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A BLUE FLOWER:
THE DEVELOPMENT OF A PERSONAL DOCUMENTARY

by

NILS CHRISTIAN TARANGER II
B.F.A. University of Central Florida, 2010

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the Department of Film
in the College of Arts and Humanities
at the University of Central Florida
Orlando, Florida

Fall Term
2012

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ABSTRACT

A Blue Flower is a feature-length documentary film by Nils Taranger, made as part of the requirements for earning a Master of Fine Arts in Entrepreneurial Digital Cinema from the University of Central Florida. The film focuses on the director's journey to find healing, both physically and emotionally.

Following the guidelines of UCF's program, Nils produced the film on a microbudget (under $50,000) level. The majority of filming took place in Florida with only a one or two person crew. This thesis is a record of the film's progression from development to picture lock, in preparation for distribution.

ACKNOWLEDGMENTS

I would like to thank the faculty and staff of the University of Central Florida's film program, who have mentored me through both the undergraduate and graduate levels of their curriculum.

In particular, I would like to thank Dr. Lisa Mills, my thesis chair, who first taught me what a personal documentary was and inspired me to open my heart to my audience. Without her unending support and advice, this film would not have been made and I would not be the person I am today.

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CHAPTER ONE: EVIDENCE OF AESTHETIC LITERACY

Filmmaker's Statement

I do not make films because I enjoy the process. Filmmaking, for me, is akin to what I can imagine a woman experiences while giving birth. It is excruciatingly painful, it seems like it will never end, and I am usually yelling or crying throughout the event.

I make films because of the finished product. My past short films have proven to be the best therapy I could ever hope for. Castle Otttis, my first short documentary about the struggle between my religion and my sexuality is still to this day the thing that I go to immediately on YouTube when I am having a rough day. Not because of the content, necessarily, but because in my films I express the deepest part of who I am – which is so easy to forget. I suppose that is why women smile so deeply when they first behold their newborn creations. It represents the deepest, truest aspect of themselves.

And so, on to birthing my first feature documentary, an embarrassing, painful quest for something that most everyone believes is non-existent and foolish to look for. And yet, there is nothing else in the world I could be doing right now that would satisfy my intense yearning to find myself. When I sit in the audience at the red carpet premiere of *A Blue Flower*, I want to be able to watch it and know that it represents the deepest, truest aspect of who I am.

Healing Others

When I first entered the graduate film program, I had intended to direct a documentary called *Cure War*, about my quest to find a cure for HIV. Not having any friends who were HIV positive, or any real connection to the disease, my only drive for picking this specific disease was that it was supposed to be incurable. I believed that there had to be an inexpensive, natural alternative to expensive pharmaceutical drugs that appeared to damage the body and not truly heal the individual. With plenty of people online posting about natural "cures" for AIDS, I quickly became motivated to find some real life examples of normal people who were currently being cured of this dreadful disease, and prove to the world – once and for all – that healing was indeed possible.

However, over the next year as I was intensely researching, going to HIV conferences, and reaching out to anyone I thought could connect me with these cured individuals, my path kept getting blocked. Try as I may, I could not find a single individual who fit the bill – someone looking for a natural cure for their disease (who was willing to be on camera as a main character!).

I accumulated a ton of footage and spent a lot of gas money on my search for main characters, to no avail. It seemed the universe just did not want me to make *Cure War*.

To top it all off, at my semester consult I was literally in tears because some of the faculty thought my film topic was unethical. I realized that trying to convince people that there was a cure for HIV, when I had no medical training whatsoever and no solid proof to back up my theory, was lunacy! It was then, in the heat of the moment, that my German professor Ula broke her silence and said, "Nils, it seems what you are looking for is like *the blue flower*. In German

romanticism, the blue flower was not supposed to exist. To look for one would be to search for the impossible." The concept of the blue flower resonated with me, and after some time I decided to completely change the topic and title of my film. I still wanted to find healing, but not for a disease that had no relevance to me; I needed to find healing for myself.

Healing Myself

After coming out to my family as gay a few years ago, the relationship between my mother and me became very difficult. We had always been extremely close. I had been homeschooled since the fifth grade, spending almost every day with her. I was very active in our local church, and I remember how proud she was of raising me to love God and be obedient to him. When I told her that I was gay, her lack of acceptance put us both through an agony that was almost unbearable. It felt as though my heart had been ripped out, and I did not know what to do to fix it. I needed healing.

As if by divine irony, my chest was also physically collapsed and concave. Trying to convey the emotional pain of coming out and needing healing would normally be hard and probably not fitting for a feature film. However, I had a physical deformity that needed healing as well! The quest to heal both my chest and my heart became the quest to find a blue flower.

There was much learning that happened through this difficult process of resetting the focus of my film. A dramatic shift occurred from making a film about something or someone else that needed healing, to making a film about my own internal process and journey to find healing. The shift required all my courage and bravery. It was easy to try to film other people's

lives, poking and prodding into their personal issues – but turning the camera on me? Not so easy!

The shift immediately brought up feelings of insecurity. Who would care to watch a whole film about *me*? Who wants to see an ugly indented chest? Who wants to watch a pity party about how I miss my mother? These questions haunted me throughout the making of the film. They did not let up until I was able to watch my first rough cut of the entire project, when I realized that the most important thing I had done was being honest with the camera and baring my soul – no matter how embarrassing or uncomfortable. And even if some people would not ever understand why I made a film about my chest, it did not matter so much at the end. I had made the film because I needed to find healing. *I had made the film for me first.*

Personal Filmmaking

I have a few words to say to any filmmakers who are interested in making personal documentaries: this genre of filmmaking is extraordinarily difficult. When I first watched Ross McElwee's *Sherman's March*, one of the defining films of personal cinema, I had no idea what I was getting myself into. Ross makes it look so easy.

The real difficulty involved with personal filmmaking does not come from equipment issues, or budget shortages, or scheduling problems – although those can be hard to deal with at times. The real difficulty is that personal filmmaking reveals your voice as an artist more clearly than any other genre. There is nothing to hide behind! Whereas in a traditional documentary, the director can sit behind the camera and pretend to be unbiased, smart, educated, and aloof from his subjects, the personal filmmaker leaves himself wide open to ridicule and being exposed for

the imposter that he is – being found out that he isn't a real filmmaker after all, that he is just a man with a camera who is too self-absorbed to realize that no one else cares about his life. These thoughts ran through my head many times while filming and editing.

All throughout making my film, I was conscious of how vulnerable I was making myself. Especially towards the middle of the project, I realized that what I was filming of myself could probably get me locked up in a mental institution. It was very hard to stick with my journey, wherever it was taking me, and not try to edit what was going on to make myself look better. There is a scene in the film where I relate to my roommates my recent struggle with a demon. Filming that, and then willingly putting it in the final cut, is a great example of how hard personal cinema can be. The rule of the game, for me, is that I must include whatever footage is necessary to tell my story in the best possible way. My ego and my concern for a future career must come second to my desire to make an honest, personal film.

However, this incredibly difficult process has its benefits – which I am only just beginning to experience. I recently sent a cut of the film to a man who I had no personal relationship with – someone who I was hoping could help me with marketing and distribution. The phone call I received after he had finished the film was one of the most rewarding experiences of my life. He told me that he had been walking around his house in complete silence for the past half hour, unable to speak after the experience of watching my film. He thanked me profusely for being so brave and honest, and said that one of the greatest gifts someone can give to a fellow human being is to touch their soul – and that is what *A Blue Flower* did for him.

Hearing this was worth gold to me. After all, I had been locked up in editing for the past year, and the emotion in the film had started to wear off on me. At that moment I was so glad that I had been honest about my journey, and made the film for me first - even though it had been tough to do.

Making *A Blue Flower* has helped me find my voice as an emerging personal filmmaker. I realize now more than ever before that a film is not worth making if it is not made for me first. To be sure, films are for audiences to enjoy and benefit from – of course! But I need to place myself before anyone else in making a film. If I am not completely engrossed in a project and not getting something out of it for myself, artistically and emotionally, then the film will not be good and might not even be completed!

Now that the film is finished, I can enjoy the process of sharing it with others and reliving my journey again and again. Most importantly, I can be proud that I decided to be brave and face my own fears and darkness, and came out on the other side with a healed heart. Blue flowers do exist after all.

CHAPTER TWO: EVIDENCE OF FINANCIAL LITERACY

Complete Budget With Assumptions

A BLUE FLOWER	
Production Budget AS OF 7/25/12	
Prepared by Nils Taranger, Producer/Director	

		• Budget $
0300	DIRECTION	3,588
1300	CAST	100
	ABOVE THE LINE TOTAL	**3,688**
4100	GRIP & SET OPERATIONS	840
5100	SET DRESSING	187
6600	MAKEUP AND HAIR	100
7600	CAMERA	591
8100	PRODUCTION SOUND	363
8600	TRANSPORTATION	287
	TOTAL BELOW THE LINE	**2,368**
10100	EDITORIAL	2,341
11100	MUSIC	150
11600	POST PRODUCTION SOUND	
	TOTAL POST PRODUCTION	**2,491**
12100	GENERAL OVERHEAD	858
	TOTAL OTHER	**858**
	COMPLETION BOND	
	CONTINGENCY	**564**
	TOTAL ABOVE-THE-LINE	**3,688**
	TOTAL BELOW-THE-LINE	**2,368**
	TOTAL ABOVE-AND-BELOW-THE-LINE	**6,056**
	GRAND-TOTAL	**9,970**

DIRECTOR/PRODUCER NAME: Nils Taranger
FILM TITLE: A BLUE FLOWER
BUDGET AMOUNT: $10,000.00
LOCATION(S) OF SHOOT: In and around Florida, with special trips to Georgia
SHOOT DATES: 2/2011-5/2012
FORMAT: HD
NUMBER OF CREW: 1-5 depending on shoot
ARE ANY CAST OR CREW BEING PAID? Yes
ARE YOU USING A PAYROLL COMPANY AND IF SO, WHO IS IT? No
WHO IS YOUR INSURANCE BROKER? Fractured Atlas
WHO IS YOUR LEGAL ADVISOR? None
STUNTS, EFFECTS, MINORS, ANIMALS, PYRO, ETC? EXPLAIN: No
WHAT IS THE BIGGEST CHALLENGE OF THIS PRODUCTION: Estimating the costs for a very unpredictable film.

Figure 1: Budget page 1

A BLUE FLOWER BUDGET

0300	DIRECTION	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
03-01	DIRECTOR			4	month	887				3,548
	1. Living Stipend 4 month @ 887								3,548	
03-02	RESEARCH			2	Books	20				40
	1. Books (Researching topics) 2 Books @ 20								40	
									Sub-Total	**$3,588**
									Total Fringes	
									Total For 0300	**$3,588**

1300	CAST	Note	Qty	Unit	Rate	X	Misc	Budget
1310	CAST EXPENSE		1	day	100			100
	1. Jennifer Christa Palmer (Role: Mother) 1 day @ 100						100	
							Total For 1300	**$100**

4100	GRIP & SET OPERATIONS	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
4105	FOOD CATERING			84	Meals	10				840
	1. Set Meals (Crew Lunch) 2 Meals @ 10 x 42								840	
									Sub-Total	**$840**
									Total Fringes	
									Total For 4100	**$840**

5100	SET DRESSING	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
5103	SET DRESSING PURCHASE			1	Allow	187				187
	1. Darkroom Materials (Black Tarp, Cardboard) 1 Allow @ 187								187	
									Sub-Total	**$187**
									Total Fringes	
									Total For 5100	**$187**

6600	MAKEUP AND HAIR	Note	Budget
6610	MAKEUP ARTIST		100
	1. Morgan Lishman (Kit included) 1 day @ 100		100
		Total For 6600	**$100**

7600	CAMERA	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
7601	CAMERA DEPARTMENT			4	day	103				412
	1. Cinematographer (As needed) 1 day @ 103 x 4								412	
7604	CAMERA PURCHASES & EXPENDABLES			3	--	60				179
	1. Memory Card (Transcend 32gb Flash) 2 cards @ 50.73								101	
	2. Camera Backpack (Lowepro Fastpack 250) 1 @ 77.63								78	
									Sub-Total	**$591**
									Total Fringes	
									Total For 7600	**$591**

8100	PRODUCTION SOUND	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
8103	PURCHASES & EXPENDABLES			1	--	339				363
	1. Zoom H4N Recorder 1 unit @ 339								339	
	2. Batteries + 12 Misc								12	
	3. Silicone Bands (For Rode VideoMic) + 11.99 Misc								12	
									Sub-Total	**$363**
									Total Fringes	
									Total For 8100	**$363**

8600	TRAVEL LIVING - CREW	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
8607	GAS,MAINTENANCE & MILEAGE			700	Mile	0				287
	1. Fuel 1 Mile @ 0.41 x 700								287	
									Sub-Total	**$287**
									Total Fringes	
									Total For 8600	**$287**

Figure 2: Budget page 2

10100	EDITORIAL	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
10102	EQUIPMENT PURCHASES			3	--	780				2,341
	1. Hard Drives (WD My Book Studio II 4 TB) 1 drive @ 255 x 2								510	
	2. iMac Computer 1 unit @ 1,831								1,831	
									Sub-Total	$2,341
									Total Fringes	
									Total For 10100	$2,341

11100	MUSIC	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
11101	COMPOSER/RECORDING									150
	1. Composer (Digital Gear/No recording cost) + 150 Misc								150	
									Sub-Total	$150
									Total Fringes	
									Total For 11100	$150

11600	POST PRODUCTION SOUND	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
									Sub-Total	
									Total Fringes	
									Total For 11600	

12100	GENERAL OVERHEAD	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget
12101	LEGAL FEES			1	Allow	139				139
	1. LLC Filing Fee (for MUVI LLC) 1 Allow @ 138.75								139	
12103	MARKETING & PUBLICITY			1	Allow	200				200
	1. Graphic Designer 1 Allow @ 200								200	
12106	INSURANCE			2	--	260				520
	1. Fractured Atlas Fee (Insurance Binder Fee) 1 @ 80								80	
	2. General Liability Insurance 1 year @ 439.68								440	
									Sub-Total	$858
									Total Fringes	
									Total For 12100	$858

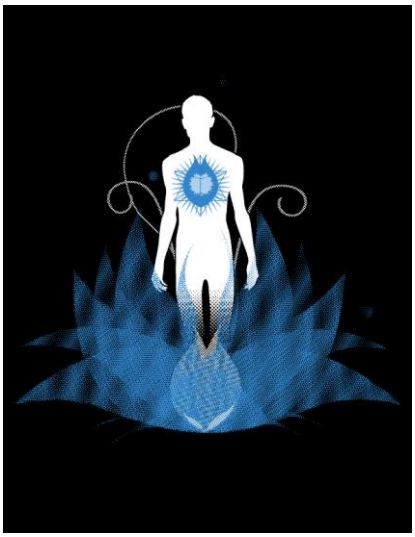
Figure 3: Budget page 3

Business Plan

My business plan was completed in October of 2011 as part of the requirements for a business plan formation class. The changes to this business plan, reflecting my current plans for the film, are listed directly after this plan.

A BLUE FLOWER

An Independent Feature Documentary



October 30, 2011

BUSINESS PLAN

Contact:
Nils Taranger, Director
407.873.8076
director@ablueflower.com
www.ablueflower.com

Figure 4: Business Plan page 1

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3. **Industry Overview……7**
4. **Marketing Strategy……..9**
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Figure 5: Business Plan page 2

EXECUTIVE SUMMARY

Synopsis

"The broke, gay version of *Eat Pray Love*"

A Blue Flower is a personal documentary film following a broke college student's quest to achieve enlightenment by any means possible – and he needs to find it fast! With the world set to end and no chance of finding a good job, he does not have the time or the money to go to India to meditate. Stuck in Florida with a camera and the Internet, will he be able to reach nirvana in time?

Project Details

A Blue Flower is a documentary geared towards individuals who would never go to see a serious movie about spirituality. The normally serious topic of reaching enlightenment will be dealt with in a light-hearted manner. It will be directed by Nils Taranger, a graduate film student at the University of Central Florida. The anticipated completion date is September of 2012.

Introductory Statement

MUVI LLC is being formed for the purpose of producing and distributing the full-length feature film *A Blue Flower*. The project will be in fulfillment of Mr. Taranger's thesis at the University of Central Florida.

Management team

Nils Taranger – **Director/Producer**. Mr. Taranger holds a Bachelor's of Fine Arts in Film Production from the University of Central Florida, and is currently pursuing his MFA at UCF in the same field. He has written, directed, and/or produced several short films at UCF, including "Broken Records" which played at the Slamdance Film Festival in 2010.

Figure 6: Business Plan page 3

Industry overview

The independent film industry is in the process of evolving dramatically. In previous years, an independent film would be acquired by a large distributor and would be released in theaters. A new model is emerging where an independent producer will seek to self-distribute their film, with theatrical distribution as a side note to more profitable online distribution with hands-on marketing to targeted audiences. For a detailed analysis of this emerging model, see Jon Reiss' book *Think Outside the Box Office*.

Market analysis & marketing strategy

The target audience for *A Blue Flower* are individuals who have an interest in Spirituality. The producer will begin an initial marketing strategy focused on, but not limited to, developing and maintaining relationships with groups who promote spirituality and consciousness apart from a specific religion.

Motion picture distribution

A Blue Flower will be released and streamed for free online at www.ablueflower.com and available for download from various file-sharing sites. The director may take the film on a road trip tour, depending on funding and audience demand.

Funding

BLUE FLOWER LLC is seeking donations of up to $50,000 for production and $50,000 for marketing and distribution of the film. The donations are being raised through a strategic partnership with Fractured Atlas, where donations can are tax-deductible. Funding the film entirely through donations will enable the film to be released for free, as there will be no investors to pay back.

Figure 7: Business Plan page 4

COMPANY DESCRIPTION

Company Details

MUVI LLC is a Florida-based limited liability. The purpose of the LLC is to produce, distribute, and collect revenues for the full-length HD documentary feature entitled *A Blue Flower.* The film is budgeted at $100,000 and is anticipated on being ready for distribution no later than September of 2012.

Figure 8: Business Plan page 5

INDUSTRY OVERVIEW

Production and Distribution

There are four steps involved in the creation of a documentary: development, preproduction, principal photography, and postproduction. During development, the idea for the documentary is hatched, and money is raised to shoot the film. Tentative commitments are entered into with crucial members of the cast and crew. Once these actions are taken and the main idea for the documentary is clear, the producer engages in what is known as “preproduction”. At this time, main characters are found, and contracts are signed with cast and crew. Then follows the actual shooting of the documentary, known as “principal photography”. During this phase the producer oversees the day-to-day operations of the shoot, ensuring that they run smoothly and the director has what he needs. Following the successful completion of principal photography is postproduction. During this phase the movie is edited, sound and music established, special effects added, and a final version of the movie is created.

Following the production of the documentary is the process of distribution. Traditionally, a company or companies pay the producer for the right to release the movie in theaters, known as “theatrical release,” and various ancillary markets such as DVD/home video, free TV, and pay TV. The distribution section will show how *A Blue Flower* will be distributed in a non-traditional way.

Studio versus Independent Films

A movie can be financed by a studio or other entities. Movies created with no funding from a U.S. studio are commonly referred to as “independent films” and those with such funding and owned by a studio are “studio films”. It is possible for an independent film to be distributed by a studio. *A Blue Flower* will plan to be an independent film not distributed by a studio.

Figure 9: Business Plan page 6

There are several difficulties in shooting an independent film versus a studio film. Apart from having to attract financing, the independent producer has to seek out one or more distributors, or distribute the film herself. There is no guarantee that she will find distribution for her film. Another difficulty is that if an independent film exceeds its budget, it is often extremely difficult to approach investors for more funds, and a movie may not ever reach completion. In contrast, a studio is very willing to bridge the gap between an estimated budget and an actual budget in order to complete the film.

There are, however, several significant advantages to independent movie making that BLUE FLOWER LLC feels outweigh filmmaking within the studio system. The producer and director have much more creative control. While there are many advisers in a studio regarding non-creative matters, there are also many studio executives (often with a legal or financial background, not a creative one) who have heavy influence over a film's content. This can lead to a producer and director's vision of the story being far different from the final studio version, a version that may suffer from too many separate ideas implemented in one picture. Furthermore, the employees of the studio are needed for the operations of many other films as well as the upkeep of the studio and its many divisions. As a result, the overhead for a studio film is often much higher than that for an independent film.

Current and Future Trends

Independent film distribution is evolving rapidly. Currently, many independent producers hope to stay within the system in place where the film is sold to a distribution company and hope that the film is wildly successful in theaters and ancillary markets. There are also a growing number of producers who are choosing to self-distribute their films, in theaters, on DVD, even Cable and VOD. This process can be challenging, and requires full-time commitment long after the film is finished. There are also producers, including *A Blue Flower*'s, that are

Figure 10: Business Plan page 7

not interested in distributing through any of these traditional outlets, and seek to distribute their work freely online.

MARKETING STRATEGY

Overview

The producers feel that *A Blue Flower* has a committed audience in the world of spirituality, given the online success of such individuals as Li Lou Mace, who has had over 10 million views on her Youtube channel (www.youtube.com/liloumace) from interviewing different experts on the topic of spirituality and emerging consciousness. Our marketing strategy will be focused on, but not limited to, this type of audience.

Exhibitors

Independent documentary films are rarely released theatrically, and if they are, the amount grossed from theatrical exhibition does not usually pay enough to break even. Therefore, *A Blue Flower* will not plan to search for traditional or specialty theaters to screen in. Instead, we will allow individuals and organizations that are eager to promote and exhibit the film in their local area to do so for free. Examples of exhibit locations include, but are not limited to, coffee shops, college campuses, community centers, and individual homes. Recognizing the widespread use of peer to peer (P2P) file sharing sites, we will officially release the film for free online through one or several of the major P2P sites, thus gaining more free exposure for the film. Finally, the film will be available for free on www.ablueflower.com through Vimeo's streaming service.

Word of Mouth

A Blue Flower will rely heavily on word of mouth, both personal and online. There will be no television ads to announce its presence. The producer will contact and maintain a relationship with the leaders of specific groups of people who have an interest in the subject matter of the film, who can then share news of the film with

Figure 11: Business Plan page 8

their followers. The director will give interviews to any organization that is interested.

Specific Marketing Strategy

The marketing strategy begins during production, where the blog for *A Blue Flower* will be continuously updated during production and post-production with videos, interviews, video blogs, and more. The youtube channel for the film (www.youtube.com/blueflowerfilm) will hopefully gain popularity as production continues.

