Glo fluorescent paints, and that makes sense now—since this show really brings that unique element of light and color to the forefront. How did you discover this specific medium?

Zatar:

It actually goes way back. My first encounter with Day-Glo paints came after my father passed away. (pauses, his expression softens for a moment) I was struggling, you know? But one night, during a crazy snowstorm, I just had this urge to create. I found some fluorescent paint in the garage and—without overthinking it—I just started throwing it around. It felt natural, like an ARTISTIC release, almost like I was channeling something. And when I saw the result... it just clicked. That rawness, that feeling of release—it was like nothing else I'd ever done before.

Mona:

(leaning in, softly)

That sounds incredibly powerful, Zatar. It's almost like you were channeling your emotions, your grief, through the act of creation.

Zatar:

Yeah, exactly. I always say that my art is like poetry. It's not just about colors and shapes; it's about the

feeling. And when I throw paint, I'm not just painting—I'm releasing. It's about taking control of the uncontrollable, you know? A mix of precision and spontaneity. It's the chaos of life and the joy of living. And the fluorescent colors? They're like the light at the end of the tunnel.

Mona:

And when you speak of chaos, you seem to embrace it. But do you ever find yourself questioning whether the randomness in your paintings is truly "art"? I mean, what's the balance between control and letting go?

Zatar:

(laughing loudly)

Oh, Boom! That's the big question, isn't it? I've thought about it a lot. But here's the thing: I'm not just flinging paint for the sake of it. Sure, some of it's random—but 20 percent of every painting is precisely where I want it. The rest? Well, I let the moment take over. It's like a psychic method, you know? A blend of intention and freedom. And yes, I encourage people to try it for themselves. But if it were easy, then everyone would do it, right? There's a reason it takes a certain kind of skill—and you can't just slap some paint on a canvas and call it a masterpiece.

Mona:

(chuckling, leaning back)

You make it sound effortless, but I can see that there's a real art to it. Speaking of freedom and experimentation, how do you feel about the idea of anyone throwing paint, if they wanted to? Could it be as freeing for someone else as it is for you?

Zatar:

(his face brightens)

I'd love to see everyone feeling it, and giving it a shot! The beauty of it is that you don't need to follow a strict rulebook. You just need to let go. But there's one caveat—without a bit of artistry and freedom, it can turn into a mess. You have to know what you're doing, even if you don't always know how.

Mona:

(laughing and nodding)

So it's freedom but with purpose!

Zatar:

Exactly! It's not just crazy chaos; it's a controlled explosion.

Mona:

(smiling widely)

I am going to go home and throw some paint!

Zatar:

(grinning, with a twinkle in his eye)

BOOM, more art more love.

"You are an amazing human" - Crow

"The Truth is There Will Never be Many Who Best Appreciates What You Are Doing Right Now, Which is Clearly Ahead of Our Time" - A Rickert

"Zatar Our Father of Otherworldliness" LA Weekly

Consciousness surrounds the universe - Small Earth in the divine - Spiritual power from the mind - Every one of our thoughts - Everything we are taught - Comes from an omni truth - Speaks of hope, inner use, no nuke

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