Engaging the potential audience through online social media websites such as Twitter will be an integral part of the marketing strategy. Care will be taken not to simply advertise the film explicitly, but to be a participant in an ongoing discussion on the different methods people are using to reach enlightenment. For example, a short video post of one of the characters speaking about his work as an Alchemist can be uploaded to Youtube, blogged about, posted on an Esoteric website, hashtagged on Twitter, and shared on Facebook, with viewers responding with comments on every site.

Transmedia marketing will consist of the director maintaining a video blog about his experiences during the time of filming and continuing on indefinitely.

A traveling tour of the film will be considered in the marketing strategy, but not automatically planned for. If there are opportunities to travel with the film after it's online release, they will be welcomed. However, events can be set up in different cities without having to travel, with the director available via Skype for a Q+A session after the film screens.

Figure 12: Business Plan page 9

DISTRIBUTION STRATEGY

Distribution overview

Hopes for traditional distribution of independent films ended in 2007 when distributors, in large part, stopped purchasing films at Sundance. The old world method of spending inordinate amounts of money advertising the film and sending it to theaters just doesn't make sense anymore for most low budget, independent films.

Traditional distribution will not be sought for *A Blue Flower*. The producers will focus on less time-consuming and free online distribution. The primary method of distribution will be directly from the film's website, streaming from Vimeo. Recognizing the widespread use of peer to peer (P2P) file sharing sites, the film will be officially released for free online through one or several of the major P2P sites, thus gaining free exposure for the film.

Because all money raised for the film will be through donations, and because of the nature of the film, the filmmaker feels compelled to release the film for free. Ancillary items, such as T-shirts and posters, may be purchased through the film's website to enable viewers to show support.

The filmmaker plans to submit *A Blue Flower* to film festivals, the first being Slamdance Film Festival in September of 2012. No festivals that require exclusivity will be considered. The purpose for submitting to festivals is more to help advance the director's career than increase publicity.

Distributor Expenses and Fees

Figure 13: Business Plan page 10

Nils Taranger, *"Blue Flower"*

Prints and Advertising (P&A) are the most recognizable of distribution expenses. Once a final version of a film is completed and ready for theatrical distribution, a copy of this version is made from which all other copies, known as “prints”, are created. One print costing approximately $1500 domestically must be made for each screen on which the film Is being shown during any given weekend. Advertising is much more expensive. The cost of a quarter page ad in a major newspaper can be over $10,000 per day.[1]

The filmmaker believes that this is not the most efficient model for enabling consumers to become aware of the film. No money will be spent on making prints for theatrical distribution, unless a festival requires it, and no money will be spent on traditional advertising. Full color DVDs are available from online replication companies for less than one dollar per disc. These can be given away as promotional items at events. A small amount will be spent on posters and promotional items such as pens, shirts, and buttons. The primary method of advertising will be word of mouth and grassroots viral marketing online.

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[1] Kuso, Jeremy. “Getting the Money”, pg 74.

Figure 14: Business Plan page 11

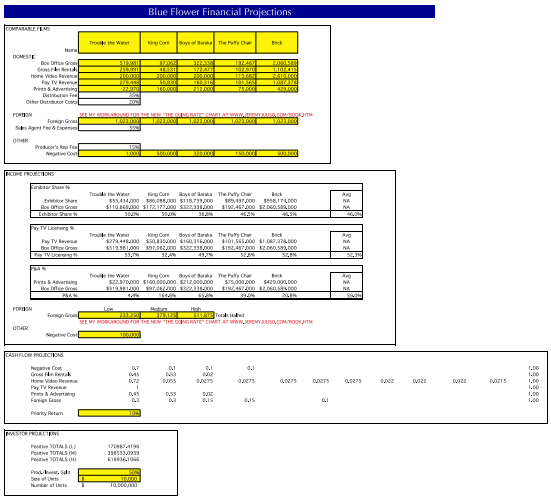


Figure 15: Business Plan page 12

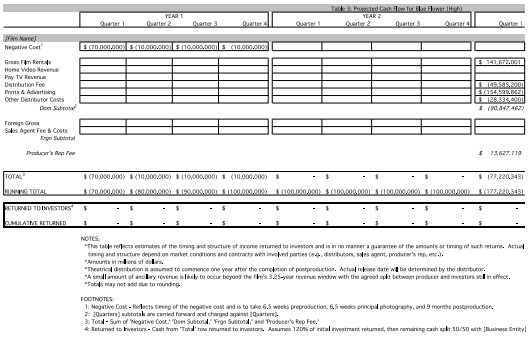


Figure 16: Business Plan page 12 part 2

	Quarter 4	YEAR 6 Quarter 1
[Film Name]		
Negative Cost[1]		
Gross Film Rentals		
Home Video Revenue	$ 12,828.935	$ 12,537.368
Pay TV Revenue		
Distribution Fee	$ (4,490.127)	$ (4,388.079)
Prints & Advertising		
Other Distributor Costs	$ (2,565.787)	$ (2,507.474)
Dom Subtotal[2]	*$ 5,773.021*	*$ 5,641.816*
Foreign Gross		
Sales Agent Fee & Costs		
Frgn Subtotal		
Producer's Rep Fee	*$ (865.953)*	*$ (846.272)*
TOTAL[3]	$ 4,907.068	$ 4,795.543
RUNNING TOTAL	$ 345,971.817	$ 350,767.360
RETURNED TO INVESTORS[4]	$ 2,453.534	$ 2,397.772
CUMULATIVE RETURNED	$ 362,070.282	$ 364,468.053

Figure 17: Business Plan page 13

Table 3 (cont'd): Projected Cash Flow for Blue Flower (High)

	YEAR 3			YEAR 4				YEAR 5		
	Quarter 2	Quarter 3	Quarter 4	Quarter 1	Quarter 2	Quarter 3	Quarter 4	Quarter 1	Quarter 2	Quarter 3
[Film Name]										
Negative Cost[1]										
Gross Film Rentals	$ 166,858.134	$ 6,296.533								
Home Video Revenue		$ 419,856.048	$ 32,072.337	$ 16,036.169	$ 16,036.169	$ 16,036.169	$ 16,036.169	$ 16,036.169	$ 12,828.935	$ 12,828.935
Pay TV Revenue					$ 304,597.801					
Distribution Fee	$ (58,400.347)	$ (149,153.403)	$ (11,225.318)	$ (5,612.659)	$ (112,221.889)	$ (5,612.659)	$ (5,612.659)	$ (5,612.659)	$ (4,490.127)	$ (4,490.127)
Prints & Advertising	$ (182,084.282)	$ (6,871.105)								
Other Distributor Costs	$ (33,371.627)	$ (85,230.516)	$ (6,414.467)	$ (3,207.234)	$ (64,126.794)	$ (3,207.234)	$ (3,207.234)	$ (3,207.234)	$ (2,565.787)	$ (2,565.787)
Dom Subtotal[2]	*$ (106,998.122)*	*$ 184,897.557*	*$ 14,432.552*	*$ 7,216.276*	*$ 144,285.286*	*$ 7,216.276*	*$ 7,216.276*	*$ 7,216.276*	*$ 5,773.021*	*$ 5,773.021*
Foreign Gross		$ 153,562.500	$ 153,562.500	$ 76,781.250	$ 76,781.250		$ 51,187.500			
Sales Agent Fee & Costs		$ (53,746.875)	$ (53,746.875)	$ (26,873.438)	$ (26,873.438)		$ (17,915.625)			
Frgn Subtotal		*$ 99,815.625*	*$ 99,815.625*	*$ 49,907.813*	*$ 49,907.813*		*$ 33,271.875*			
Producer's Rep Fee	*$ 16,049.718*	*$ (42,706.977)*	*$ (17,137.226)*	*$ (8,568.613)*	*$ (29,128.965)*	*$ (1,082.441)*	*$ (6,073.223)*	*$ (1,082.441)*	*$ (865.953)*	*$ (865.953)*
TOTAL[3]	$ (90,948.404)	$ 242,006.204	$ 97,110.950	$ 48,555.475	$ 165,064.134	$ 6,133.834	$ 34,414.928	$ 6,133.834	$ 4,907.068	$ 4,907.068
RUNNING TOTAL	$ (268,168.746)	$ (26,162.542)	$ 70,948.408	$ 119,503.883	$ 284,568.017	$ 290,701.852	$ 325,116.780	$ 331,250.614	$ 336,157.682	$ 341,064.749
RETURNED TO INVESTORS[4]	$ -	$ 176,003.102	$ 48,555.475	$ 24,277.738	$ 82,532.067	$ 3,066.917	$ 17,207.464	$ 3,066.917	$ 2,453.534	$ 2,453.534
CUMULATIVE RETURNED	$ -	$ 176,003.102	$ 224,558.577	$ 248,836.315	$ 331,368.382	$ 334,435.299	$ 351,642.763	$ 354,709.680	$ 357,163.214	$ 359,616.748

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Figure 18: Business Plan page 14

Table 1: Successful Films Comparable to *Blue Flower*

	Trouble the Water	*King Corn*	*Boys of Baraka*	*The Puffy Chair*	*Brick*	Average
DOMESTIC (U.S.)[1]						
Box Office Gross	$519,981.0	$97,062.0	$322,338.0	$192,467.0	$2,060,589.0	$638,487.4
Less Exhibitor Share[2]	$259,990.0	$48,531.0	$149,861.0	$89,497.0	$958,174.0	$301,210.6
Gross Film Rentals	$259,991.0	$48,531.0	$172,477.0	$102,970.0	$1,102,415.0	$337,276.8
Home Video Revenue	$200,000.0	$200,000.0	$200,000.0	$113,682.0	$2,610,000.0	$664,736.4
Pay TV Revenue	$279,448.0	$50,830.0	$160,316.0	$101,565.0	$1,087,378.0	$335,907.4
Gross Ancillary Revenue	$479,448.0	$250,830.0	$360,316.0	$215,247.0	$3,697,378.0	$1,000,643.8
Domestic Gross[3]	$739,439.0	$299,361.0	$532,793.0	$318,217.0	$4,799,793.0	$1,337,920.6
Less Distribution Fee (35%)	$258,803.7	$104,776.4	$186,477.6	$111,376.0	$1,679,927.6	$468,272.2
Less Prints & Advertising[4]	$22,970.0	$160,000.0	$212,000.0	$75,000.0	$429,000.0	$179,794.0
Less Other Distributor Costs[5]	$147,887.8	$59,872.2	$106,558.6	$63,643.4	$959,958.6	$267,584.1
Net Domestic Receipts	$309,777.6	-$25,287.6	$27,756.9	$68,197.7	$1,730,906.9	$422,270.3
FOREIGN						
Foreign Gross[6]	$1,023,000.0	$1,023,000.0	$1,023,000.0	$1,023,000.0	$1,023,000.0	$1,023,000.0
Less Sales Agent Fee & Expenses (35%)[7]	$358,050.0	$358,050.0	$358,050.0	$358,050.0	$358,050.0	$358,050.0
Net Foreign Receipts	$664,950.0	$664,950.0	$664,950.0	$664,950.0	$664,950.0	$664,950.0
TOTAL						
TOTAL PRODUCER'S REP GROSS[8]	$974,727.6	$639,662.5	$692,706.9	$733,147.7	$2,395,856.9	$1,087,220.3
Less Producer's Rep Fee (15%)	$146,209.1	$95,949.4	$103,906.0	$109,972.1	$359,378.5	$163,083.0
TOTAL PRODUCER'S GROSS	$828,518.4	$543,713.1	$588,800.8	$623,175.5	$2,036,478.3	$924,137.2
Less Negative Cost[9]	$1,000.0	$500,000.0	$320,000.0	$150,000.0	$500,000.0	$294,200.0
NET INVESTOR/PRODUCER PROFIT	$827,518.4	$43,713.1	$268,800.8	$473,175.5	$1,536,478.3	$629,937.2

NOTES:

*This table estimates the profitability of past films and is in no manner a guarantee of future performance.
*Amounts in millions of dollars and convey revenues collected during the 3.25 years immediately after the domestic theatrical release date.
*All raw data except for 'Other Distributor Costs' and 'Foreign Gross' is provided by [Data Source].
*To allow for uniform comparisons, distribution arrangements are assumed the same for each film; actual fee and revenue-sharing arrangements are privately held data.
*Totals from films first released internationally are modified as if first released domestically.
*'Foreign Gross' is calculated from [Data Source]; Canada excluded.
*Totals may not add due to rounding.

FOOTNOTES:

1: DOMESTIC - For 'Box Office Gross' and 'Prints & Advertising,' domestic refers to U.S. & Canada, for all other data points it refers only to U.S.
2: Exhibitor Share - Theater owners' share of the box office revenue.
3: Domestic Gross - Sum of 'Gross Film Rentals' and 'Gross Ancillary Revenue.'
4: Prints & Advertising (P&A) - Cost of the marketing campaign and copies made of the original negative ('prints') for the theatrical release.
5: Other Distributor Costs - Expenses outside of P&A for which the distributor is reimbursed such as residuals and DVD manufacturing, marketing, and distribution costs.
6: Foreign Gross - Canada excluded; money received from advances by foreign distributors for the right to distribute in all formats; per territory data available.
7: Sales Agent - Markets to and collects advances from foreign distributors. Residuals are included as part of expenses.
8: Producer's Rep - Seeks out and negotiates domestic distribution and sales agent agreements.
9: Negative Cost - Costs incurred to shoot the film and create the negative off of which all copies of the film are made; also known as the 'budget' of the film.

Figure 19: Business Plan page 15

Table 2: Projected Income for *The Blue Flower*			
	Low Success	Medium Success	High Success
DOMESTIC (U.S.)[1]			
Box Office Gross	$55,829.0	$319,243.7	$582,658.4
Less Exhibitor Share (46%)	$25,663.0	$146,747.4	$267,831.7
Gross Film Rentals	$30,166.0	$172,496.3	$314,826.7
Home Video Revenue	$81,603.0	$332,368.2	$583,133.4
Pay TV Revenue	$29,366.0	$166,891.8	$304,597.8
Gross Ancillary Revenue	$110,969.0	$499,260.0	$887,731.2
Domestic Gross	$141,135.0	$671,756.4	$1,202,557.9
Less Distribution Fee (35%)	$49,397.2	$235,114.7	$420,895.3
Less Prints & Advertising	$32,918.7	$188,237.0	$343,555.2
Less Other Distributor Costs	$28,227.0	$134,351.3	$240,511.6
Net Domestic Receipts	$30,592.1	$114,053.4	$197,595.8
FOREIGN			
Foreign Gross	$233,250.0	$379,125.0	$511,875.0
Less Sales Agent Fee & Expenses (35%)	$81,637.5	$132,693.8	$179,156.3
Net Foreign Receipts	$151,612.5	$246,431.3	$332,718.8
TOTAL			
TOTAL PRODUCER'S REP GROSS	$182,204.6	$360,484.6	$530,314.5
Less Producer's Rep Fee (15%)	$27,330.7	$54,072.7	$79,547.2
TOTAL PRODUCER'S GROSS	$154,873.9	$306,411.9	$450,767.4
Less Negative Cost	$100,000.0	$100,000.0	$100,000.0
NET INVESTOR/PRODUCER PROFIT	$54,873.9	$206,411.9	$350,767.4

Input & adjust the to get your Low projections.

Domestic ratio & %	Low # suggstns		Actual Low #s	Actual Low ratio & %
XXXXXXXX	XXXXXXXX	BO------>	$55,829.000	XXXXXXXX
1.041	########	<-----HV----->	$81,603.000	1.462
52.3%	########	<-----PTV----->	###########	52.6%
		need as 0.20000:		0.54874

Figure 20: Business Plan page 16

Table 4: Projected Investor Returns from Blue Flower LLC			
	Low Success	Medium Success	High Success
Total Cash Returned to Investors/Producer[1]	$170,987.4	$398,553.1	$618,936.1
Less Negative Cost	$100,000.0	$100,000.0	$100,000.0
Less Investor Priority Return[2]	$10,000.0	$10,000.0	$10,000.0
Adjusted Investor/Producer Profit	$60,987.4	$288,553.1	$508,936.1
Investor 50% Share of Adjusted	$30,493.7	$144,276.5	$254,468.1
Plus Investor Priority Return	$10,000.0	$10,000.0	$10,000.0
Plus Negative Cost	$100,000.0	$100,000.0	$100,000.0
TOTAL CASH RETURNED TO INVESTORS	$140,493.7	$254,276.5	$364,468.1
Amount Invested by Investors	$100,000.0	$100,000.0	$100,000.0
NET INVESTOR RETURN[3]	$40,493.7	$154,276.5	$264,468.1
NET RETURN PER $50,000 UNIT[4]	$4,049.37	$ 15,428	$ 26,447
NON-ANNUALIZED ROI[5]	40%	154%	264%
ANNUALIZED IRR[6]	18.7%	35.7%	52.2%

NOTES:

*This table reflects estimates of future returns to investors and is in no way a guarantee of future returns to investors.

*Totals may not add due to rounding.

FOOTNOTES:

1: Total Cash Ret. to Inv./Producer - All revenues generated by [Business Entity] prior to disbursement to investors (i.e., sum of all positive 'TOTAL' amounts from cash flow).

2: Investor Priority Return - 20% of the Negative Cost that is returned to investors after repayment of the Negative Cost but before profits are split with [Business Entity].

3: Net Investor Return - The total cash returned to investors minus the amount invested by investors (i.e., minus the Negative Cost).

4: Net Return per $50,000 unit - The return earned on a single LLC unit beyond the initial investment amount, as expressed in $1 increments instead of $1,000,000 increments.

5: Non-annualized ROI - The return on investment as calculated by dividing the Net Investor Return by the Negative Cost (i.e., by the 'Amount Invested by Investors').

6: Annualized IRR (Internal Rate of Return) - The yearly rate of return on the initial investment given the timing of income in the projected cash flow. Actual timing and structure of income depend on market conditions and contracts with involved parties (e.g., distributors, sales agent, producer's rep, etc.) and will affect the annualized IRR.

Figure 21: Business Plan page 17

Changes To Business Plan

The business plan that I was assigned to write for my business plan formation class was geared towards pitching the film to potential investors. However, my own plans for securing funding was to set up a fiscally sponsored campaign through Fractured Atlas, a non-profit run out of New York. This would enable me to ask for donations from individuals, as opposed to soliciting investors. The donations would be tax-deductible.

This plan succeeded, and I was able to raise ten thousand dollars in tax-deductible donations to fund the film. When I asked prospective donors to consider my film, they were not interested in seeing the business plan I had written for investors. Rather, they wanted to get a cup of coffee with me at a local eatery, while I explained to them why I was so passionate about my project, and why I needed their help to make it.

For any filmmakers who are looking to raise funds for their project, I cannot overestimate the value of socializing with your film's target audience. For me, this meant attending a spiritual healing music concert. Five minutes before the concert began, I was approached by the director of the concert and asked if I would like to say a few words about my film project. Although my immediate thought was that I was scared to death to pitch my film in front of a sizeable audience, I pretended to be excited about the idea and quickly agreed. After the concert was over, my future main donors approached me and told me that they were really excited about my project and wanted to meet for coffee soon. My donors could tell that I was very passionate about making my film, and that enabled them to become passionate about it as well.

A big part of the reason I was able to raise the funds for my film was because I made it clear to potential donors that I intended to eventually release the film for free online. Making a

profit off of this film was not my first priority. If it had been, I may not have been as successful with this model of financing.

This free release model of distribution is explained more thoroughly in my marketing and distribution plan.

Final Cost Report

In micro-budget filmmaking, there is no room for spending more than one can raise, except if you go into debt on a credit card. Thankfully, I was able to complete the film with the money I had received from donations.

A BLUE FLOWER	
Production Budget AS OF 7/25/12	
Prepared by Nils Taranger, Producer/Director	

		• Budget $	Actual $
0300	DIRECTION	3,588	3,586
1300	CAST	100	100
	ABOVE THE LINE TOTAL	**3,688**	**3,686**
4100	GRIP & SET OPERATIONS	840	834
5100	SET DRESSING	187	187
6600	MAKEUP AND HAIR	100	100
7600	CAMERA	591	601
8100	PRODUCTION SOUND	363	363
8600	TRANSPORTATION	287	286
	TOTAL BELOW THE LINE	**2,368**	**2,371**
10100	EDITORIAL	2,341	2,341
11100	MUSIC	150	150
11600	POST PRODUCTION SOUND		
	TOTAL POST PRODUCTION	**2,491**	**2,491**
12100	GENERAL OVERHEAD	858	858
	TOTAL OTHER	**858**	**858**
	COMPLETION BOND		
	CONTINGENCY	**564**	
	TOTAL ABOVE-THE-LINE	**3,688**	**3,686**
	TOTAL BELOW-THE-LINE	**2,368**	**2,371**
	TOTAL ABOVE-AND-BELOW-THE-LINE	**6,056**	**6,057**
	GRAND-TOTAL	**9,970**	**9,407**

DIRECTOR/PRODUCER NAME: Nils Taranger
FILM TITLE: A BLUE FLOWER
BUDGET AMOUNT: $10,000.00
LOCATION(S) OF SHOOT: In and around Florida, with special trips to Georgia
SHOOT DATES: 2/2011-5/2012
FORMAT: HD
NUMBER OF CREW: 1-5 depending on shoot
ARE ANY CAST OR CREW BEING PAID? Yes
ARE YOU USING A PAYROLL COMPANY AND IF SO, WHO IS IT? No
WHO IS YOUR INSURANCE BROKER? Fractured Atlas
WHO IS YOUR LEGAL ADVISOR? None
STUNTS, EFFECTS, MINORS, ANIMALS, PYRO, ETC? EXPLAIN: No
WHAT IS THE BIGGEST CHALLENGE OF THIS PRODUCTION: Estimating the costs for a very unpredictable film.

Figure 22: Final Cost Report page 1

0300	DIRECTION	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
03-01	DIRECTOR			4	month	887				3,548		4	--	887				3,547
03-02	RESEARCH			2	Books	20				40		2	--	20				40
									Sub-Total	$3,588								$3,586
									Total Fringes									
									Total For 0300	$3,588								$3,586

1300	CAST	Note	Qty	Unit	Rate	X	Misc	Budget	Qty	Unit	Rate	X	Misc	Actual
1310	CAST EXPENSE		1	day	100			100	1	day	100			100
							Total For 1300	$100						$100

4100	GRIP & SET OPERATI	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
4105	FOOD CATERING			84	Meals	10				840		29	--	28				834
									Sub-Total	$840								$834
									Total Fringes									
									Total For 4100	$840								$834

5100	SET DRESSING	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
5103	SET DRESSING PUR.			1	Allow	187				187		2	Allow	93				187
									Sub-Total	$187								$187
									Total Fringes									
									Total For 5100	$187								$187

6600	MAKEUP AND HAIR	Note	Budget	Actual
6610	MAKEUP ARTIST		100	100
		Total For 6600	$100	$100

7600	CAMERA	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
7601	CAMERA DEPARTME.			4	day	103				412		4	--	103				413
7604	CAMERA PURCHASE.			3	--	60				179		4	--	47				188
									Sub-Total	$591								$601
									Total Fringes									
									Total For 7600	$591								$601

8100	PRODUCTION SOUN.	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
8103	PURCHASES & EXPE.			1	--	339				363		3		121				363
									Sub-Total	$363								$363
									Total Fringes									
									Total For 8100	$363								$363

8600	TRAVEL LIVING - CR.	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
8607	GAS,MAINTENANCE.			700	Mile	0				287		7	--	41				286
									Sub-Total	$287								$286
									Total Fringes									
									Total For 8600	$287								$286

10100	EDITORIAL	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
10102	EQUIPMENT PURCHA.			3	--	780				2,341		3	--	780				2,341
									Sub-Total	$2,341								$2,341
									Total Fringes									
									Total For 10100	$2,341								$2,341

11100	MUSIC	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
11101	COMPOSER/RECORD.									150		1		150				150
									Sub-Total	$150								$150
									Total Fringes									
									Total For 11100	$150								$150

Figure 23: Final Cost Report page 2

11600	POST PRODUCTION .	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
									Sub-Total									
									Total Fringes									
									Total For 11600									

12100	GENERAL OVERHEA.	Note	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Budget	Fringes	Qty	Unit	Rate	X	Misc	Fringe	Actual
12101	LEGAL FEES			1	Allow	139				139		1	Allow	139				139
12103	MARKETING & PUBLI.			1	Allow	200				200		2		100				200
12106	INSURANCE			2	--	260				520		2	--	260				520
									Sub-Total	$858								$858
									Total Fringes									
									Total For 12100	$858								$858

Figure 24: Final Cost Report page 3

CHAPTER THREE: EVIDENCE OF PRODUCTION LITERACY

Theory Of Production

My theory of production for this film was simple: just shoot it. In fact, I began shooting research interviews for my thesis film as soon as school started in August of 2010. None of the footage from the first semester will ever see the light of day, but it was essential to my process of producing the film. With each interview I shot, I would make another connection with a person that would push me in some new direction. Without the spontaneity and freedom that came from shooting everything I could, I think I would have become too timid and perhaps not been rolling when I met some of the key figures in my film, like the Alchemist, or the man with the blue flower table. Having a camera around became second nature, and the fact that I was so comfortable around it made my subjects comfortable too.

This theory of production – "just shoot it" – would not have been possible without having access to new DSLR digital cameras, where there is literally no cost to shooting once the memory cards are purchased. Even if I had been using HD tapes, which are very cheap, there would have been a slight hesitation when I began pressing "record", knowing that I might be wasting money.

Ease of access to footage was also a tremendous help and part of my focus in my theory of production. I made the difficult choice to purchase Final Cut X as soon as it came out, because one of the features in the new version was the ability to edit the native camera files instead of having to transcode them. This meant I had much more space on my hard drives, since transcoded files tend to take up way more gigabytes, and also that I could pop in my new footage from a day's shoot and begin to edit immediately. "Just shoot it" became "Just edit it" – no

transcriptions, transcoding, or thinking about it! Of course, later on I had to transcribe my footage for University requirements. But for the actual process of producing the film, the key words were fast and easy. I did not allow myself to get bogged down by old technology and software; I forged ahead into new territory and I am glad I did.

Literature Review

Most of my reading was directed towards the subject matter of my film; however, I did study Michael Rabiger's text "Directing the Documentary" under the guidance of Dr. Lisa Mills. His book had been in my possession since I created my first short documentary *Castle Otttis*, and is very comprehensive in covering a wide range of topics a documentarian should be familiar with.

One particularly helpful piece is covered on page 230 in the fourth edition, when Rabiger writes of the "preinterview" and how characters inevitably alter how they act in front of the camera: "During research you … test the behavior of potential interviewees as they go on record. Someone with an unsuppressed yearning to 'be famous' … may come across as a show-off or instead clam up from sheer nervousness." (Rabiger 230) I experienced this over and over during filming, and it was helpful preparation to bring my camera along with me to meet potential subjects and see how they react to being filmed. Sometimes it was only on the second or third shoot with a subject that they relaxed enough and ended up giving a great, natural performance.

However, as much as reading literature on directing documentaries can be helpful, it can in no way make up for actually grabbing your camera and shooting. I learned the most from my mistakes while filming, and being careful to correct them the next time around.

Production Timeline

August 2010 – Development, pre-interviews, research shoots

January 2011 – Solidifies concept for film, begins more targeted shooting

June 2011 to December 2011 – Major funding is secured and the majority of production takes place

September 2011 – First teaser trailer is posted to YouTube

December 2011 – Second teaser trailer is posted to YouTube

January 2012 to May 2012 – Post production officially starts while still filming occasionally. First rough cut is completed in April. Second cut is completed in May.

June 2012 to August 2012 – Work on securing music rights is performed, and minor editing. The film still needs one last scene before a final cut can be completed, to be shot in September.

September 2012 – Last scene is shot and work on the final cut is started.

October 2012 – Final cut is completed and final sound mix is performed.

November 2012 to December 2012 – Red carpet premier in Orlando. Online release on Youtube or Hulu, and DVD release. Limited semi-theatrical screenings in Florida.

January 2013 to February 2013 – Greyhound bus tour in US.

The Film in Six Still Images



Figure 25: I attempt to heal my chest at the Church of Healing and Prosperity.



Figure 26: A Tantra instructor trys to help me open my heart.



Figure 27: During 14 days in darkness, my mother visits me in a dream.



Figure 28: I stumble upon a table filled with blue flowers.



Figure 29: I come out of 14 days in darkness



Figure 30: A Shaman places the ashes of a little boy near her sacred tree

APPENDIX A: TREATMENT

Rationale/Thesis

I came out as gay to my parents after Christmas in 2008. This was a monumental shift in my life, and it presented me with many wonderful experiences and opportunities. However, it was also the source of an incredible pain. My parents could not accept this part of my life, because of their religious beliefs. Being especially close to my mother, having been homeschooled by her for much of my life, I started on a long journey to find healing for the pain of separation from her.

At the same time, I was also searching for physical healing. My chest is indented – something called *Pectus Excavatum* – and it had always been a source of embarrassment for me. Now that I was out of the closet and dating guys, I felt I had to apologize for my appearance every time I took off my shirt.

Both of these issues are brought together in my first feature documentary. It is a personal quest for healing. My german professor mentioned to me one day that in her country, the search for something that is supposed to be impossible to find was symbolized by the quest for the blue flower. Blue flowers were not thought to exist. This metaphor struck me as being a great title for the film, and I proceeded to search for a blue flower.

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The Meaning of A Blue Flower

In ancient Egypt, the blue water lily (*Nymphaea caerulea*) would rise above the water and bloom in the morning, and then close around noon and sink back under the water. The Egyptians identified this flower with resurrection and eternal life. It was likely used as a narcotic by their shamans to access other dimensions of consciousness. (Kandeler).

Leonardo DaVinci studied the flower of life and drew it. The flower of life symbol can be found in the 6,000 year old Osirian tomb in Egypt. It symbolizes enlightenment. (Mic)

When I close my eyes and go into meditation, I can sometimes see what looks like a blue flower in the center of my forehead.

Content

I start the film by showing a recording of myself the night before I come out to my parents, intercut with scenes from my short films produced during this time of development. I explain the metaphor of the blue flower, and my quest for healing my chest and my relationship with my mom.




I bring us up to date, and begin my journey to find healing. My first stop is in Tampa, Florida, to visit Lewis, who refers to himself as a "Light Worker". His house is full of blue flowers, and while I look around, he tells me that the blue flower is inside of me. I should not be looking for it in the world, but inside of myself. He calls the blue flower a "chakra". (See transcription page 76) He encourages me to meditate and tells me that I will find what I am looking for. I think this is very nice sounding, but I do not believe him.



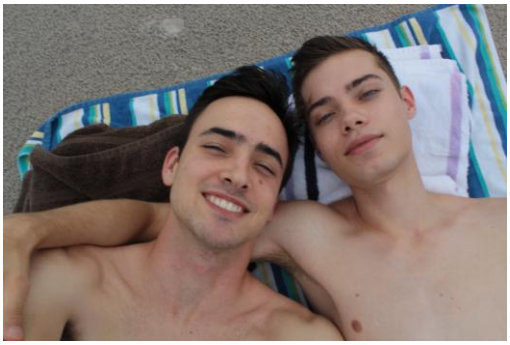
I visit Joe, an alchemist in Georgia, who is working on a cure for all diseases called the Philosopher's Stone. (See transcription, pg 222) He agrees to let me have some of his potion if he is successful.



I proceed to head back to Florida where I contact a psychic who tells me that the reason my chest is deformed is because I was shot in the chest in Napoleon's war. (See transcription, pg 110) I am not sure what to think of this.



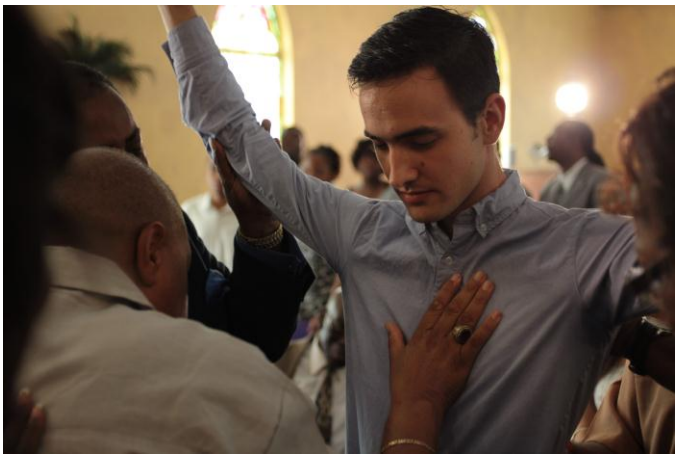
I meet my boyfriend Kevin, who opens my heart to a whole new set of possibilities. I am able to share deeply with him, and even though he usually does not accompany me on my journeys, he supports me every step of the way.



I also meet my new friend Finesse, who used to have a chest deformity as well, but she tells me that God healed her after attending a church service. (See transcription, pg 103-5) Since

she was wearing blue flower shoes when I met her, I ask her if she would take me to church.





We go to the Church of Healing and Prosperity in Orlando. I get anointed with oil and prayed over in front of the church. It is an emotional experience, but I do not find the healing I am searching for.

I then go back to Georgia to visit Joe, who has had a serious car accident and cannot walk. Chances of his completing the cure for all diseases look slim.



While I am visiting, I meet a young man named Justin, who takes me on a hike up a mountain and tells me about cosmic energy. I have never heard of cosmic energy before, but he is cute enough for me to want to experience it. I go back to Orlando and begin searching for ways to get this cosmic energy. I discover that some people go to Taiwan and spend two weeks in complete darkness, and during that time they experience this energy and inner light. I cannot afford to go to Taiwan, but I decide to block off my room with black plastic tarp and live in it for two weeks. My boyfriend Kevin fixes me food and sleeps with me. One day in the dark, I have a dream where my mother helps remind me to love myself.



This impacts me more than anything else I have been told.



After hallucinating a statue of a Avalokiteshvara, whose mantra I later find out happens to be "The Jewel is in the Lotus", seeing a lot of scary demon figures, and discovering the blue flower that Lewis told me about in the center of my forehead, I emerge from the darkness feeling pretty great. However, I still have an indented chest and my relationship with my mother is still dysfunctional.

I spend time with a Tantra instructor who helps me explore my own sexuality to a greater extent. The idea of self-pleasure as a way to learn to love myself is presented. I slowly begin to realize that, one way or another, I am going to need to love myself before anything changes.

One day close to Easter in 2012, it finally clicks. I am preparing to meet my parents for lunch, at their request. They have told me that the reason for meeting is to try and convince me not to get married to Kevin. As I am relating my frustrations to my webcam, I experience a freedom and a love for myself that can only be described as peace. I find the blue flower's healing – self love.

To celebrate this, I hold a blue flower ceremony in a garden nearby, where a blue water lily is growing. A group of friends gathers to watch the lily bloom with the sunrise, but the flower

never blooms. Towards midday, as we are still waiting for the flower, I decide to do something crazy: I become the blue flower.



This ends my journey to find healing. My chest and my mother are still not healed, but that does not matter as much anymore. I love myself, and my heart has blossomed into a beautiful blue flower that is not supposed to exist.

Hero's Journey Outline

1. THE ORDINARY WORLD – Nils, the hero in this documentary, introduces himself. He is unaware of the existence of blue flowers, and is frustrated because his chest is caved in.

2. THE CALL TO ADVENTURE – Nils discovers the possibility of complete healing, transcendence from the physical dimension, a blue flower, when he meets an alchemist developing the philosopher's stone.

3. REFUSAL OF THE CALL – Nils feels scared coming back to his family and friends, who don't believe in the blue flower. He feels like a misfit.

4. MEETING WITH THE MENTOR – Nils meets an older man named Lewis, who gives him advice about his journey, tells him that we are made up of unconditional love, and tells him that the blue flower is inside of everyone. Lewis inspires Nils to continue searching.

5. CROSSING THE THRESHOLD – Nils begins to seriously entertain the possibility of the existence of this blue flower, and his search starts in earnest.

6. TESTS, ALLIES AND ENEMIES – Nils meets his ally Kevin and several other friends, including Finesse. He meets his enemies, demons that visit him at night and crush his chest. His unconditional love is tested.

7. APPROACH – Nils hears that spending time in complete darkness could possibly heal him and help him find his blue flower. Kevin and Nils prepare for 14 days in darkness.

8. THE ORDEAL – Nils meets his demons in the dark and learns to see that everything is made out of love. His mother helps him in a dream. He emerges seeing the world in a different light.

9. THE REWARD – Nils knows that love is the blue flower. However, it seems to be fleeting.

10. THE ROAD BACK – Back in the ordinary world, Nils searches for a way to open his heart to keep this love.

11. THE RESURRECTION – Nils opens his heart. He reads A Course In Miracles, and experiences a heart-opening on camera.

12. RETURN WITH THE ELIXIR – Nils sits by a blue water lily singing with friends of the love in their hearts.

Premise

"Losing fear opens the heart"

Character - Nils begins the film frustrated, embarrassed, and afraid. He needs answers, he needs peace. He wants healing with his mother and with his indented chest. He wants to find a blue flower.

Conflict - Despite his many attempts, physical healing does not appear, and his mother does not change her mind about homosexuality.

Resolution - Nils discovers that by learning to love himself, the flower he was searching for blooms in his heart.

Approach

I am filming *A Blue Flower* in the same style as a Ross McElwee film such as Sherman's March. For the most part, I am holding the camera and talking casually to my subjects, trying to capture them naturally. However, I do enjoy putting the camera down and framing a shot that both my subject and I can fit into, and having extended conversations, instead of interviewing them and hiding behind the camera.

I intend to model my voice-over narration much like Ross McElwee, with serious but strangely funny writing. I never intend to make fun of my subjects, but sometimes I anticipate the audience laughing simply because of the utter strangeness and novelty of my characters and my own journey. I would be upset and awkward if no one in the audience laughs throughout the film.

I also find inspiration from Supersize Me, in particular how the filmmaker is willing to do things that normal people would not be willing to try. In the same way that Morgan Spurlock subjects himself to a month of McDonald's, I subject myself to 14 days in darkness.

To see clips from *A Blue Flower*, with more footage being added every month, please visit http://www.youtube.com/blueflowerfilm

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Dixon, Jane. *Biology of Kundalini*. n.p, 2006. Web. 22 Nov. 2011.

Kandeler, Riklef and Ullrich, Wolfram. "Symbolism of plants: examples from European-Mediterranean culture presented with biology and history of art." *J. Exp. Bot.* 60 (2009) : n. pag. Web. 22 Nov. 2011

Lighthouse Blog. *Revelations Decoded.* n.p., Web. 22 Nov. 2011 <http://thehiddenlighthouse.blogspot.com/2008/10/bible-revelations-end-times-part-2.html>.

Mic, Paul. *Secrets of DaVinci's Challenge. n.p.*, Web. 22 Nov. 2011 <http://monkeybuddha.blogspot.com/2005/09/secrets-of-da-vincis-challenge.html>

Research

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"Why would a king be talking with a shepherd?" the boy asked, awed and embarrassed.

"For several reasons. But let's say the most important is that you have succeeded in discovering your Personal Legend."

The boy didn't know what a person's "Personal Legend" was.

"It's what you have always wanted to accomplish. Everyone, when they are young, knows what their Personal Legend is. At that point in their lives, everything is clear and everything is possible. They are not afraid to dream, and to yearn for everything they would like to see happen to them in their lives. But, as time passes, a mysterious force begins to convince them that it will be impossible for them to realize their Personal Legend."

-pg. 21

De Ropp, Robert. *Sex Energy*. New York, NY: Delacorte Press, 1969.

"The learned sexologist may criticize such concepts and express the opinion that such myths are strictly for mystics who prefer to delude themselves with colorful fairy tales rather than assimilate harsh unromantic facts. To these the adept would reply that one dare not, if one claims to be an unprejudiced investigator, lightly dismiss the products of five millennia of Indian culture, for this knowledge seems to reach all the way back to Harrappa, the lost civilization of the indus Valley, in which the are and science of yoga seem first to have been discovered."

-pg. 142

Dixon, Jane. *Biology of Kundalini*. n.p, 2006. Web. 22 Nov. 2011.

“The inner-conjunction is the most intense kundalini experience when it feels like thousands of volts are tearing through one's system. There are many ecstatic experiences during a kundalini awakening, but the shooting up the spine and its associated "Silver Cord" or "Sex with Eros" is the most extreme experience one can endure energetically. I haven't found a name for it in Western literature and no corresponding Eastern name so I call it the inner-conjunction.

I liken it to 10,000 orgasms pouring through every cell of one's body and gushing out the top of the crown, threatening to explode one's head. I say that it is 10,000 orgs up the spine to convey its huge quantum jump from the normal experience of our body. Thus in this book you will see me refer to the charge of the Inner-conjunction as 10,000 orgs. But if someone did actually have the equivalent of 10,000 orgasms all at once it would kill them instantly. The degree of ecstasy is unexpressible, other than to say that every cell in the body is lit up with God...with bliss in the extreme.

Both males and females experience the inner-conjunction as the "peak event" of an awakening or a lifetime. I have had 4 of them...one spontaneous blast out of the blue completely not knowing what it was, one dark night version corresponding to this first one. One Sex With Eros inner-conjunction with womb contractions as well, and the last one included the silver cord.

In Eastern traditions the inner-conjunction might be confused with men ejaculating up their spine. Obviously the men are not actually ejaculating up the spine, though for some reason the Easterners interpret the event as that. What they are experiencing is the inner-conjunction...others

might call this samadhi, although samadhi is usually associated with a lot of other stuff which is not the inner-conjunction. (See Kundalini Gland for more on this)

The peak inner-conjunction of my lifetime happened during the transmutation phase of my 2000 awakening, 12 days after the start of the peak-influx. This was when enough purification had occurred such that the crown pole and the sacral pole united in what felt like a sword or silver cord penetrating the center of the spine. It is hard to say how long it lasted for time disappears; yogis work to prolong the duration of this union. After my short union I felt more my Self and more alien than I have ever been, and the irises in my eyes were shining bright blue with an inner light. I have blue irises, which have normally more brown-grey in them. But during ecstasy or inner conjunctions there is more light photons coming through the irises themselves, so they are lit up from the inside...making them almost irridescent light blue...like spice eyes in the movie Dune. This peak inner conjunction was the only one that I had looked in the mirror within half an hour.

It happened on my birthday when I was up the hill in nature, lying on the ground putting sun heated rocks on my body. During the previous 5 days I had run through a series of spontaneous chakra voicing poems on the reconciliation of the sexes--starting at the power chakra (solar plexus) and moving up the chakras one poem a day. This focus on the reconciliation of the sexes helped to reconcile the positive/negative, left/right, male/female sides of myself to bring on the peak inner-conjunction of my lifetime.

During acutely active kundalini it feels like there is white light flowing inside the body and illuminating the world--a pervading sense of white even though one cannot actually see it as white--it's like we see white with our whole body. This sense of whiteness may be due to a

general increase in nerve action potential and the increased ionization of cerebrospinal fluid. Then the energy collects and nitric oxide permeates through to the central channel of the spinal column creating the principle charge itself."

Inner Conjunction

Grether, Bruce. *The Secret of the Golden Phallus.* (Unpublished Book, 2012)

"From the unseen and unknown below the surface of the watery Void where nothingness abides—full, rich and fertile with all potentials though nothing is yet expressed—something stirs in the depths. Similarly from below the surface of a pool, from its hidden roots a lotus bud pushes up on a slender green stalk until it reaches above the surface. A small, delicate green cone aims upward, perfectly balanced, as if seeking something, until the soft warm sunlight of the early morning touches it and the bud begins to open. Creation is as natural as any living process!

A great mystery is the manner in which the lotus flower and the Sun God both come into being at the same moment, as if they create one another out of necessity.

For this flower, that opens a glorious crown of delicate blue-violet petals the color of the cloudless sky, is actually a god called Nefertum. Lord of Fragrances! Handsome Young Phallic God of the Morning Sun! The Complete On Who Creates Himself—by a sacred act of physically loving himself, by pleasuring himself.

The Egyptian Blue Lotus is actually both the phallus of the god and it is the Creator himself. The god and his phallus are One.

As the petals open, from the golden, fragrant heart of Nefertum's flowering is born the radiant Sun God Ra. In that mystical unity of early morning creative male energy, Nefertum and

Ra are One. This is the first morning of Creation, and hereafter every morning the Handsome Young Phallic God of the Morning Sun is reborn."

-pg 55-6

Johnson, Toby. *Gay Spirituality: Gay Identity and the Transformation of Human Consciousness.* Maple Shade, NJ: Lethe Press, 2000.

"There is an enlightenment that goes with being gay, an understanding of the real meaning and message of religion. Not all gay people avail themselves of this enlightenment. Some are blinded to it by the momentary attractions of the flesh and the glamor of a liberated gay life. Some are blinded by the guilt and confusion instilled in them by a homophobic society. And some are blinded by the misinformation perpetuated by institutionalized religion. Yet this spiritual enlightenment is there for us, if only we open our eyes.

Gay enlightenment comes, in part, from seeing the world from the perspecitive of the outsider. It comes also from bringing a different, less polarized, set of assumptions to the process of observing the world. And it comes, for most of us, from not being parents, thus not being caught up in rearing offspring and holding future expectations for their lives. The various forms of what is called "gay spirituality" arise from—and facilitate—this enlightened stance."

-pg 13

Jung, Carl. *The Red Book, Liber Novus.* New York: W. W. Norton, 2009.

"Your shock and doubt will be great, but from such torment the new life will be born. Birth is blood and torment." – Descent into Hell in the future, pg. 239

"Believe me, my friends: It is no teaching and no instruction that I give you. On what basis should I presume to teach you? I give you news of the way of this man, but not of your own way. My path is not your path, therefore I cannot teach you. The way is within us, but not in Gods, nor in teachings, nor in laws. Within us is the way, the truth, and the life." –pg. 240

"…and we called ourselves Christians, imitators of Christ. To be Christ oneself is the true following of Christ." –pg. 254, corrected draft

Khalsa, Gurmukh, et al. *Kundalini Rising: Exploring the Energy of Awakening.* Boulder, CO: Sounds True, 2009

"We are in a very literal sense reborn, made new, and we emerge from our encounter wearing new garments in which to greet the world. At last, our being is complete. Finally, we know who we are.

This blissful opening may persist as a state of unbroken joy and exultation for weeks or months, with ecstatic energies bringing daily rapture to the engaged practitioner. This is the time when the senses may become eerily acute, and new capacities such as long-distance sight and hearing may occur. The disciple may sense wondrous odors or hear beautiful music within. Everything seems fresh and new. The world has been remade, and we reside in a newfound Garden of Eden, the original paradise of mythology. These are universal symptoms of the awakened mystic."

-pg 11

"Because of rapidly increasing interest in consciousness research, psychology is being challenged in many directions. What transpersonal psychologist Abraham Maslow called "the

farther ranges of human nature" is being considered more thoughtfully. Psychic phenomena, meditation, altered states of consciousness-the data from studying these are causing psychology to seriously examine ancient concepts and traditions of what Robert Ornstein, in *The Psychology of Consciousness,* calls "the esoteric psychologies."

The essence of the esoteric psychologies that so challenges Western psychology is precisely what lovers and mystics have discovered to varying degrees for millennia: humans have a potential for expanded awareness that can radically change their lives and transform them to the roots of their being. We may taste a small measure of that in moments of sexual ecstasy, but there is so much beyond the experience that, compared to it, orgasm is just a pale show."

-pg 209-10

Krishnamurti, U.G. *The Biology of Enlightenment*. India: HarperCollins Publishers India, 2010.

"All existence is one; there is no two. Life is a unitary movement. That is the message of every sage, and if there is a mission to his or her life at all, it is to enable other individuals to surpass the animal in them and become human flowers."

-pg 19 (Introduction)

"This is one of the biggest surprises of my life. For thirty or forty years I imagined this state, but when it happened the way it happened it came as a great shock to me. Why the hell did I listen to all these abstractions for thirty years and practise and experience all the states according to the Hindu scriptures, according to the Theosophical Society and Krishnamurti? Why have I done that? Anyway, whatever happened has happened and it is all finished now.

So when you discover it, it'll be completely different, it'll come to you in a totally different way. It is bound to be new. You may use words which sound similar, but it is not going to be the same. It'll be your discovery and you'll explain it in a different way and your way.

But abstractions are the real barrier that prevents you from getting into that state…

When you discover it for yourself, it'll be completely different and it'll be in the physical structure, and it'll be yours, otherwise you'll be discovering and experiencing only these abstractions and nothing else."

Pg. 84-5

"It is the culture that has separated sex and put it on a different level, but it is actually like any other thing, any other feeling. Looking at a man or woman is exactly the same as looking at a flower… the dissolution of the thought structure is the end of history and the blossoming of the real human being.

Pg. 380

Schucman, Helen. *A Course In Miracles.* Mill Valley, CA: Foundation for Inner Peace, 2007.

"Let us be still an instant, and forget all things we ever learned, all thoughts we had, and every preconception that we hold of what things mean, and what their purpose is. Let us remember not our own ideas of what the world is for. We do not know. Let every image held of anyone be loosened from our minds and swept away. Be innocent of judgment, unaware of any thoughts of evil or of good that ever crossed your mind of anyone. Now do you know him not. But you ARE free to learn of him, and learn of him anew. Now is he born again to you, and you are born again

to him, WITHOUT the past that sentenced him to die, and you with him. Now is he free to live, as you are free, because an ancient learning passed away, and left a place for truth to be reborn."

Stray, Geoff. *Beyond 2012: Catastrophe or Awakening?* Rochester, VT: Bear & Company, 2009.

"Over the next few years, he was given all sorts of information, and developed several projects to help humanity prepare for the forthcoming Omega Point by developing a method to bring about "the translation of our biological body back into its vacuum hyperspatial Original Light Body form." Part of this process involved a fourteen-day darkroom retreat, in which melatonin floods the system. Ananda writes, "once there is a threshold of melatonin, then pinoline results. After some four to seven days, 5-meo-DMT awakens. One can see in three-dimensional Holon pictures, as the thoughts behind language."

"The darkroom retreat is combined with a tryptophan-rich diet to give the pineal gland the raw ingredients it needs (tryptophan is destroyed by cooking). The diet must avoid dairy products, alcohol, drugs, and many everyday foods that interfere with the process."

-page 212

Yudelove, Eric. *Taoist Yoga and Sexual Energy.* Woodbury, MN: Llewellyn Publications, 2000.

"Oneness with the Universe. You are one with the universe. How can this be? What does it mean?

You are made of the same "stuff" as the universe. You and the universe share a common source. Call it the Tao… If you can get beyond the words and titles, there in the silent realm you render them totally useless in practical terms…. The process is one of refining yourself, so that you are

capable of absorbing energy from nature, from the Earth, as well as from the planets, stars and constellations, thus becoming a universe in miniature."

` -pg. 3-4

Currently reading:

Krishna, Gopi. *Living With Kundalini.* Boston, MA: Shambhala Pub, 1993.

Krishna, Gopi. *The Awakening of Kundalini.* Markdale, ON: Institute for Consciousness Research, 1975.

Ponlop, Dzogchen. *Rebel Buddha.* Boston, MA: Shambhala Pub, 2010.

James, William. *Varieties of Religious Experience.* Public Domain Books, 2006.

APPENDIX B: MARKETING AND DISTRIBUTION PLAN

Most films probably have very complex marketing plans that involve soliciting major distributors and applying to top-tier film festivals. The marketing plan for *A Blue Flower* is very simple and grassroots, and will not rely on acceptance to film festivals or major distribution in order to succeed.

The film will be released on Hulu or YouTube for free, after I have sought out other distribution outlets like Netflix, TV broadcasting, and/or Cable Video-on-Demand. (I have paid $175 for thefilmcollaborative.org to analyze the film for distribution to these various outlets.) This will enable anyone and everyone who wishes to view the film to do so very easily, whether it be on their favorite online aggregator or on youtube. This will also encourage bloggers and fans of the film to share it with others by linking to the URL.

In addition to releasing the film online for free, I will also release a DVD version for sale on the film's website for $20. Purchasers will simply enter their name and address and click "Send". I will receive their request and mail them a DVD, along with a self-addressed, pre-stamped envelope that purchasers can mail back their payment in the form of cash or check. Not having to hassle with an online payment system, I think more people will be encouraged to buy the DVD and thus support my future work. I also believe this trust-based system will allow for greater fan-base accumulation, because with every DVD I can write a quick note of thanks, and my fans can easily write back to me after viewing the film.

After the film is available online, I will immediately begin planning a road trip tour of the film to begin after I graduate in December. My film has a built-in audience at a specific church denomination called "Unity Churches", because of the new-age concepts being presented, and the fact that I feature a Unity Church in the film. I will schedule screenings of the film to take

place across the country in these types of churches, as well as other spiritual centers and gay community centers.

Since I do not own a car, and do not have money for an expensive road trip, I will purchase an unlimited two-month Greyhound bus pass for $564 on a credit card. This pass enables me to travel anywhere in the United States for two months. I will travel light, but make sure I bring DVD's to sell to support myself on the trip. Also, in each location I stop, I will have already requested the sponsoring church or center to have a host family allow me to stay in their home for the duration of my visit. This will cut down on hotel and food costs, and allow me to build a very solid fan base across the country.

After the road trip tour is finished, I will move on to my next film project, while still traveling sporadically when requested to screen *A Blue Flower*. However, I will not be actively marketing the film after the tour, counting on my fan base to continue spreading the film online and through grassroots screenings.

The figure below is the current version of the poster to be used for marketing and distribution.

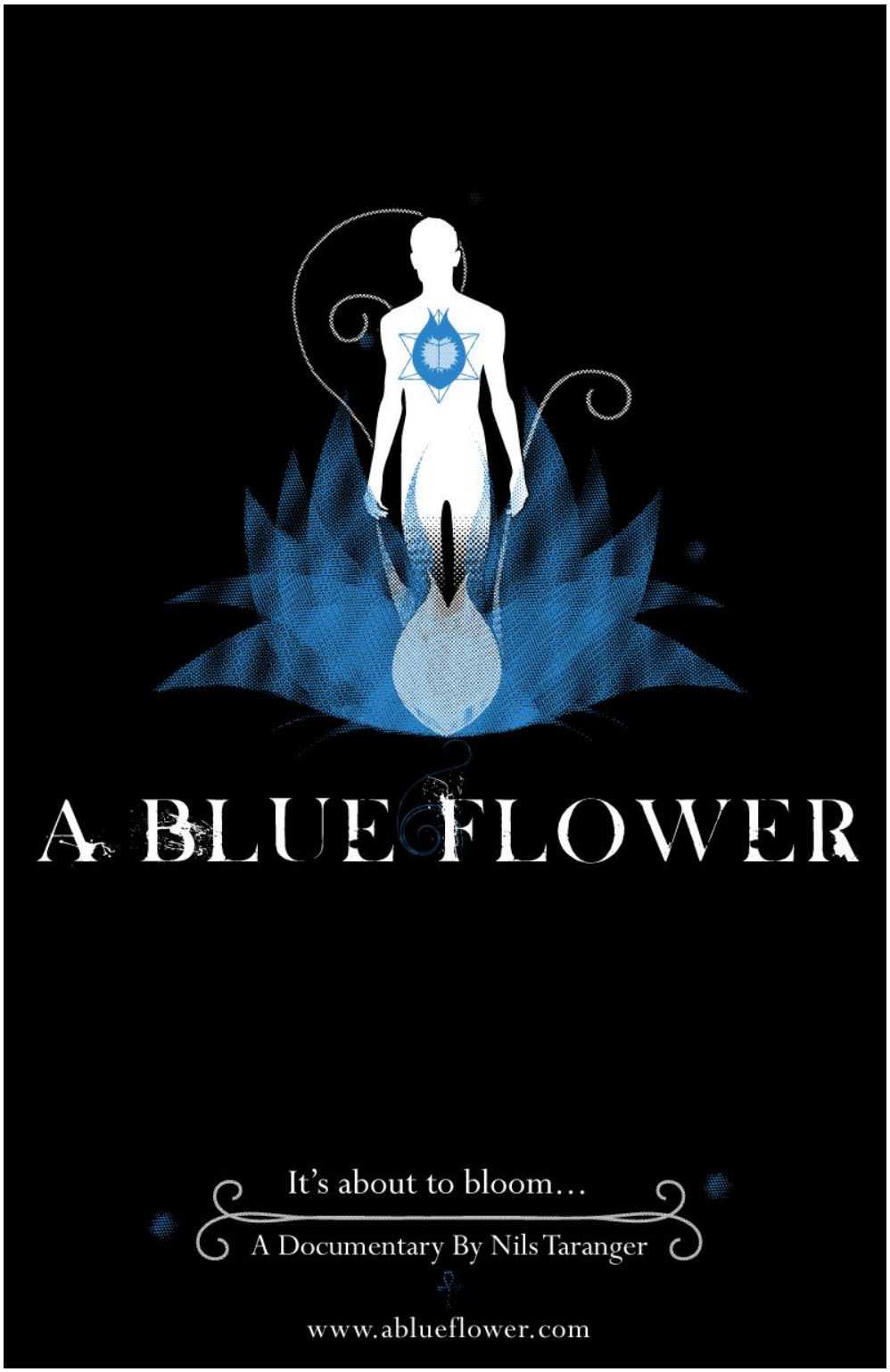


Figure 31: Poster Image for *A Blue Flower*

APPENDIX C: CREDIT LIST

Directed by

Nils Taranger

Executive Producers:

Mark and Sheri Dixon

Cast (in order of appearance):

Nils Taranger

Jennifer Christa Palmer as “Mother”

Aaron Berger as “Son”

Lewis Elbinger

Dr. John O’Dell

Lai Ubberud

Ananda Giri

Joseph Lello

Thomas Geckler

Vanessa “Finesse” Ramos

Bishop R.T. Davis

Kelly Senn

Rev. Judith Baldwin

Justin Strohl

Carol Howe

Rhonda Doyle

Kevin Jusino

Steph Segler

Susan White as “Business Woman”

Michelle Marciano

Mahan Kalpa Khalsa

“Ralph”

Heidi Couch

Cinematographers:

Erika Rydell

Cornelius O’Donoghue

Steph Segler

Jeff Gross

Alexandre Boyle

“Ralph”

Nils Taranger

Production Audio:

Ken Lemons

Kevin Levy

1st Assistant Camera:

Mike Collins

Austin Boggs

Gaffer:

Alex Lazin

Makeup/Hair:

Morgan Lishman

Editor:

Nils Taranger

Co-Editor:

Lorraine Sovern

Assistant Editors:

Nick Izvernari

Gary Blake

Andrew Cadieux

Marketing Assistant:

Lauren Honeycutt

Graphic Designer:

Joshua Baron

Very Special Thanks to:

Dr. Lisa Mills, Thesis Chair

For your guidance and support

Special Thanks:

729 Community Center

Alan Miller

Andrew Gay

Angela Sparks

Barry Sandler

Bates Reed

Bruce P. Grether

Carol Howe

Carol Nowlin

Craig Calamis

Daniel Karslake

Dr. Toby Johnson

Emily Ruff

Eva Herr

J.J. Semple

Jeff Lehman

Jeph Alexander

John Bowen

Kelly Senn and Orlando Power Yoga

Kevin Jusino

Kim Vagelakos

Laura Thornberry

Lewis Elbinger

Lisa Toney

Mark Jigarjian

Max Rousseau

Melissa Gruver

Michael Hausman

Michael Stephenson

Mikael Frank Audebert

Nathan Klarfeld

Patricia Hurter

Lisa Cook

Paul Pock

Philip Knight

Phyllis Redman

Randy Finch

Randy Molnar

Rich Grula

Sam Torres

Stephen Ravndal

Steve Schlow

Syd and Enid Jackowitz

Ula Stoeckl

APPENDIX D: CONTRACTS AND AGREEMENTS

ACTOR AGREEMENT

THIS AGREEMENT, effective as of _____, is made by and between _MUVI LLC____ ("Producer") and ___ _____("Artist"), with respect to Artist's portrayal of the role "_____" in the production of the motion picture currently entitled "_A BLUE FLOWER_____" (the "Picture").

1. **ARTIST'S SERVICES**: Artist shall render all services customarily rendered by actors in first-class feature-length theatrical motion pictures in the motion picture industry and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing prior professional commitments.

2. **COMPENSATION**: Provided Artist is not in material breach of this Agreement, in consideration of Artist's services hereunder, Producer shall pay to Artist and Artist hereby accepts as complete consideration the following compensation:

a. Payment of $____.

3. **CREDIT**: Provided Artist is not in material breach of this Agreement, Artist shall receive a credit, in substantially the following form:

a. __ _____in the role of_____.

b. Artist's credit will be in the end titles of the Picture.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. **PUBLICITY AND PROMOTION:** Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Picture. No product endorsement may be implied.

5. **REPRESENTATIONS AND WARRANTIES**: Artist represents and warrants that he is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist's services or Producer's exercise of the rights herein granted.

5. **WORK-MADE-FOR-HIRE:**

a. Artist hereby acknowledges that all of the results and proceeds of Artist's services produced for the Project hereunder shall constitute a "work-made-for-hire" specially commissioned by Producer and Producer or Producer's assignee shall own all such results and proceeds. Producer shall have the right to use Artist's
name and approved likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the television program as Producer, in its sole discretion, shall deem appropriate.

b. If Artist's services are not recognized as a "work-made-for-hire," Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

2. **MISCELLANEOUS**:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder. Producer shall indemnify and defend Artist
from and against any and all claims and damages arising from the production, distribution, exhibition or exploitation of the picture, or any element thereof, to the extent such claim or damage does not arise out of a breach by Artist hereunder.

b. Accounting. Producer agrees to keep and maintain complete and accurate books and records relating to the Picture and the proceeds derived therefrom. Artist or his representatives shall have the right to examine, copy and/or cause an audit to be made of the books and records of Producer pertaining to the Picture during
regular business hours at Artist's sole expense. Artist shall have the right to audit Producer's books and records on an annual basis upon reasonable notice to Producer.

c. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA"). The prevailing party will be entitled to reasonable attorney fees and costs.

d. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of California.

e. Assignment. Artist may not assign its rights or obligations hereunder without prior written consent of Producer. Producer may assign its rights and obligations hereunder upon the prior written consent of Artist, such consent shall not be unreasonably withheld.

f. This agreement may be signed in counterparts.

g. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

h. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

ARTIST _____ _____
Typed name Signature

MUVI LLC _____ ____
By: *Nils Taranger* Producer's Signature
Its: Producer

If Artist is a minor:
ARTIST'S PARENT OR GUARDIAN *AD LITEM*

_____
By:

CREW DEAL MEMO

DATE: _____

NAME: _____

ADDRESS: _____

GENERAL TERMS AND CONDITIONS:

You agree that MUVI shall own and have sole rights throughout the universe, in perpetuity, in all media now known or hereafter invented, to the results and proceeds of your services, which are being produced hereunder as “works made for hire” for copyright purposes.

You agree that you will not release, or authorize the release of, information concerning this agreement, the plans or operation of MUVI, its associated companies, programs or intellectual property, or any other information concerning MUVI and its business.

MUVI shall have the right, at its sole discretion, to assign its rights herein to any third party.

You agree that you are an independent contractor, not an employee or agent of MUVI. As an independent contractor you are solely responsible for providing federal income tax and any other applicable withholding; paying social security, unemployment, and any other applicable taxes; and performing any applicable reporting and record keeping. You are not entitled to any employee benefits, unemployment compensation, paid vacation, paid holidays, paid sick days, paid personal days, or other benefits. You will not be told when to show up or when to leave set, but will have full control over your own schedule.

By signing this agreement you state that you have read, understood, and agreed to the terms hereof.

SPECIFIC TERMS:

You agree to provide services as _____ for the documentary “A Blue Flower”.

Name (print): _____

Signature: _____

MUVI LLC
3436 Allston Lane
Winter Park, FL 32792
407-873-8076
director@ablueflower.com

INDIVIDUAL RELEASE FORM

I, the undersigned, hereby grant permission to MUVI LLC (hereinafter "the Producer") of the documentary tentatively entitled A BLUE FLOWER (hereinafter "the Picture") the right to use my full name, biography, video image, likeness, or audio record activities of me.

I also **grant permission to record** my voice, performance, poses, acts, and use my picture, photograph, silhouette and other reproductions of my physical likeness and voice in connection with the unlimited distribution, advertising, promotion, exhibition and exploitation, and use throughout the world and in perpetuity and on whatever media is known or hereafter devised.

I agree that I **will not assert, maintain or consent to others bringing any claim**, action, suit or demand of any kind or nature whatsoever against the Producer including but not limited to, those grounded upon invasion of privacy, rights or publicity or other civil rights, or for any other reason in connection with the authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release the Producer, its directors, officers, successors and assigns from and against any and all claims, liability, demands, actions, causes of action(s), costs, expenses and damages whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, shall or hereafter have by reason, matter, cause or thing arising out of the rights granted to the Producer herein.

I, the undersigned, shall **not be given any fees** for the services provided for the Picture**.**

Print Name:_____

Signature:_____

Phone number: _____

Email address: _____

Date: _____

Producer: Nils Taranger II, for MUVI LLC:

Signature: _____

Date: _____.

APPENDIX E: LLC DOCUMENTATION

Electronic Articles of Organization For Florida Limited Liability Company

L10000104407
FILED 8:00 AM
October 06, 2010
Sec. Of State
dbruce

Article I

The name of the Limited Liability Company is:

MUVI LLC

Article II

The street address of the principal office of the Limited Liability Company is:

16171 OLD ASH LOOP
ORLANDO, FL. US 32828

The mailing address of the Limited Liability Company is:

16171 OLD ASH LOOP
ORLANDO, FL. US 32828

Article III

The purpose for which this Limited Liability Company is organized is:

VIDEO PRODUCTION

Article IV

The name and Florida street address of the registered agent is:

NILS C TARANGER II
16171 OLD ASH LOOP
ORLANDO, FL. 32828

Having been named as registered agent and to accept service of process for the above stated limited liability company at the place designated in this certificate, I hereby accept the appointment as registered agent and agree to act in this capacity. I further agree to comply with the provisions of all statutes relating to the proper and complete performance of my duties, and I am familiar with and accept the obligations of my position as registered agent.

Registered Agent Signature: NILS C TARANGER II

APPENDIX F: PROOF OF INSURANCE

07 This **Spectrum Policy** consists of the Declarations, Coverage Forms, Common Policy Conditions and any
27 other Forms and Endorsements issued to be a part of the Policy. This insurance is provided by the stock
BR insurance company of The Hartford Insurance Group shown below.
SBM

INSURER: SENTINEL INSURANCE COMPANY, LIMITED
HARTFORD PLAZA, HARTFORD, CT 06115
COMPANY CODE: A

THE HARTFORD

Policy Number: 30 SBM BR2707 DV

SPECTRUM POLICY DECLARATIONS

ORIGINAL

*0500230BR2707010109020

Named Insured and Mailing Address: MUVI LLC
(No., Street, Town, State, Zip Code)
3436 ALLSTON LN
WINTER PARK FL 32792

Policy Period: **From** 08/20/11 **To** 08/20/12 1 YEAR
12:01 a.m., Standard time at your mailing address shown above. **Exception:** 12 noon in New Hampshire.

Name of Agent/Broker: MAURY DONNELLY & PARR INC/PHS
Code: 721336

Previous Policy Number: NEW

Named Insured is: LIMITED LIAB CORP

Audit Period: NON-AUDITABLE

Type of Property Coverage: NONE

Insurance Provided: In return for the payment of the premium and subject to all of the terms of this policy, we agree with you to provide insurance as stated in this policy.

TOTAL ANNUAL PREMIUM IS: $425 MP

FLORIDA FC SURCHARGE:	$	.43
FL EMERG MGMT SURCH:	$	4.00
2011 FHCF ASSESS CL:	$	6.00
FCIT EMERG ASSESS	$	4.25

Countersigned by _____
Authorized Representative Date

Form SS 00 02 12 06 **Page** 001 (CONTINUED ON NEXT PAGE)
Process Date: 08/18/11 **Policy Expiration Date:** 08/20/12
INSURED COPY

APPENDIX G: TRANSCRIPTS

LEWIS ELBINGER IN TAMPA 06/30/2011

MVI_8758.MOV

[00:02:21.25] (Close up on blue flowers on the table. Camera pans up on LEWIS.)

NILS: Lewis, did you realize that you have Blue Flowers all over this table?

[00:02:40.09] (LEWIS appears in the doorway and approaches.)

NILS: You have Blue Flowers all over this table.

LEWIS: They're Lapis Lazuli's and there's a light at night, the light goes....this is....translucent marble. Translucent because the light goes through it at night. It's really nice.

NILS: That's so cool.

[00:03:06.00] (LEWIS picks up the translucent marble and points to places on the table.)

LEWIS: That's quarrel, the red.

NILS: Where did you get this from?

LEWIS: It came from India....

[00:03:24.27] (LEWIS returns the marble to the table. Camera remains fixed on it.)

MVI_8761.MOV

[00:00:55.13] (LEWIS is standing in his living room.)

LEWIS: My life is changing radically, everyone's is....But I'm very tuned to it, very sensitive and tuned into it. The energies are going ahead, so I'm on this swoop, I'm on this rush.....

NILS: Didn't you say that your house, wherever you go, the temple picks up the vibes.

LEWIS: Exactly and now, I was going to...I'm going to make a base in America, in California. I'm pretty sure about that. But I'm thinking, I'm going to wait, what I'll do is, I'm going to go to India and Turkey and just travel around a lot, first and then come back after I do the journey. I take this six month trip around the world and just visit people in Maui and Japan and India and Turkey and Israel and Germany and now Ireland....my daughter's boyfriend is in Ireland.

MVI_8762_MOV

[00:00:00.00] (LEWIS is thumbing through papers on his desk. Camera pans up to LEWIS.)

LEWIS: The 24th marks the consternation of the 9th level of consciousness. It's incredible, what's great about is, that I ordered this book, "The Three Waves of Volunteers of This Earth." I just ordered it, because I'm in the first wave, you are either in the second or the third wave. When were you born?

NILS: 1987.

LEWIS: Well, I haven't read the book, I was going to say, I know that I'm in the first wave and that you are either in the second or the third wave. Either it will be you or the guys that come after you...

NILS: What was that?

[00:00:39.12] (Camera closes in on the book."

NILS: "The Energies of 2011"

LEWIS: I put this together because there's a timeline that I print out.

[00:00:42.04] (Camera pans back up to LEWIS)

LEWIS: I print out channel links on what's happening and you could look at it, these are the energy dates.

NILS: Is there anything happening today?

LEWIS: Now today is, the 21st is the solstice, the next thing that is happening is July, 1 is the new moon. But the 24th, June 24, and it wasn't on this list, that's why I was so excited about the article, because it said that according the true Mayan calendar....there's about 30 Mayan calendars....Consciousness is peaking now and Caleman, one of the major experts on the Mayan calendar says that the....end of the Mayan calendar is going to be October 28. 2011. That is exactly the last day I work with the foreign service.

NILS: Unbelievable.

LEWIS: Yes, unbelievable, we'll all be free on that day. So I've told many people that if I write my autobiography, it will be called a "Designer Life." It's the very last day....I know, I'm free after that. Then I'm going to...go to Michigan and see

my daughter and we want to spend 11/11/11 together, we're going to find some place to, I'm not sure how or when, we're going to celebrate Thanksgiving in California with a very dear friend of mine who has been suffering from cancer, pretty severely, so I want to go see her before she leaves her body. Then I thought I'd come back to California and buy a house. But now I'm thinking of going to India and hang out in the Ashram for about three months and then go to Pakistan and visit friends over there and Turkey, I got a friend in Israel and just really, really, let go of all that State Department stuff and get totally get into 2012. Then come back and figure out what to do, because I don't know what will happen. I have no idea what's going to happen.

[00:03:03.15] (Camera pans down to the plate of food then back up to LEWIS.)

LEWIS: Let's say grace.

[00:03:11.17] (LEWIS begins chanting.)

LEWIS: Oh thou, who gives us sustenance to the universe, from who all thing proceed. To whom all things return, unveil to us the face of the true spiritual sun hidden by a disc of golden light, that we may know the truth and do our whole duty as we journey to thy sacred feet.

MVI_8764.MOV

[00:00:47.19] (Close up of LEWIS sitting at the table.)

LEWIS: It's what's inside of you and what's outside of you and it will open and it will blossom....one of my favorite quotes is from Rabindranath Tagore, the Bengali poet that said, "You can beat a flower bud, but you cannot make it blossom." So the Blue Flower, the color blue, is the color of the Chakra, the third eye, when it blossoms inside of you, it's going to be....you'll be able to see your third eye open and you'll be able to see things on multi-dimensional levels, you'll be able to see everything, you'll be able to see all the things that you want to see. The Blue Flower could also be the forget-me-not which the Masons used as a sign of being a part of the Versailles fraternity, after the Nazis came they squashed the fraternity. I'm sorry, the Nazis squashed the Masonic fraternity, because they recognized it as a danger to them and so there wore a little Blue Flower on their lapels, forget-me-nots and so when you saw someone wearing the sign of this fraternity. But the flowers inside of you is a chakra and it will blossom when you meditate, then you go inside. Don't go looking for the word, it's not in the world, it's in "a world" but not the third dimensional world. It's in the fifth dimensional world, it also sounds like the descriptions of the philosopher's stone. That the alchemists were looking for. So it's exactly the same, you know what I mean? In looking for the philosopher's stone, looking for the Blue Flower, you're looking for yourself. That's what Plato said, "Know thyself." Right? "Know thyself." Socrates, not Plato, Plato wrote it, Socrates said it.

NILS: You mean just last night I...saw a little seven year old girl who had brain cancer and....you know, she was, I don't know if she was born with it or it came

into her life very early on and how am I supposed to, you know, be happy about....lets say I did find an internal Blue Flower for myself and then there's still a bunch of sick people all around.

LEWIS: That's true. That's an eternal question, the question you're asking is an intelligent question and the only thing that I could say to you is that....

MVI_8766.MOV

[00:01:04.02] (LEWIS takes a sip of his coffee and turns to the camera.)

LEWIS: So your question is a good one, there's a book called "Why Do Bad Things Happen To Good People?" and the answer is that the soul is sovereign, the decision to come to the Earth and the decision to leave the Earth is the sovereign decision of the soul. When a soul departs from the Earth, the message is, "My work is done. I came, I did what I came to do." And....souls come in for varieties of reasons, they come to the Earth for a variety of reasons. That's the main thing people have to worry about, we're not worried about....concern themselves with, certainly don't worry about....but concern themselves with is....why did you come here? What are you doing here, what is you're mission? That is the key question. And if you can get that right, everything falls into shape and if we don't get that right, nothing will fall into place. So, you know, why did she come here? Her soul, makes that sovereign decision, now her story isn't over yet, she could be

apart of a miraculous cure, she could die of the cancer and go out....feel okay...."Whatever karma I had with those parents and that family, I've finished now, I can go on and I'm free to do something else."

NILS: So then, I mean, is my quest to find a Blue Flower for the world sorta naive then? In a sense that some people really don't want a Blue Flower....

LEWIS: No, no, no, what you'll find is unity with those people, what you're gonna constantly discover is the oneness, you're gonna discover the unity in what they want and what you want and that it all ultimately is the same. Maybe parallel lines look like they'll never meet, but maybe if you go far enough into space, they do meet. And as probably, the truth, everything converges so in finding what you're going to find, you'll find the oneness and also you'll have to respect the sovereignty....the soul is sovereign here. So...if a soul makes a decision, you can't question it. You have to accept it as unconditional love and try to understand the reasons with our limited mind, it's difficult with our lower mind and the higher mind. If your dealing with the lower mind, then everything is a problem, everything is a worry, nothing makes sense, there's no justice, there's no peace and life is a horrible struggle. When you come from the higher mind, mind, the Buddha mind, the mind that's all inclusive, the mind that deals with uncritical, non-judgmental, unconditional love, then, then, it all makes sense. You see there is no justice, there is no duality, there is no good or evil, that's the hardest part of leaving duality, that if there is no good or evil that, Alice Bailey said, "Evil is good that has outlived its usefulness." I like that. I don't know it completely, I

don't understand it completely, but I like the idea. "Evil is good that has outlived it's usefulness." So one time it was good, but today it looks like its evil, because its outlived its usefulness. It doesn't work anymore, for the new changed circumstances. Because things have become speeded up so much, because things are so fast now, changes are coming so fast. Normally, changes came very slowly, in the past....I say normally....but in the past....change came very slowly, you couldn't change...it took decades to manifest. Decades to manifest, change is now, we're seeing changes yearly, almost monthly and....only the really, the new souls who have come in and knew what they were getting into can deal with it in a peaceful and a calm and orderly and in a non-disturbed fashion.

[00:05:06.22] (Prolonged pause.)

NILS: I'm kind of at a loss, because I'm looking for something, healing for myself, I've tried a lot of stuff and nothing has worked, but...

LEWIS: Oh, but it has. It's working, I mean you take a pill, it doesn't work right away, but it's working and you don't....If a plant is growing, you don't dig up the roots to see if it's growing.

NILS: But, I mean, what I'm looking for is something like what Jesus had.

LEWIS: You are, you are...

NILS: He would say, be healed and you were healed.

LEWIS: Christ's consciousness, that's what you want, yes. This is what you want and this is what you will get. Because that is what you want, you're going to get what you want. That's why they say be careful for what you wish for, because

you'll get it....Did I ever tell you the story about the Saint of the Healing Shadow? No. There was a Saint who wanted to heal, but he didn't want the circus and the drama that goes with it. So he prayed for a healing shadow and all he did was, he went into the light, he walked in the light, he let his shadow go behind him and people that stood in his shadow got healed, but he didn't see it and he didn't have to deal with the drama of it. You see. And so, I tell this story, because it's a good way to be, you want to heal, but you don't want the crap that comes with healing. Because then people go, "Oh he's this, he's that." And then you get involved in the circus. The circus turns up around you. So I would say, this is what I do, I pray for a healing shadow. When I, when I, walked on the street, I feel my angel wings ten feet out and my wings are....multicolored: gold and red and silver. And when I see someone who I think needs healing I just take my wings and go like this.

[00:06:45.22] (LEWIS pivots from side to side.)

LEWIS: And they walk through my wings, they don't know, they're walking through my wings, but they're being healed by it and I'm walking through their wings. But I do know I'm being healed, so it's the idea of to heal without getting the ego involved. Let's heal and the main thing is healing yourself. If your healing yourself, then you're doing the job, because when you do finally heal yourself you have healed the whole world. The whole world will be healed and you'll know exactly...you'll look and you'll see, well you can't interfere with the karma of other people, unless they actually ask you....Unless they come to you and tell you, "I need you to help me with this." Then you have a right, but until they do....you're

projecting your own....your own fears onto someone else....So like the girl with the cancer, that's your own fear of being helpless and small and sick and dying and in pain. This is fear. What is the opposite of love?

NILS: Fear.

LEWIS: Fear. So it's all about facing our fears, conquering our fears, recognizing what our fears are and you can't fight them. You can't fight the fears, it's like the 12 labors of Hercules, one of the labors was fighting Antaeus. Antaeus, was the son of the Earth, so when Hercules was fighting with Antaeus, he would lift him off the ground and then throw him down on the ground. Every time Antaeus hit the Earth, he wound up stronger, because his mother was the Earth and the Earth gave him strength, so the only way Hercules could fight Antaeus and win, was to hold him up off the Earth and keep him there, so that he would he would lose all of his strength and finally he was conquered and defeated. Similarly with that of fears, if you try to struggle with them, they get stronger, if you keep battling the fears they just multiply. But if you're able to watch them like a witness consciousness, not just...not react to them, to look at them and say, "Yeah, I recognize you, you're a fear. I've seen you before. You can't touch me, but you're there and I won't deny that you're there. Eventually, because they're not being fed....fears will diminish, they can be conquered.

MVI_8770.MOV

[00:00:01.11] (LEWIS is sitting in front of his piano, putting the sheet music away.)

NILS: Tell me why you wrote it?

LEWIS: What?

NILS: Tell me why you wrote, what's the name of the song?

LEWIS: "I am the way". "I am the way." Which song, this one, the first one?

NILS: "I am the way".

LEWIS: Why I wrote it?

NILS: Yes.

LEWIS: A musician friend of mine wrote this beautiful melody, (hums) and I loved the melody. I was walking down 14th Street in New York and I wanted to write a song, I wanted to put lyrics to it. Then suddenly these lyrics just poured into my mind. "I am the way, I am the truth, I am the light, I am the day, I am the proof, I am the night, I am the soul, I am the goal, I am the sheen of all that shines, I am the dream of all that is, I am the hope of those who hope, I am the dream of those who dream." This song wrote itself, as they always do.

[00:00:52.14] (Plays the piano and continues to sing.)

MVI_8771.MOV

[00:00:14.25] (LEWIS is standing outside on a bright sunny day, close up on his face.)

NILS: Alright Lewis, so I'm going to ask you some questions.

LEWIS: That's alright, go.

NILS: What's the universe made out of?

LEWIS: Light....love and light. Which might be the same thing. A very wise friend of mine said that. (Laughs)

NILS: What am I made out of?

LEWIS: Pure, unconditional love, that's the same thing we're all made out of, our nature is pure unconditional love and the sooner and the faster we get in touch with our own nature, the better this world will be.

NILS: Okay. Give me advice.

LEWIS: You're perfect exactly as you are, but you don't know it yet, because when you came into this world, you forgot all the things that you already knew. So the whole function of friends is to remind us of what we already know, a true friend will remind you of what you already know. Someone who is not your friend, will make you forget what you already know. So the secret is to bring around you true friends and to gently push away those who are not your friends so that you're always reminding each other of what we already know....

NILS: What do we know?

LEWIS: I think the answer's oneness, we have an essential unity, we all come from the same source, we're all brothers and sisters in a very real and deep sense. We have to take responsibility for that. I think, I read somewhere, that Earth is an experiment, where beings from 12 different star systems came together to see how

they could work together and at first it worked beautifully, but then after a while....things the...experiment went awry, because some of the groups began to experiment with was "master/slave" relationships, so that one group was higher and another was lower. That can never work, we can't have a situation where a few people live very well and many people live poorly. So healing and repairing the world, constitutes, getting back in balance....getting back in balance so that everyone is living well and no one is living poorly. That's the direction, we're going in. In chapter 8 of the Bhagavad-Gita, Krishna says to Arguna, "Whenever vices are on the ascendance and virtue is on the decline, I come to reestablish things and that's what's happening now. What we're seeing is what we call in the West, the "Christ consciousness". And what they call in the East the "Krishna consciousness". Is coming in so that we are the ones we've been waiting for. It's going to come through us. The messiah comes through us, we are the messiah collectively, it's not that "I'm the messiah and you're not." It's that we together are the messiah and he, she, it is here now. Does that make sense?

NILS: Yes.

LEWIS: Good. I hope it does.

NILS: How do I heal the world?

LEWIS: By healing yourself. You heal yourself and you will heal the world. And what does the word heal mean? To heal, means that you are out of balance and we have to get back and become whole again, right? I see a pyramid and on the bottom part of the pyramid is the word, "HEAL; H-E-A-L." Then in the middle of

the pyramid, is the word "WHOLE; W-H-O-L-E." At the top of the pyramid is the word "HOLY; H-O-L-Y" So the whole process of healing yourself and healing the world, is healing yourself, becoming whole and becoming holy. And what does becoming holy mean? It means getting in touch with the source of all and letting it manifest through you, it has nothing to do with the ego at all.....

[00:04:10.19] (Prolonged pause.)

LEWIS: I think the problems that people is that they have to think in words and use language. You say how can "I" heal the world, well that assumes, that there is an "I" and a "world" and you can heal it. But in reality, the world is holy and it's a matter of the "I" of the ego, stepping back and allowing the self to come through. Your higher self, your higher mind, to recognize that the world always was holy, always is holy and to perceive it correctly. So...is the bottle half empty or half full? Well...both are true and both are false. We don't argue about such things.

NILS: It all comes down to perception.

LEWIS: Yes, perception...so it's, it's a matter of how you perceive things. If you're not seeing the perfection....I had a dear friend once, he was tell me all of his faults, he was just going on and on about his faults. I was listening to him and my heart was just filled with love for this man. All I saw was beauty and light and I said to him, "When you look through the eyes of love, all you see is perfection." So look at yourself, through the eyes of love and see your own perfection. Look at yourself through the eyes of love, look at yourself the way I see you and the way I see. It's the eyes of love and I see your perfection, I see you as whole and I see

you as manifesting holiness in its own way and the struggle and the things that your doing...the very fact of searching and yearning and striving as you are...You're doing it for everybody, you're not just doing it for the little person you call "myself" or "I", you're doing it for the whole world. That's why you're doing what you're doing and that's why you're experiencing what you're experiencing. But in the end, it's a change of perception. You can look at a bottle and say "Oh, it's half empty, it's half empty, look at all the lack we have, we lack." And then you can just shift your perception slightly and say, "Oh, the very same bottle is half full. Look at the abundance we have, let's be grateful, let's be full of appreciation for the abundance we have." The bottle hasn't changed, the amount that's in the bottle hasn't changed. But your perception of it has changed and that's what you're striving to do. You're striving to see the world, hole. To see the holy and to perceive it as it truly is, Blake, William Blake, the poet; had a great line about, "If we see the world as it truly is, we would see it as infinite." He was mystical, of course, but it was the truth. It was the truth.

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[00:01:40.08] (NILS is pacing about the pool area, while LEWIS is on the opposite end of the pool. LEWIS swims across the pool and get out, talking to NILS as he dries off.)
NILS: That's a really cool place to meditate.

LEWIS: It's great because the sun comes right in your face. Here, normally, the pool, the pump isn't working and it's got jets of water in there, so I sit there and meditate.

[00:01:54.06] (Points to where he was standing.)

LEWIS: The sun is in my face. So I sit there in the morning, it's just.....I remember what the quote was. The quote was, William Blake said, It wasn't about LSD, it was about mescaline, "The doors of perception". And what Blake said was, "If the doors of perception were cleansed, then we would see the world for what it really is. Infinite." That's what it is, we were talking about perception and how do you see yourself and you see your flaws, you see your mistakes, but if you saw yourself with love, if you really fill yourself with unconditional love. You would see your own perfection. You would see what I see when I look at you, as I look at you, I see the beauty, the joy, it's incredible. And you don't see that, but you will, because you have to. You won't be able to do your job if you don't. And the message you're trying to give people is...

[00:03:06.03] (LEWIS puffs up his chest, exhales and inhales. Then sits down in the lotus position. NILS sits down as well.)

LEWIS: That there is nothing wrong with you. That perfection is like drinking from the ocean. You are an ocean....

[00:03:38.06] (NILS gets up and picks up the camera.)

MVI_8784.MOV

[00:00:16.17] (LEWIS is sitting down at the edge of the pool in the lotus position, NILS is sitting across from him, sitting cross-legged.)

LEWIS: So, I was saying.... you're an ocean, but you've been poured into this little tiny bottle and because, when you....

[00:00:25.08] (Points behind NILS' back)

LEWIS: Oh look! There's a dragonfly behind you. Dragonflies, look there's two of them. Flying...

[00:00:30.03] (LEWIS returns to a meditative position.)

LEWIS: So...you think you're the bottle, you think that you're this little tiny bottle, but you're not, you're the entire ocean and what happens to a drop of water when it goes into the ocean? Where does it go? It now becomes one part of the ocean. We couldn't drive cars, we couldn't do brain surgery, we couldn't do detailed technical things, if we were in this cosmic mystical state of mind. But maybe we could, I don't know, it might be possible we could do it better. But it seems to me, we adopt this lower mind so that we can do these technical things, we can get to the plane on time, we don't miss the plane, and we drive cars and we don't have accidents, that's how it seems we have to do these things. But in reality, the reality is....you're perfect as you are. You have to love yourself and when you love yourself the love will flow through you. Like the flute of Krishna, the flute of Krishna, symbolizes the disciple, Krishna's God and he's playing the flute, the

flute only makes music if it's empty. If it's blocked, there'd be no music, so when the disciple is empty and opens himself up to the breath of God and Krishna's playing the flute, he's blowing into the disciple. So if the disciple's empty, the music comes out, music comes out. And that's the whole message of the flute of Krishna; you have to be empty like the flute of Krishna. So when the love of God, comes through, you're channeled for it and it goes out everywhere and people get healed miraculously and they don't know why. They'll say you did it and they'll know you didn't do it. You'll know it was because you made yourself empty that it happened. Because you allowed it to come through you, you allowed the love of God to come into you and radiate through your chakra, that's why you got healed. But they'll say you did it. That's why the saint with the healing shadow knew all this; he didn't want the circus that goes with it...."Oh, he did it! No! He didn't do a thing." You are just being yourself, empty. Emptiness, you opened up your heart to the love of God, the channel of God and are reminded of who you really are, there is no separation. In English we say, "I love you." It means that there's an "I" and there's a "you" and they're connected by this bridge called love. But that's not the truth; the truth is "We are love." See there is no difference, there never was. But it's a matter of perception, so the doors of perception must be cleansed.

NILS: What's the best way to cleanse or empty yourself?

LEWIS: I'm sure its mediation; I'm sure its just being quiet and listening to your breath. I'm sure of that. Drugs are great, because they show you what the goal is, but you always come back, you always come down and you have to do it yourself.

That's what the book said, the book said at the very end of it, it said that, "Okay, now I see what we gotta get, how do I do it myself?" That has always been my concern. How do I do it myself? And the answer is, you just meditate, you just practice, you look at others and you pay attention.... especially the breathing. This is why you.... relax the shoulders, you don't have the weight of the world on your shoulders, never was on your shoulders. You're not here with the weight of the world on your shoulders. You're only weight is the weight of your own body, which is believe me, you're own body is just enough. So you relax, you keep your spine straight and you allow lungs.... and talk to your lungs, get to know your lungs. Thank them; thank your lungs for taking in the oxygen and releasing the carbon dioxide that comes out. And that's what the.... trees love that carbon di-oxide; they take in the carbon di-oxide and they give off the oxygen. So we have this thing with the trees, let's be with the trees, thank the trees for what they're doing and they're thanking us. Yeah, you can thank me too, you know. I'm giving you carbon di-oxide and you're giving me oxygen. Between the sun and the trees and the water and the whole thing, you know? Then the love comes through, then you're empty, the breath of God can blow through you and the music of the flute can come out and people will hear it come naturally. Then when enough people do that...that's the article I was telling you about was so interesting, it said, we're reaching the tipping point. When we get the 70,000 people who know this and practice this, that's going to be the tipping point and then the whole thing's going to change. Because one person who knows and does this, affects 100,000, so

70,000 times 100,000 equals 7,000,000,000, which is the whole world. That's why I get so excited when I meet people like you, who I know are on that path, I get excited because, I'm not talking to one person, I'm talking to 100,000 people here. This guy is going to perfect himself and he's going to perfect 100,000 people. For every guy like that, we're gonna tip the world the way we want it and there's nothing anybody can do about it. The battle's over, we've won, it's over, it's a mopping up exercise now, that's what's going on. What you see now is the mopping, it's cleansing, it's just cleaning up the little messes that have been. So it's done. That's why, you know, I get so happy and so excited by you and what I can my spiritual sons and daughters.

NILS: I think it's cool how I returned to the place of my birth to meet my spiritual father.

LEWIS: Yeah and it's cool that I came to this place to create the temple of the flame here and this very session we're having, I was holding off for this session, as soon as it's over, I begin tearing down the circus, you know? Rolling up the rugs, they get rolled up and all the things, they get put back into their boxes and we get ready to move it to another place. But...wherever I am, wherever the temple is, you can come and you'll be there, it's wonderful.

NIS: Isn't the temple inside of me too?

LEWIS: Yes it is. Of course it is. You're going to create your own sacred space, you are a sacred space, you created your sacred space. Sacred space...when Barbara died, that's what I dedicated the rest of my life to. Creating sacred space,

that just came to me, that's what she wanted to do, that's what we always did together, wherever we went in the world. We went all over the world; we created a little sacred space...Lewis and Barbara. It was this temple.... I think Barbara sent Ibrahim to be with to help do this as well.

NILS: Ibrahim?

LEWIS: Ibrahim is my lover, from Saudi-Arabia. His name is Ibrahim, I think he's going to be with me and if it's not him, it'll be somebody else that Barbara sent to...to...accompany me and allow me, to set on my mission. You see I have thirty years work, it's a lot of work, but it's going to be much more joyous than the stuff I've been doing before. I'm going to wake up in the morning, really excited, really energized and wondering what miracles are going to happen today? What miracles can happen today? What beautiful, beautiful things can happen.

NILS: cool.

LEWIS: Yeah.

NILS: Best of luck to you and it was a pleasure meeting you in this lifetime.

LEWIS: Well, our work isn't done yet. Our work still isn't done. God bless you...god bless you...What I want in you is for you to see in you what I see in you. Look in yourself through my eyes. Look at yourself through the eyes of love and see your own perfection and then you'll see the bottle is half full and there's reason to give joy and gratitude for the abundance that there is now, not the lack. You won't be looking for the things that aren't there, you'll be looking at the things that are there and as you see that, everything will make sense.... You'll go,

"Oh, that's what that is! I see what that is..." And then it'll all come together like a puzzle and then 100,000 people that you are here to heal and to affect will get it. You'll get to see what I see, you'll be having this discussion in 30 years or 40 years, the same discussion, but it will be reversed. The difference I think might be this, the young kids coming in....

MVI_8785.MOV

[00:00:04.18] (Continues right from where they left off.)

LEWIS: Young kids, they're going to be coming in with a lot of the knowledge. You already came preprogrammed, with an awful lot of the stuff I had to struggle to get, because the 50's weren't the growing up years...That's what that book was about, the waves of volunteers. Our struggle in the first wave was different than the third wave, which proved we're going to bring in all things we already know, the things we had to struggle to get and so they're going to start at a higher level.

NILS: Is that what they call "indigo children"?

LEWIS: Well, I'm an Indigo child, then there's crystal children and then diamond children. The crystal children and diamond children are gonna...start from where we leave off, basically. So it's going to be different, it's going to be very different. It's going to be getting us back to that point.... if you turn around there's a blue dragon fly behind you.

[00:00:53.14] (NILS turns around.)

LEWIS: You see it? You see?

NILS: Oh, yeah.

LEWIS. This place is so full of wonderful creatures here, and they know...I've been telling these creatures how much I love them.

[00:01:08.23] (NILS turns around and LEWIS points off camera.)

LEWIS: Look at the yellow flowers, they just came out today for you.

NILS: Oh, wow.

LEWIS: Just for you, they weren't there yesterday. They were not there yesterday, they just blossomed for you. I was wondering, I was watching them....

NILS: Perfect day.

LEWIS: It is, it is...Some day these crystal and diamond children will know all this stuff...There gonna...we're gonna get back to where the 12 star systems were in the beginning of the experiment. Where, we're coming together, the 12 star systems, living in peace together to show them, they can blend our energies. Each one of them scientists goes off and starts a study in a foreign country, another scientist goes and studies another foreign country, they come together and they say..."What did you learn?" "Oh, what did you learn?" And we share discoveries, "I learned this." and "I learned that." So there's a synergy here, synergy, is when some of the whole is greater than all of the parts. That's synergy. So the synergy is when the people bring their ocean to the discussion and the fire in the center and the fire symbolizes truth...everybody sits around the fire and we talk and we share

our truth and we pass the stick around to speak the truth and then we learn from that. We learn what we think about things, by being asked questions and having answers to them. I mean sometimes, you don't know what you think about something, until someone asks you. So it's not a bad thing to be asked these questions. This is 64 years of distillation, 64 years of trial and error, 64 years of fighting with people and making mistakes and you know, all the other stuff that goes on. Then it gets....

NILS: Like cosmic scientists.

LEWIS: That's what we are, yeah. That's what we are. It brings me so much joy just thinking about you, it's beautiful. You're channeling so much, you're so earnest, this Christ consciousness, this is what you want. This is the real Christ consciousness that comes through. One of the songs in my play, it says, (sings) "Last time there was one, next time they'll be a thousand and one..." This happened, I was bathing in the Ganges in Rishnikash and, Araish, my friend and this woman Georgina Shaw from London; were with me. The three of us were bathing in the Ganges and she just said that, "Last time there was one; next time they'll be a thousand." Well if there's one, you could kill it. If there's a thousand and one, you can't kill them all. You can get some of them, but you can't get them all. Same thing with the burning of the Library of Alexandria, they burned it...first the Christians started it, burning it...then the Muslims came along and finished it. They burned the Library of Alexandria; now the Library of Alexandria is back. It's been reestablished by INESCO, in Alexandria. But it's digital now! You can't

burn it! There's no way anymore, the books have all been digitalized, all over the internet and you can log on...you can Google "Library of Alexandria". You can't burn the library any more. You can't kill the messiah, anymore; it's not possible anymore. The new, turn of the spiral, you're not going to burn the Library of Alexandria, it's all digital, everywhere. It'll be on disc drives and people's floppy discs, everywhere, it'll be on flash drives. You won't be able to stamp out knowledge anymore. It can only increase and it can only grow.

NILS: Did you realize that your pool is full of Blue Flowers?

[00:05:28.20] (They both laugh.)

LEWIS: I didn't notice, the blue of the blue flowers. So this is also the Temple of the Blue Flower. Yes.

NILS: The Temple of the Blue Flower

LEWIS: It's really just for you. Until you said that it didn't occur to me. All I knew is that, the guides tell me is to keep the water level with the middle of the flowers. Keep the water level, I was a little worried, because we had hot days where there was no...You have to put the hose in....then today it rained gloriously, so that the water in this pool is natural rainwater and it rose just to where it needed to be to keep the pool proper. So this is the temple of the Blue Flower for you.

FINESSE, 06/21/2011

MVI_8428

[00:00:09.18] (FINESSE is leaning up against a tree, NILS is off camera.)

NILS: All right, so you're Finesse.

FINESSE: Yes.

NILS: How do you spell your name?

FINESSE: F-I-N-E-S-S-E, that is my stage name, because I'm a poet. (laughs)

NILS: So you're an actress?

FINESSE: I'm an actress as well.

[00:00:41.18] (Prolonged pause.)

FINESSE: Yeah.... what was I saying?

NILS: Well tell me a little bit more about yourself. As far as your acting and what you like to do and things like that.

FINESSE: Well I started acting at the age of five.... I did my first play in kindergarten, I was a big red head and ever since then I've.... stayed doing lead roles whenever I was cast in a play I was George Washington, in fifth grade...

NILS: Wait...

FINESSE: Yeah...(laughs). I mean costuming helped, but...

NILS: I'm sorry; I just normally wouldn't cast you as that role, for some reason.

FINESSE: It was a great experience. I mean I made the wig myself, which was pretty cool at ten years old to make a wig...I've also done Lady Macbeth, which I won a Tony for best actress in a stage play, I'm very proud of that. (laughs).

NILS: Isn't that play cursed or something?

FINESSE: (Laughs) If you say so...and...up until recently I've been doing a lot of spoken word and going out into the community events as well as shows, car shows, fashion shows, open mikes and I don't know.... anything that has to do with stage and freedom of expression.... that’s [what] I'm passionate about.

NILS: Cool.

[00:02:56.12] Adjusts the camera for a wide shot. Then zooms back into original medium shot setting.)

NILS: What was that poem you performed for me the other day? Can you do that?

FINESSE: Now? Here?

[00:04:51.16] (FINESSE is now standing on a path in a garden, camera has a medium shot on her, occasionally panning to a full body shot as she expresses her words in various movements. She walks towards the camera.)

FINESSE: They you reap what you sow, sow, begin to so words together, hoping that with every stitch I can harvest more that just a good poem. More than just a good poem. More than just transform lives and see the son says, every body dies, but not every lives so....I strive for that creative grace in that cemetery of buried dreams, to resurrect the believers....Fan the flames of passion that presently lay dormant, spring is the cleaning by sweeping dreams from under doormats, show you that you could proceed, because you hold the keys to the doors called success and opportunity and in some cases, poverty is only a state of mind. So it begins to alter your thinking. Expand your mental capacity and begin to see a different reality. Confront doubt by testing this theory. Cause you ain't got to believe me, but believe in yourself. And if you're driving with self doubt, I wrote this piece so you can begin to float on oceans of hope. I want you to be the Michael Phelps of life’s Olympics. Swimming in positive vibes and seeing that you get to the finish line. And know that you don't have to chase rainbows, you are a pot of gold. So all you have to do is shine. You are a precious piece of treasure and if I could, I would give you my eyes so you could see, but you see, since I can't, I can only ask you kindly, please, spend time in from of the mirror and know that you reflect

the greatness of your creator. After all, you were made in his image and likeness...Is that good? (laughs.)

NILS: That was awesome.

[00:06:31.17] (FINESSE twirls in a circle.)

FINESSE: Okay.

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[00:00:05.20] (Medium shot on FINESSE, she is sitting on the edge of an arch, eventually standing up and acting out her words.)

FINESSE: They you reap what you sow, sow, begin to so words together, hoping that with every stitch I can harvest more that just a good poem. More than just a good poem. More than just transform lives and see the son says, every body dies, but not every lives so.... I strive for that creative grace in that cemetery of buried dreams, to resurrect the believers.... Fan the flames of passion that presently lay dormant, spring is the cleaning by sweeping dreams from under doormats, show you that you could proceed, because you hold the keys to the doors called success and opportunity and in some cases, poverty is only a state of mind. So it begins to alter your thinking. Expand your mental capacity and begin to see a different reality. Confront doubt by testing this theory. Cause you ain't got to believe me, but believe in yourself. And if you're driving with self doubt, I wrote this piece so

you can begin to float on oceans of hope. I want you to be the Michael Phelps of life's Olympics. Swimming in positive vibes and seeing that you get to the finish line. And know that you don't have to chase rainbows; you are a pot of gold. So all you have to do is shine. You are a precious piece of treasure and if I could, I would give you my eyes so you could see, but you see, since I can't, I can only ask you kindly, please, spend time in from of the mirror and know that you reflect the greatness of your creator. After all, you were made in his image and likeness...Was that all right? (laughs)

NILS: It seemed good to me.

MVI_8433_MOV

[00:00:23.26] (FINESSE is leaning against the tree, fixing her hair.)

NILS: So the other day, you told me a really fascinating story about your own health and how it was similar to mine. So I just wanted you to tell me again.

FINESSE: Okay, so.... I just want to make sure I'm getting this right. So I just start off by saying.... I came across your website and I saw your story or blog post and....it's rolling?

NILS: Yes.

FINESSE: Sorry.

NILS: Go ahead.

FINESSE: Okay...I saw your blog postings as to how you were looking for a cure for your condition and my jaw dropped, like I was looking at the story and just saw a front shot then I saw the side view and my jaw dropped, because I had this condition and I never thought I would meet or know or you know, I had even forgotten that I had the condition, until I saw that picture and....I was compelled to contact you at first, I started writing out the message on email and then I'm like, no, I can't I gotta call him and tell him and I felt....Awkward about it, because, well I never talked about it, first of all and then....well the cure that I received or the miracle that I received, it was something so simple as prayer and....it was awesome thing, I just, I wanted to share that. I know I couldn't.... what do you call it?....I couldn't procrastinate and continue to put this on the back burner. I was telling myself at first to call.... but then [I kept putting it off.] Saying, tomorrow, tomorrow, maybe, this is somebody's life, this is somebody's health, this is somebody who is looking for hope and I had received hope. I had received a blessing; I had received a miracle that I had sought for so long, how could I detain that from somebody? How could I keep that from somebody? And well all know that.... we shouldn't take moments for granted, we shouldn't take our life for granted, because you never know if you'll see a person tomorrow.... so yeah.... I had a similar condition where.... my chest was pretty much caving in, when I was a toddler; pretty much had a gaping hole [in my chest], where you could fit a fist in there.

NILS: I know what you're talking about.

FINESSE: And....I went to doctors and they did x-rays and they claim that everything looked normal, but we all know that's not normal. It didn't really affect me until later on, until I was 18 or 19 years old. Where I guess I started to experience some sort of shifting some sort of muscle spasms and it was painful, especially on my right side, and then I had this, like big, bulging arch, my breast bone was like popping out and then I had a hole in the middle, right now like.... as a female, you know, my breasts are more separated, but at least I don't have the gaping hole like before. I was self-conscious about wearing low cut shirts, because you would just see it, and it just didn't look like.

NILS: Do you have any pictures of you back then?

FINESSE: Unfortunately I don't, because it was just weird, just too awkward to have.... those pictures and I don't even want to remember, going through that.

NILS: I know, for me I just took pictures of my chest, because I'm in this film, but otherwise I would never have done it.

FINESSE: Wow, yeah and....I recall.... I think besides being self conscious about it...it was painful, I didn't have medical insurance, I could go to a doctor, so I had my boyfriend at the time.... to ask his doctor what it was and she.... mentioned something about it being bird's chest. I asked her "What's that?" She explained, that it was a condition where pretty much your chest cavity, starts caving in and eventually it can crush your organs and you can die....

NILS: My doctor never told me that.

FINESSE: Yeah well...

NILS: He just said that I had to have my heart checked out eventually.

FINESSE: Yeah.... that's what I was told and it was you know.... my boyfriend relayed the message from her, it's not like I actually went in and got checked out, but that's what I was told. I've also been told that I could be disabled, at that age, which, you know is like 18 and it was something to think about.... I didn't want my life to just stop there, I didn't want to feel like I was handicapped so it was a really tough decision, I decided I didn't want to continue...to pursue music production, as well as.... I wanted to feel better. So one day, just out of the blue, my cousin invited me to church, she took me to a miracle service, mind you she didn't know what I was going through.... because we didn't have such a strong bond.... I mean we would talk every now and then and that was that. So I was like, "Yeah, I'll go." So of course I was front and center during service, and I was the first one to go up.... There was no....no one put their hands on me...nothing.... they were just praying over me and all of a sudden, I felt like...it was like a fire in my chest area, but it was internal and..... It was an awesome experience, I went home and I took off my shirt, looked in the mirror and was like "It's still there!" I was so upset and then my boyfriend was like.... I explained everything to him about what I experienced and he was like, "Babe, you need to stop being ungrateful, you had an awesome experience, keep the faith and stop being like that.... you're going to get what you want, just give it time and be patient.... You're not always going to see results immediately and....I mean it took some time, I guess.... I honestly don't recall from that moment forward, when was the day, but there was one day, when

I was like, "Wait a minute!" I looked in the mirror and it was no longer there, and it was no longer an issue and I no longer felt those chest pains, and no longer had the caving in and what not. So it was just an awesome, awesome experience, it was a blessing and I'm grateful for it. Something so simple, prayer is what healed me and I've been healed numerous times for different things.

NILS: You mean not just your chest, but you've been healed of other things?

FINESSE: That is correct.

NILS: After your chest, you kept praying for other things?

FINESSE: Before, after, I mean when I was a toddler, I used to have severe asthma. That went away with prayer, it was an even.... nothing else but prayer.... Asthma, I remember last year I was in the hospital and they actually.... I went in because I was having stomach pain and seizures and all these crazy things. Nausea, I couldn't hold anything down, they told me I had stones in my gall bladder and that they needed to keep me over night, they were going to perform surgery the next day. The very next day they came in to do one final exam before surgery and I would say, maybe a few hours after that exam, they came back with a full team of doctors and surgeons and I was so scared because I thought they were going to wheel me away. Then one doctor asked, "Do you want the good news or the good news?" I was like "Oh..."...They were like um...."We didn't see any stones." And I was like "Wow, prayer really worked".

NILS: Did you tell your doctors?

FINESSE: I don't even remember, I must have said something.... but I know that before I was telling all of the nurses would come in and ask. "Are you having surgery?" And I was like, "No, I am not!" (laughs) "Because I'm going to pray." I remember that the night before.... I kept recalling so many testimonies that I had heard of other individuals that had medical issues and had been miraculously healed, such as a lady who had breast cancer, her cousin who had colon cancer, this lady who had a tumor in her brain and a lot of other people.... but those are the stories that stuck out the most. I had heard their stories as to how they were healed by prayer, both the cousins had actually been opened up for surgery and the doctors were like...."There's nothing here, we gotta close them back up." And....the lady with the tumor in her brain, she actually was in the hospital and she.... she talked about how she felt the tumor dissolving in her brain, as they were praying for her. There was...many, many, miracles so I started remembering that. I was like, "Wow, God, you did it with that person and you did it with that person, you can do it with me, you could do the same for me." And sure enough.... maybe a day or two after.... I was still in the hospital, they were monitoring me and they told me, "Oh, we're going to have to go and get another exam for you, just to make sure that you don't have anything, because you might have, I guess, gone from up to down; however that works. But.... I went in for the other exam and I was a bit nervous....

MVI_8434.MOV

[00:00:04.19] (FINESSE is still leaning against the tree.)

FINESSE: I was like, I believe in this miracle and I'm not going to let.... any other tests of faith pretty much make me stop believing what I believed I received. So sure enough, I had the other exam and everything was well and I was grateful.... it taught me a lot of things, it taught me to love myself a little more. I was self conscious about my tummy, but now...it could of been worse.... I could have had a big scar or you know.... but thank God for his mercy, his love and miraculous healing.

NILS: Do you have anything wrong with you now that you are still praying about, that you want to tell me?

FINESSE: I do.... I was in an accident a couple of years ago and that was a miracle that I'm still here. But I do have.... stones, dispensation, I have injuries to my spinal cord and by miracle, I am walking, standing and can move around.... So I definitely I seen the healing in that.... not only just prayer, but willpower, the desire to want to get better. You also have to have the desire, it can't just be prayers, but you have to believe it. You have to have faith, and train your thoughts, into "I'm want to get better, I'm going to get better and do this." Focus on that long-term goal, so I have that.... Actually I was diagnosed with a tumor in

my brain, about a month ago, in November I have to go and get another MRI and have to see how it's doing. I'm believing and trusting that it'll be gone.

NILS: November, that's a long time to wait.

FINESSE: Yeah, November.

NILS: Why would they make it so late?

FINESSE: Because it's six months from the time and they want to see if it grows or if it shrinks...or just you know, just kind of monitor how it's doing. So I'm really, you know, forward to.... being delivered, I've been delivered once, and I trust in that....

NILS: So what religion are you?

FINESSE: I can say that I am a religious individual, I believe in God, I believe in Christ, but religion is based more on tradition and going to church every Sunday, or some cultures they do different things, like having to pray x amount of times.... and there's nothing wrong with that. I don't downplay it on anybody, but.... with religion comes restrictions and in all honesty we are not perfect. I don't strive to be perfect; I strive to be the best I can be. The best individual to reach out and help other people and be kind to others and love thy neighbor as myself and..... that's pretty much all I can say. When I was a kid I was brought up Catholic and then I branched off to.... the Christian religion, but sometimes you just feel like there's so much condemnation, there's so.... you know, everyone's so judgmental, but they're reality is that nobody's perfect and we should be here to uplift one another and to reach out to one another and love one another, just the way we

are.... Regardless of what you're wearing or how you do your hair or.... race, or whether you're loud or you're quiet, what I think is very, very important, is a relationship with God. It shouldn't be about religion, it should be about a relationship with God. A relationship you can have, anywhere you go.... it could be in your house, it could be in your car, it can be.... but it's just, that constant, you know, communication with the father and....being thankful for the breath of life and receiving guidance and you know, leading by example and following the example. I mean yes, I believe in Christ and he was an excellent example of the way he showed love and mercy and he reached out to so many people in so many ways, I think it was beautiful.... It was a beautiful thing and I do what I do in a model of that.

NILS: There's so many stories of Jesus healing people in the Bible, do you believe those stories are true?

FINESSE: I do. I do.

NILS: I'm on this journey to find the Blue Flower and....you know I haven't prayed in like forever.... I left the church a long time ago. But I mean I said at the start of this documentary, that I'm willing to try anything to heal myself. So I mean do you think a person like me...[because] I don't believe. Can I still pray?

FINESSE: Yes, absolutely. I think that anyone that.... you know.... we're all children of God and just the desire to want to be healed, I'm sure that God would.... how do I say, I'm sure, I know that God doesn't turn away prayer. I know

that anything is possible. I don't know what else to say...he's got this internal way.... God doesn't turn his children away.

NILS: Cool.

GURU 06/09/2011

MVI_8121.MOV

[00:01:04.17] (Medium shot on GURU.)

NILS: Could you tell me where you're from and why you're here today?

GURU: I am from India and I serve at an organization called One World Academy, I'm a teacher there. I've spent 17 years serving with this organization.... And I'm visiting the U.S doing some talks and now I'm here in Florida.

NILS: And what's the mission of One World Academy?

GURU: The mission of One World Academy, okay.... We believe that if there is going to be peace and harmony in the world, it's very important, what realizes the interconnectiveness of one's life...And then one acts from this interconnectiveness.... There's a shift in the things we have, like the [00:02:53.17] _?_ It comes with the me and the not me.... that's how we perceive. My idea, not my idea of my people, my nation, not my nation; we perceive ourselves [00:03:12.09] _?_ as separate individuals. But it's the truth which is actually separate from us...We're all connected to each other.

NILS: How are we connected to each other?

[00:03:49.09] (Prolonged pause.)

GURU: Let's take a very simple example; we are having a conversation right now.... If this conversation must happen, we need an _?_, we need a place to think, maybe they affect your perception.... Would this thinking and perception be possible if we didn't have oxygen in our body? No. If our heart must function, if our brain must function, we need oxygen and this oxygen is poetic to us.... And if the lungs are filled with oxygen in the body and distribute it to the body and [do you] knows where this oxygen comes from?

NILS: Umm...the air?

GURU: From the trees outside. The tree's an extended part of the body.... literally.... we are not talking of some unseen connection, but actually, physically I'm not connected with the trees, but the lung is a part of the body, because it gives oxygen to our body. The tree then is a part of the body. It gives oxygen to our body. The earth is an extended part of the body, because without the soil, the tree cannot flourish. The sun is an extended part of our body. Without the sun, the tree would not exist. So we see how literally, we are connected...if we took any moment, any moment in our [existence], if we took this moment, would this moment exist without this room? Would this moment exist without this furniture? Would this moment exist without information technology? Would this moment exist without the people who invented the Internet? Or would this moment exist without flying machines or airplanes or people who invented airplanes, because without the airplane, you wouldn't be sitting here, I wouldn't be sitting here. We wouldn't be having this conversation. So literally every single moment, defines us, every moment of the entire human civilization.... hundreds of people, hundreds of societies, hundreds of scientists have [allowed this moment to take place.] So we are inseparable from nature, we are inseparable from each other.

07/02/2011 KASHI ASHRAM

MVI_8795_MOV

[00:00:01.23] (SWAMI is standing in the middle of a garden, she makes gestures to highlight the details of her surroundings. Camera pans towards the house.)

SWAMI: So this is a “ludare”, which means, "house of God". It's a place where the Sikhs come to worship and inside is the [00:00:09.10]_?_ which is the teachings of the ten gurus. It's a wonderful, calm, stress free space....

NILS: Cool. Am I going to get to go inside later?

SWAMI: If you want to, it's up to you.

[00:00:23.19] (They both start moving towards the house. Enters the house and shows the various rooms and details of rooms.)

MVI_8798_MOV

[00:01:21.11] (SWAMI is standing in the middle of the garden, alongside the water and a dock.)

SWAMI: I think the whole healing thing that happens here is because of the real desire that people have, who come here to feel that, that essence in themselves. Once you have that within yourself and you become aware of who you are, it's easier to heal your body and [we] teach specific meditations for healing. So, we can help you with some of that.

NILS: Okay, so you just said that the secret to healing is to know yourself?

SWAMI: Well, in my opinion, if you know yourself, and you feel the connection between your body and your spirit, it becomes a process that you can actually have faith in; to promote healing. That's what I know, sort of, myself.

NILS: Yeah.... I'm still trying to figure out what that exactly means. To connect with your spirit, it seems like a hard thing to do.

SWAMI: It seems like it, but through meditation, prayer and meditation, prayer is when you speak to God and meditation is when you're listening to God. So often in meditation, you can be taken into a space that really connects you with that

universal self that divine self, that you are and when you can feel that connection, that's the beginning.

NILS: All right.

[00:02:34.05] (SWAMI laughs, they both start walking along the water's edge.)

SWAMI: You were taping that whole thing weren't you?

NILS: Yeah, yeah, absolutely.

SWAMI: Okay....

[00:02:44.06] (Turns camera around to get a more encompassing view of the garden, sets up next shot.)

[00:05:06.04] (NILS and SWAMI walk together along the garden pathways.)

SWAMI: So far so good?

NILS: Yeah, it's beautiful.

SWAMI: Good.

NILS: How long have you worked here?

SWAMI: Well, I've met [00:05:15.28]_?_ in New York, in 1975, I was 29 and we met Kashi in 1976, so I've been teaching with her for a long time. I've been learning from her teaching for many years.

NILS: Did you already know how to meditate and all that before you met her?

SWAMI: No, no idea. It took me a while to learn how to sit still. (Laughs) I was very restless, a hyperactive type of person. But, I settled, once you have that experience it's very hard to not do it. It's very.... it’s the best drug there is. Connecting with yourself like that.

NILS: Really?

SWAMI: Yeah, you keep.... its very explosive and wonderful.... and sometimes it's boring. But sometimes the best meditations are boring meditations. Because you're sitting there and sitting because you made a commitment to sit and really the essence of the divine exchange is happening whether your mind is aware of it or not, so....

NILS: Now tell me.... you said that.... you know, what personal healing benefits do you receive from this experience?

SWAMI: Well.... for me, it was a lot about faith. I was diagnosed with Graves Disease and was told by the doctors that it was a thing that could not be cured, they would have to nuke my thyroid and you know, that wasn't acceptable to me. So I did a little research on it and discovered that it was something that could be cured by dealing with the immune system and of course the Endocrinologist, said, "We don't know how to take care of the immune system." So I figured it was my job to figure it out...and I prayed and I.... Ma's my Guru, I prayed to her, I prayed to God, I prayed to the Christ, I prayed to all of the teachers that I've had and said I really want some healing and....it was just sort of guided here and there to do different things. I did acupuncture, I did a certain diet.... I went to a healer who was up North in Massachusetts, who told me to take certain supplements. I did all of those things faithfully and I meditated and I did yoga and six months into all that, my blood tests were perfect and has been ever since. That's been since 1993, so a very long time.

NILS: Wow.

SWAMI: Yeah and I just read the paper yesterday, there was a doctor who was advising people about Grave Disease, he said well, "It's not curable." and of course I intend to write to him and explain that, you know, many things are possible when you have that faith. Most of the faith is within yourself, that you're going to do what needs to be done and that you deserve to be healed. So that was my experience.

NILS: That's awesome.

SWAMI: It was an awesome experience, I'm grateful. I've had a lot of folks who've come here who, have HIV, full blown AIDS, over the years Ma's a pioneer in work with HIV positive and people suffering from full blown AIDS, she's done that since it came out in the 1980's, way back and a lot of people came here because they could feel it was a vacation from hate and they could be here and feel a certain healing and a lot of people.... have just blossomed, lived for decades. It's no longer a death sentence. It's a question of finding the modality that works for you. Ma's had students that has been with her for 20-25 years who have been suffering with AIDS the whole time and are just blossoming, living really full lives. People come back and forth here.

NILS: Do they stop taking their medication after they sense that they've found this inner sense of healing or do they continue on with Western medicine?

SWAMI: I think it's a combination, Nils, from what I've seen. I know one guy in California, who doesn't take Western medication and is vigilant about his

alternative path that he's chosen and it's working for him. I know another guy who's.... in prison right now who's viral load is undetectable and he's doing more of the western thing, but also meditating and doing yoga everyday. So I think it's.... sometime's it's a combination, I don't want to dis the western, just because they dis me, as far as Grave's Disease, but I think that there's a place for it. But I think you have to find your balance, everybody's different. I think that there are people who will benefit from a balance and other people need to do just one way or, you know, I think you just need to find what works for you and you have to have faith, faith in yourself, faith in whatever divinity you connect with.

NILS: So you don't believe in one specific divinity?

SWAMI: Me, personally? No, I don't really, no, I believe in the divine essence of God, that we all share, that we all live with, that we all are apart of, that we all have inside of ourselves and we're all a reflection of that and I think that there are a lot of manifestations of God on Earth. I mean, I'm looking at one...And that's just the way it is.

NILS: So you think that I'm a manifestation of God?

SWAMI: Of course you are...how could you not be? Who were you created by? We share a divine light; it's just a question of how aware of it we are. In my opinion, this is what I believe, we have many motifs or statues and temples here at Kashi, and each one of them is going to guide somebody into their own heart. That's really what it's about. In your own heart, in your own soul, in your own self. That's really all that you want to do and there's many vehicles for getting

there. Whether it's the Christ, whether it's the sunset, whether it's...a newborn baby, whether it's Baba, Shiva, the path of the Buddha.

NILS: It's hard for me, because I was raised to believe that only one religion was true.

SWAMI: Oh, I know, me too! Yeah. I was raised to believe that too. But there was so many contradictions when I was growing up that didn't make any sense to believe in something.... when there were more things pointing in the direction that it couldn't possibly be true. So I couldn't believe in it anymore.

[00:11:06.16] (They start walking through the woods and set up another shot near the Buddha statue.)

MVI_8805_MOV

[00:00:01.17] (SWAMI is standing near and gesturing towards the "healing fountain.")

SWAMI: So this is a healing fountain, it was given to Ma, for her birthday one year and it takes in the water of our sacred [00:00:17.05] (Indiscernible as the camera approaches the fountain.)

SWAMI: People come and take some of the water, and touch it to wherever they feel afflicted. Many people have come to put those waters on themselves.

NILS: Okay, I'd like to do that.

SWAMI: Absolutely.

[00:00:40.00] (Hands the camera off and NILS approaches the fountain and rubs the water on his chest. Camera zooms in closer to the water and pans down the fountain.)

MVI_8808_MOV

[00:00:50.14] (SWAMI is sitting down, Indian style in her living room.)

NILS: So can you tell me your name again?

SWAMI: Swami Himalia.

NILS: Swami Himalia, I'm Nils. So tell me a little bit about yourself and what you do.

SWAMI: I've lived here on the Ashram for 38 years or been with Ma for 38 years. First in New York, then here and....I'm a yoga instructor and a message therapist and I specialize in reflexology.

NILS: Awesome. So...I'm on a quest to heal my body.... especially my chest area. So I wondering if reflexology could be something that could possibly help.

SWAMI: It would help you.... to find a balance within yourself. I think what has a lot to do with healing is balance, in our life, in our body.... harmony within ourselves.... using the breath for that. Using some.... some breaths that have intention visualization with it. For instance, there's a breath, where you could breathe and visualize the light during healing, going up say, your left arm through

your palm and crossing your chest and the heart area and then exhaling down the right side and then coming up always the same side crossing over.... and down the left and you would keep doing that. It's similar to what's called an "alternate nostril breath", but you would do it within your body instead. So you would do a slow, breath.... and you can be lying down to do this. This way you could be more comfortable and you would go deeper and deeper into that flow.... Especially as you would cross the chest, you would visualize that light, that healing and whatever you need in that particular area of your body and then keep on doing that and just go deeper and deeper into yourself, with your eyes closed and that's your visualization. That could be helpful.

NILS: Cool.

SWAMI: You can do this with other parts of the body as well.... up the leg to the hip, crossing over and down, your eyes, for instance, the eyes and....but it's that flow and that particular way of doing it.

NILS: Yeah, I've had somebody else tell me that this part of my body's blocked and they can't flow through it and that would be a way to restore my body from the blockage.

SWAMI: Right and I think another.... just a simple what Ma calls a "gem", is bringing your arms behind you with the palms up and your opening this area, your lifting, lifting up and your closing your eyes and looking up into your forehead with the third eye and sixth chakra. Associated with light. It's just a simple thing that you can do for a few moments....

MVI_8818_MOV

[00:00:34.24] (Camera takes a moment to adjust itself, focuses on a MAN sitting in a chair.)

MAN: You say you got to heal your body, you think you're going to a place...what place are you going to?

NILS: A place of perfect health.

MAN: Huh. Do you have any idea what that is?

NILS: No.

MAN: No means that you have an idea of what it isn't. That's why I'm asking you, I'm trying to find out what's wrong. Is your breathing shallow? Does your chest hurt? Do you get a flutter, do you get a lot of fear.

NILS: No, sometimes my chest hurts, but it's not debilitating at all, it's just more the fact that, people with my condition don't live as long as other people, because they end up dying of heart complications. So I just want to make sure that I...I want to find.... something that....

MAN: Did she tell you that at the beginning of this year, five months ago, I have five bypasses?

NILS: Five bypasses?

MAN: Yeah...

NILS: Like surgeries?

MAN: Yeah, heart surgery, you know, big line here. They cut you open and pull you apart. They take a vein out of your leg and then they cut up the best part of the vein to make the bypasses for the arteries, there's only five and they had to do all five. That was five months ago. A month and a half ago, I had a corroded artery that was plucked out, 90%. So they did that one too and I think I'm done with surgeries this year, I've had enough.... It's mostly hereditary, mostly, so yours is...the same thing. I mean that's the hand we were dealt. But I didn't realize it. I should've realized it, because my father had a massive heart attack when he was 67 and died. He had other warnings before that and me, I was just in denial, a lot of this coming from Egypt, you know...the river "De-Nile"? (Laughs.) Come on! Lighten up child. But I survived, thanks to my lifestyle and being with my guru.

NILS: But you still had to have surgery?

MAN: Oh, absolutely. Five bypasses, they inferred, that.... I was starting to grow [my own] bypasses, but it wasn't getting there soon enough. All my arteries were 90% or more plugged up, one was 100%. So all I'm saying is...don't.... we don't always know all the time what perfect health is. All we can go by is what it might not be and what we experienced.

NILS: The absence of.

MAN: The absence of.... and you might feel wonderful in any given moment and say, "that's perfect health", because everything is in sync. Your body, your mind, your emotions and I feel wonderful.

NILS: But I'll know when I'm healed, because my chest won't cave in. Then I'll know, I found whatever it is that I needed.

MAN: Okay.... Do you...Can you run?

NILS: Yes.

MAN: And it's okay when you run, your breathing's fine and your chest works fine, your heart works fine.

NILS: Yeah, for now. I just have to keep it monitored.

MAN: Okay.... we all do. So I'm the breathing guy. You know yoga, ancient yoga, is based on all we're familiar with is physical yoga, that's most of us call yoga.

NILS: Yeah.

MAN: There's many classifications, many mechanical systems of yoga. There's yoga of body, that's devotion, there's other yoga's, yoga's of knowledge...and each of these yogas in themselves can take you to the Promised Land. Whatever that means.

NILS: Enlightenment?

MAN: Whatever that means. I don't know, I'm still on the other side of it. (Laughs.)

NILS: So you haven't....

MAN: No, you either [are a] perfect whatever, I'm still on the other side, so I don't there for that. I go there so I can dal with who I am and what's going on with me.

NILS: Okay.

MAN: I eliminate all that doesn't nourish, heal, strengthen...eliminate that stuff and hopefully the other stuff will come in.

NILS: Do you believe that it's possible within this lifetime to obtain what I'm looking for?

MAN: Sure. But not the way you think about it. It's got nothing to do with the way you think about it. It's just your mind playing games. It's beyond that. It's beyond within.

NILS: Really?

MAN: It's.... yes.... It’s like this...your hand, it has a function, but if it tries to walk it's interfering..."Oh wait a minute.... no, no, I'll do it." And that's what we call our knowing mind, ego, whatever you want to call it, it wants to do everything and it goes, "I'm the boss, I'm in charge. I know everything." Do you beat your heart? Does the mind beat the heart? Does it go, "Beat now, beat now." Does it flow the blood? No. The mind as we know it, has specific purposes like the hand and arm, but it's not all and everything. We think we know all and everything. How can you do that? This, [your hand] can't do everything, why would you think you mind could be able to know everything? It’s beyond what's within all that other stuff. Your body.... you still have this vehicle, you body to learn and have a vehicle of the mind and whatever else it is that you need to learn to go beyond and within.... So all I know is all the stuff that isn't. If it fills up my life with what isn't.... would the places start to eliminate what isn't? Hopefully, you'll get sent

from the universe, God, whatever you want to call it, whatever it is you need. But you've got to make that space.

NILS: So how long have you been on this journey to find "it"?

MAN: My whole life, but I didn't know it. [It took time before] I knew I was looking.... I was born with an Italian father and a Slovenian-Yugoslavian mother, in inner city Detroit, I was born and I had a regular, brought up in the suburbs kind of life, I was an athlete, went to College, dropped out, went to Vietnam, came back, went back to College, dropped out...really dropped out. And I was always looking for something, something more, something more than my life. Something more. But I didn't know I was looking, I was just doing things the hard way. (Laughs) I've [come across] some people who have done it the harder way, it's almost a life of doing the hard way, if I don't do it the hard way, then it seems real. So there's another branch of yoga called "bramiyama", that's yoga of the breath and you should be able to go.... with the breath only. And I went, looking for the lowest common denominator, I was into food and everything and I went, what's more important than the breath? Mah is my breath, she has taught me everything about the breath that I need.

NILS: She's your guru?

MAN: She's my guru, always has been. Is now. Supposedly you have many teachers, life is a teacher, but only one guru. Okay. So she's my guru, always been my guru and always will be, in spite of me. Because I'm whatever, I'm one of the hard cases. (Laughs) I'm like the black sheep of hard cases, etc. But she's always

there. Whatever she needs to do. She needs to love me, she needs to chop your ego a little bit, humble you, in another way, she's always there and she's always perfect with whatever she does and however she interacts with me...And because of her, I'm still alive....

NILS: Really?

MAN: Yeah, I should've been dead, I should've literally been dead, not just from this episode, but from my whole lifestyle and my heredity and....I was you know, I was supposed to live so long and then.... boom.... Or if I wasn't dead, I would be living like a real.... supported on, drugs, and this and that...Nobody knows how this happened, you know? I've got more juice now and more passion now at 66, most people anywhere in there...whatever.... it's almost like I'm living more fully for the first time.

NILS: Wow.... but your still.... you haven't gotten to "it".

MAN: No. Whatever "it" is. Don't worry about "it", worry about living this moment as big as you can. There's only this moment, this moment, this moment, that's all there is. Don't worry about getting there; stop worrying about the bill at the end of the month, "Am I going to have enough money to pay my bill?" If you're worried about the bill, you're not living in the moment. Right?

NILS: Yeah.

MAN: All right, so we're just going to do this right now.

NILS: Okay.

MAN: Only because I've always projected too much and you know, getting somewhere. I need to learn to live this moment as big and as full as I can.

NILS: For who?

MAN: For me. You just happen to be here, in my moment and I happen to be here in your moment. All right, so breathing, I love the breathing.

NILS: Did you want to go outside and do the breathing there.

MAN: No, this is fine right here. If your fine with this, I'm fine....So what do you want to know about the breathing?

NILS: Well, I want to know if it can possibly of healing modality.

MAN: (Scoffs) There's nothing more important than your breathing.... You know what? Nobody considers the breathing because we take it for granted, it's always there. Unless, it's challenged, in when it's challenged it's like.'

[00:11:28.03] (MAN chokes himself.)

MAN: You're not worried about what's on TV tonight, or what you're going to have for dinner. You're worried about your next breath, all right? There's nothing more important...you can go without water for days, I don't know how many days, you can go without food for even longer and you can go without breath for how long? 3-5 minutes. You might not die, but you might not be able to....

NILS: Yeah, I used to be a light breather, so I know all about how breathing is important.

MAN: Yes, do you know how much oxygen there is in the air right now?

NILS: 30%?

MAN: It used to be 21-22% and now it's 19%.

NILS: Really?

MAN: At least that's what I heard.

MVI_8819_MOV

MAN: It's whatever that is...and Chris, said it doesn't concern us, until it becomes immediate. Right? You go in a room and it's filled with smoke [your going to] die. I used to be a smoker, by the way, for 25 years. When you could smoke anywhere, Camel regulars, no filters.... I had challenges that I still do.... All right, nothing more important than breathing, but most people don't care. I have people come to me when they're older that can't do anything more.... they're having challenges with their breathing; emphysema...whatever they have.... the shallow breathing. That's one thing in your life, that you don't want to deteriorate, most people's lives gets less and less and less, they breathe and more shallow. It doesn't matter...I had a guy yesterday; he's got something really weird going on with him in his sinuses, bugs up there. He says, "Oh, I have a great lung capacity." And I said, "Who cares?" Most of us use 30% or less of our lungs.

NILS: Wow.

MAN: And it gets less, and if you're under stress...it's less than that. Exacerbates stress, because when you get tight, you get afraid, the first thing that goes is your

breathing. It shallower and shallower. You hold your breath. Then you get paralyzed, literally, paralyzed. The heart's going "Where's my oxygen? By the way, get rid of this carbon-dioxide." (Laughs) Right? I like older people, I like teaching people who want to be there. Who are ready and....they might not be ready, they're lucky, they're really lucky and they want to try something. We sit and we stand, we sit and we stand, I have people that can't get on the floor. There's a lot of them. So the older you get, your breathing gets more and more diminished, but it doesn't have to. Okay? And Birayama is a science of breathing that goes back thousands of years and it's not just yoga. In the Far East, there's Thai-Chi and many different disciplines and they connect breathing and movement and the mind. They integrate all three, just as important each one. The breathing is like a bridge between the mind and the body. Your breathing for me is like a vehicle; it can take you deeper into where?

NILS: Yourself.

MAN: Into more of you, more of you.... Now this self that you think you know, the self that is the same self that runs the universe, it's out here. That keeps things going out here.

NILS: Okay, somebody else just told me outside that I was like God.

MAN: You're the same essence. Same essence. Let's not do mind games and definitions and stuff. You know those are plants and the sun comes up every day and it goes across the sky and goes down, right? Are you controlling it? Am I? The primary forces, the primary forces in nature, centriphical force? You know

when you put a ball on a string with a rubber band and swing it around, one of the forces keeps the ball out and the other force keeps the ball from going out too far, that's what works on our Earth, from the Sun. The Sun's a primary source of the two forces that keep the Earth from going way out into the universe and the other force is the one that keeps you coming back. And they've got a balance, we're talking about a little bit off, we'll freeze to death or we're going to burn to death. Those are primary forces.... In ancient China has breathing is gone back to us, since it's always been apart of something, they didn't have the Internet, they themselves. They'd go into the mountains and they'd just breathe and watch.

NILS: Wow.

MAN: How many breaths do you breathe a day? No idea, nobody does. Because it's "not important". Right? All right. How many breaths? I've got to figure this out. All right if you're a good breather, it's less than 20,000; if you're not a good breather, it's more than 20,000; 25,000 or 30,000. So if you're breathing more than you need to, because you're not a good breather, you're body's not getting the right volume of air. So it's pretty important. We don't keep track of our breaths. You ever see yourself with your mouth open?

NILS: Yeah?

MAN: Do you breathe in and out of your mouth sometimes?

NILS: Sometimes.

MAN: Okay, now I'm not going to call you a bad person. (Laughs)

NILS: Thank you.

MAN: But, if you see yourself.... the first thing you do with anything is become aware. You can't change anything until you become aware of it. Not thinking about it, not rationalizing it, but being aware how it is, as it is, while it's happening. That's awareness. That's beyond linear thinking, your awareness, you watch, it's one of the hardest things in the world to do. They watch their breathing, they want to make it better, they change it, they want to run away from it, meanwhile your still breathing. So if you still find yourself with your mouth open, generally mouth breathers, breathe shallow. And the first thing you do when you, you are aware of your breathing now, is you got to take a breathe in.

[00:05:54.10] (Inhales, exhales.)

MAN: But the first thing to do, if you're going to do, if you're going to do a first thing, though there is no first thing. The first thing is when your born, that's the first in-breath and then that's a cycle, in and out, in and out, pauses in between, in and out, and then when your done, what's the last breath? It's an out breath. It evens it out. Right? The first thing a person will do when I talk about breathing and they're gonna be aware that they're not breathing so good, is, they'll take a breath in. That's just like putting orange juice on top of this.

[00:06:24.05] (Raises a glass of water to the camera.)

MAN: Right? If I put orange juice on top of this, it's going to be diluted, right? It's not going to be very good, because that's stale water, right? So, first thing I tell people to do, the first thing I teach people is to breathe out. Now that's a collapsing out breath. Use your belly, your abdominal muscles, help the

diaphragm push more air out and you may cleanse your breath if you like to, so you can work on your gluts and your abs at the same time. Now watch. If I breathe out, if I empty this, then I can get more in. Ready? Do you want to? I'm going to breath out first.

MVI_8820_MOV

[00:00:08.21] (NILS and MAN are sitting in separate chairs in the garden outside.)

NILS: Okay.

MAN: Alright, so it's all about balance, when your not feeling well, thinking well, etc. It's because you're out of balance. [It's not that] one side is better than the other; it's the cycle, night and day. Too much sun and we don't get any rest. Too much night and we get nothing, just the dark. It's about a cycle; it's about balancing the cycle. So you see me sitting...I'm sitting in balance. Not super rigid, feet under the knees, knees split apart, I roll my shoulders up...breathe in, push them back and exhale.

[00:00:44.29] (They both inhale and exhale.)

MAN: Now you can open your mouth on the exhale, just for demonstration purposes. So breathe in through the nose, push it back and exhale from here.

[00:00:53.21] (Gestures to his neck.)

MAN: I mean from here.

[00:00:55.02] (Gestures to his diaphragm.)

MAN: Very good, breathe in forward and up, exhale back and down. Keep your shoulders back and down, like somebody's pulling you up by the ears. Then when you breathe out, imagine that head floating up and away, tie it off to the tree. You want your ears over your shoulders, over your head.... Not like this.

[00:01:20.08] (MAN straightens his neck and stiffens.)

MAN: Like this, so it feels like your ears are over the shoulders, not up like this, or back like this.

[00:01:27.13] (Demonstrates incorrect approach to breathing.)

MAN: You just feel balanced; close your eyes for a moment.

[00:01:31.16] (NILS closes his eyes.)

MAN: And just watch your breath. It's the simplest thing in the world, but it's very difficult to do. Just watching your breath.... You watch it at the tip of the nose as it comes and goes or you observe your chest as it expands and rises as you inhale and then deflates and falls as you exhale. Thoughts not now. Not now. Observers simply observe, doesn't analyze, categorize, thoughts will come in and try to take over...don't do anything with your breath, leave it alone. Just watch it. Thoughts come in; kindness but tough love, just say "Not now" or its "Just a thought". Your breathing will get naturally deeper and longer; you're accessing the common stillness, which underlies all activity. It's in everybody, it's endlessness, boundlessness, calmness, the stillness, it's where the best of who you are resides. Thoughts not now. Not now. Just watch your breath. Coming in,

pausing, breathing, going back out. Pausing briefly again, before going back out...Now breath out.

[00:02:56.05] (NILS breathes out heavily.)

MAN: Take a breath in....hold the breath. Just let go of the breath.

[00:03:02.25] (NILS exhales.)

MAN: No, you tried to do something with the breath. Just let go of it. We always have to do something, don't we?

[00:03:11.19] (MAN gets up and crosses over to NILS and adjusts his position.)

MAN: Let's see if you can just get your chest out a little bit. Then just tuck your chin back, not up or down, just back. That's better, feels a little weird right? That's because your unbalanced now, we continue to lead our lives as we get older. We start living imbalanced.

[00:04:20.08] (MAN stands blocking camera for a moment.)

MAN: You're using muscles that reinforce being out of balance and I get people like that who come in to me and they can't touch, they can't bend over. It's so bad that their chiropractor can't even work on them.

NILS: Wow.

MAN: So I just have them hang, hang around.

[00:04:38.13] (Demonstrates bending over and properly stretching.)

MAN: Just hang, like straight, hanging.

[00:04:44.28] (Sits back down.)

MAN: All right so, it makes sense that when you get more in, you need to get more air out first. So I'm going to use my abdominal muscles and gluts, I tense up the belly button to go back towards the spine. Watch...

[00:05:14.08] (Heavily exhales.)

MAN: Let go to breathe in. Let go to breathe in. Letting go isn't something you do. We try to do letting go. It's like trying to relax, we can't try to relax. It's like trying to sleep, you can't do sleeping. You got to allow it to happen and you're never there when it happens. The moment you go to sleep. What'd you do? "I didn't do anything." That's right. That's why you were able to close your eyes and sleep, so after you do this, it's like squeezing a turkey baster...this is how you baste a turkey, or least how they do now. They squeeze the ball and put in the juices and squeeze it....

NILS: Squeeze it out.

MAN: No. I haven't got any juice in yet. I squeeze the air out first. I stick it in the juice and just let go. And the ball reverts to its original shape and what it does is suck and siphoned the juices up. But what I did was let go. I didn't do anything. I did this part. Okay watch.

[00:06:27.16] (Sucks in gut and breathes in heavily. Then exhales.)

MAN: You see? I let go. I exaggerated a little bit for your benefit. The out breath, here's the out breath, squeezing, squeezing, squeezing, my fist to my belly to my butt and I just let go.

[00:06:53.00] (Demonstrates once more.)

MAN: Now you see more air coming in?

NILS: Yeah.

MAN: But I made room for it first. You're not going to automatically get more air in, believe it or not, people have trouble letting go because, you're young now, but your diaphragm is a muscle and if your diaphragm hasn't been going all the way down, it gets shorter and weaker. So it's like this, older people, when they get older, there hands are going like this more and more.

[00:07:22.06] (Curls up hand and presents it to the camera.)

MAN: They can still squeeze their hands; I can still squeeze the air out.

[00:07:27.21] (Exhales.)

MAN: When it comes time to breathe in or let go a extend my fingers...I can't. I have to work out at it a little bit. I have to work at flexing it. Because I live my life like this and I haven't done any exercise like that. Plus there are extenuating circumstances. So the diaphragm, you give it the opportunity to get more air, but sometimes people don't let go...they can't let go, number one and then their diaphragm has got to relearn. It's not about necessarily about learning new stuff, in our case, this culture, it's about unlearning the stuff we've used most of our lives that's been interfering with our lives and actually working against our lives. So we have to undo we have to unlearn, before we can...but it takes a while and then after a while.

[00:08:20.15] (Exhales heavily.)

MAN: People are able to.... and you don't have to go to extremes, it's in the extremes you get a feel for it and then this is just in and out through your nose, but you can still hear my sound, right?

NILS: Yeah.

[00:08:48.04] (Adjusts the camera to focus solely on MAN sitting in chair.)

MAN: Try it again, get the sound.

[00:08:53.08] (Breathes out.)

MAN: That's the out breath; sounds like these are more of the in breath.

[00:09:03.05] (Breathes in.)

MAN: Out breath.

[00:09:04.23] (Breathes out.)

MAN: I'm squeezing the abdominal muscles and opened the diaphragm, pushing the air out, then I let go to breath in and actually allow the diaphragm to go as deep as it can. A little tiny support. Now this is called, it's a very ancient practice, called "Yu-Jai" [00:09:30.13] breath, 4000 years old. (Laughs) It's all been done before. If you've bothered to look in the right places or cared to know, it's "Yu-jai" breath. The sound in the base of your throat.

[00:09:50.10] (Exhales again.)

MAN: I'm going to do it in and out through my mouth, which I don't typically do, but just so you can hear it better.

[00:09:55.28] (Exhales heavily multiple times.)

MAN: And you can do that in your life, you don't have to do that to that extreme, but you start working the abdominal muscles. This is the first thing in life that goes. The belly. The abdominal muscles.

NILS: I remember my brother when he was really little; he used to stick out his stomach....

MAN: That's okay when you're young. It's okay. It's how it works when you're young and it's good. You're strong and your flexible and you have an intuitive sense of what to do and not to do. As we get older, one of the first things that goes is our abdominal muscles, the abdominal muscles say, "Hey, I'm retiring." At a very young age, it could even be kids, could say, "I'm retiring." And the lower back looks around the side and says, "You're what?" [You're abdominal] Fine then I'm just going to hang out here and not do anything more." Your lower back goes, "Oh, great...because it has to do its job in place and it's got to do the abdominals job, which is not happening, out of place. In this country, we have 80 % of lower back pain is because of non-existent or very weak abdominal muscles. We are out of balance.

NILS: I have lower back pain.

MAN: Hello? So by doing this breathing exercise, your abs will get side effects, when you find something that works, the side effects are fabulous, they work too. When you do this.

[00:11:38.10] (Breathes out.)

MAN: As often as you want, you got 20,000 opportunities a day, your abs are going to get stronger. Your lower back is going to get happier and your back muscles are released from all that extra work and tension and tightness because of, doing all this extra work. Getting no relief and your gluts are going to get stronger, it's important to use your core in almost everything you do. That's one breath.

NILS: Well we're running out of time, is there anything else you wanted to teach me that was really.

MAN: There's tons of stuff...

MVI_8822_MOV

[00:00:12.21] (SHAKTI DURGAYA is sitting in a chair outside in the garden.)

SHAKTI: My name is Shakti Durgaya and I run the school of yoga, here on the Ashram.

NILS: Cool and how long have you been doing that for?

SHAKTI: Since, it's inception, our guru, here, Ma Jaya, she started to teach a form of yoga. She's always taught yoga, for almost forty years now. But the form of yoga that she teaches is Kali Natha yoga and it's a root yoga, meaning it is like a foundation yoga for all yoga and she's officially been handing that down to us

since 2001. So.... we've been very privileged and honor to learn it from her and share it with others.

NILS: So...what has spiritualism done for your life personally?

SHAKTI: Well...I would say that on.... first of all, on the most basic level, it's certainly put me in touch with my body in a way where I have a conscious awareness of my body, not just in the movements of yoga, but also in my daily life. But that's the most rudimentary, basic level thing. I would say that, what this yoga has done, what Ma has taught me is.... to really rely on my breath, because that can change everything about you. What it's changed for me is.... to kind of be more aware of what's happening in a moment and kind of stretching your awareness so that you don't have to be so "half in" or "half out" or running ahead of yourself or totally ruled by your thoughts. I would say. Or type A personality, doing, doing, doing.

NILS: When you say focus on your breathing that seems like not the answer...it seems so crazy.

SHAKTI: You know in Vedic scriptures, the scriptures from the ancient.... Hindu texts say that.... in your life you're allotted a certain amount of breath. So...once you've used them up, that's it. So when we talk about being aware of your breath or lengthening it and deepening it or expanding it, it actually is literally connected to your lifeline and your longevity. And because it's connected so deeply to your conscious awareness, it's actually the key to everything. It's the difference between someone living a life...of kind of going through the motions and being

very unaware and almost like asleep, almost like sleepwalking through your life.... [I] shouldn't use that word, but I would describe it that way. Are you going to do that? Are you just going to wake up one day.... this is what Ma asks, "Are you going to wake up one day and your 90? And you go where has it all gone?" Or.... really, really, digging, deep inside of you, really using your strength, your inner strength and being willing to commit to be aware of your breath in every moment so that it's not pushing you around, but you're using it to be very awake, very conscious.

NILS: Does it go from almost being an involuntary reaction to being like a thing you're actually controlling at all times?

SHAKTI: It's not about, you know, controlling, although we do, do practices where you do control the breath, but it's really that word of being aware of your breath. So for example...you can just be driving your car and your rolling through a tape in your head. Maybe of a conversation you've had, an argument, or a scenario. Without actually changing what your doing, your driving your car, your breath is starting to get very rapid, your getting very stressed out, your reliving a scenario in your head. What's happening? You're being ruled by your thoughts. You're not really aware of driving your car; you're not really paying attention. You're breath is quickening; you're reliving some kind of chemical reaction in the body. Who's driving? Really? You're sort of.... having to.... letting your mind and your thoughts master you. But using your breath awareness, you can shift that in little increments, it's not easy. But that's really the key to changing your life and

to.... increasing your health and vitality. Really. Because if you think about it, your stress reactions to your thoughts.... it's going to have a stress response in your body that's going to affect all of your organs. So if your hanging out all day, being very uptight and tense, and having that rapid stress response, even just waiting for a bus, you're not doing your organs any good, you're not relaxing, you're not increasing your vitality, digging into your life energy as opposed to.... living that response.

NILS: So I'm on this quest to find what I call a "Blue Flower". Which is something that would be universal.... not inhibited by income barriers, language barriers.... religious/cultural barriers. It would be for literally the world and it would be an answer to.... disease, to...physical and mental ailments. So...what's the blue flower?

SHAKTI: It's the breath and the non-breath, period. So...and it also takes.... in my estimation.... possibly a lifetime or many lifetimes to study and master and in my estimation, on my path, it takes a Guru to guide you. So.... it's one thing to just even be conscious of your breath, that takes a long time...to master that step and then you also want to work on controlling your breath and that takes time and then you move into meditation, very deeply and you slow your breath. But that place that Ma takes us is the healing space of the non-breath. Now, I can't talk to you forever about that, because I'm not...the master of this yoga. Ma really knows how to guide us into that space, but that's the space of healing. Everybody, regardless of race, creed, gender, religion, language barriers is united by the

breath and by the blood. We all have breath, we all have blood. We can focus on the breath.

MVI_8835_MOV

[00:00:03.18] (ABA GREEN is standing in the garden at sunset.)

NILS: I'm a film student at UCF and... for my Master's thesis, I'm doing this film, but.... it's called "The Blue Flower" and....the reason for that title is because I'm searching for what is considered impossible. A blue flower isn't supposed to exist and....So I'm on a personal quest for healing, my chest is caved in and....I have to get checked out every few years to make sure my heart is okay. I guess people with this condition, sometimes die early on. So it's something I've had since birth and I've just kind of dealt with it and my doctor had said that.... I would be able to get a surgery, really expensive surgery to actually physically lift my chest out, but it's somewhat dangerous and very expensive and I just don't want to do it. It won't fix my heart [either]. So I'm on this like.... personal quest to find healing.... but not just for me, I'm looking for something that if I found it.... it would be.... something that crossed all income barriers, all religious barriers, cultural/language barriers, something that I believe that the whole world could use to heal. So that's what I'm after and that's why I'm coming to you, because I want to find out if you have Blue Flower.

ABA: Well Ira Veta is a system of medicine, actually the oldest continually practiced medicine in the world.

NILS: Wow.

ABA: It started being practiced, some people say, over 5000 years ago, some people say over 2000 years ago, thousands of years ago, we can safely say in the Indus river valley of what is now India and it is a....system of medicine and healing and wellness not just, after the fact when you get sick, that it looks at the total picture, the total concept, it's the original holistic medical system, I believe and.....It is, it is, based on nature and many thousands of years ago, the inhabitants of the Indus River Valley believed that there were....four goals in life: One was to....for joy and pleasure, happiness, another was to have enough material resources to feel secure and safe, food, clothing shelter; that was considered a valuable goal; a third goal was to understand whether each of us has a unique place in the universe, unique gifts to offer and....the fulfillment of our unique potential, is the goal and the forth goal is the understanding what liberation from the wheel of karma is. It's a complicated topic, but they understood that in order to achieve these four goals, we needed to be living about a hundred years. That was thousands of years ago and then at some point, in their culture...people started getting sick and dying before they could fulfill their goals and so the wise leaders of the culture of the community, decided that they would go on a series of meditative quests, they sat and meditated on mountaintops, praying, for the solution and what they received was....they received a vibration of

transmission....which is a form of vibration, directly into their hearts and....from this....it awakened their own natural intelligence, it awakened their own wisdom, their own perfect wisdom inside of them and with this intelligence, they started to...take this vibration of wisdom and knowledge and start to look at all of nature around them and....and they started to codify and understand things in terms of that. So this is a universal, medical practice, that has to do with not just physical health, but health on all levels, spiritual, mental, emotional and understanding it's our physical health is in a context of a much bigger arena.

NILS: Alright, sounds like a complicated system.

ABA: Actually, it's very simple in a lot of ways, because they....studied nature and the natural cycles of nature and started to understand....and create very simple little practices that keep us in tuned with the natural cycles of nature, so that we can live in harmony with the elements that are in nature. There's five elements in nature. Air, space, fire, water and earth. And they each have certain qualities to them and....they have....

MVI_8836_MOV

[00:00:17.04] (ABA GREEN is sitting at her desk, facing the camera.)

ABA: The oldest consistently practiced system of medicine in the world. It's been continuously practiced, though it's gone underground, at different times when the Indus River Valley has been subject to invasions by different forces, especially,

most recently.....in the 1800's when the British started to rule India and they outlawed the Alopathic system of medicine. So they went underground and it was easy to do because it's a tradition that has been passed down through the generations.

NILS: No textbooks....

ABA: There definitely were text books, for sure....but I don't know what they did with it. It survived somehow.....and....So a lot of the....a lot of the....recommendations and the actual therapeutic practices may seem like folk medicine, so....it's like eating certain foods or not eating certain foods, depending on the nature of the imbalance of the person. It's...what we now refer to as "lifestyle" like what time do you get up in the morning, what time do you go to sleep? What time are you eating your meal?

NILS: Those things are really important....

ABA: Very important. So simple things like that don't cost any money to make changes. You were asking about how to cross economic lines....

NILS: How expensive are Vetatic medicines?

ABA: Well the consultation and depending on where you live and what part of the country and then you know I work with my clients, if they have some budgetary restrictions, I'm not going to give them a lot of expensive herbs, we'll talk about [putting] some spices into their food, there's an understanding that food is medicine. All the foods that we choose or not choose have an effect on us. So we can alter that. Alter these qualities in us that need to be either increased or

decreased by the foods we eat, the things we do on a day to day basis are very important, we kind of group those together, in Western cultures we call that "lifestyle changes". It sounds a little vague, but it's extremely important, because it has a....it influences whether we are in harmony with the cycles of nature or we're living against the grain of nature.

NILS: So I'm just curious, what is the best time to say eat breakfast?

ABA: Well....there's something called the five angers of Veta; the time we sleep, the we wake up, the time we eat each of our meals…Ideally in the perfect daily world, we would be asleep by 10 PM. We would wake up earlier, before the sun....so that could be 5:30 or 6 AM, we do a whole series of morning routines on a daily basis, we would maybe eat breakfast at 7:30 or 8; have lunch midday, when the sun is strongest, between maybe 12 and 1 PM, because as in the....macrocosm as in the microcosm, so that when the sun is the strongest, our digestifier is stronger inside of us, so it makes sense to eat lunch as the biggest meal of the day. Maybe sometime between 12 and 1 and be finished eating dinner....by 5 or 6 PM, that way we're living with the cycles, we're in harmony with the natural forces inside the 24 hour daily cycle.

NILS: Thanks, that was really interesting. I need to adjust my feeding cycle.

ABA: Yeah, it's a lot easier said than done, because the things we've been doing on a daily basis, they have created a certain momentum, they have a certain power, it's easier said than done to make some of the changes.

NILS: So....I know you don't know exactly the details of my condition, but you see someone like me who has a concave chest, just going on that level, is there anything in our daily practice that would be a signal as to what I'm not doing correctly?

ABA: Well, we also work with a lot of breathing practices and yoga, that's all from the Vetatic tradition. Yoga and Veta are considered sisters, two of vedatic systems, they're cousins or sisters and....so we definitely can use breath, breath practices and yoga practices as our healing modality to create balance. So there's some yoga that I would want to explore in their rigidity, ribcage, rigidity, your chest....So I would want to explore some yoga postures for sure, some breathing, breath work....

NILS: So is my quest to heal my chest, without getting surgery, impossible?

ABA: I just can't answer that...

NILS: And then....thinking about the world at large, there's so many sick people....all the way from babies who maybe can't do yoga to really old people, maybe are disabled and can't do yoga and practice some of these things....so is our big medicine, my blue flower, the thing that I'm looking for, the thing that can really just heal the world, if they had access to it.

ABA: I believe it is...but because, "Heal the world" is an interesting phrase because...it's based on the same five elements that are in us, as in everything that is organic, or inorganic, it's the same five elements in different proportions. So it's a very ecological understanding, very ecologically harmonious system of health

and wellness, because we're not separate from anything around us. We're not separate from the trees, we're not separate from the ocean, we're not separate from the earth itself. So if you're talking about healing the world, we also have to talk about healing the earth too. Living in harmony and it all....of all of our food, if food is medicine, that comes from the earth, you know, the herbs that are highly sophisticated herbal pharmacology areas, the plants come from the earth, what are we doing? So...

NILS: Yeah, the Earth is damaged.

ABA: Exactly. Were is our medicine going to come from? So maybe that wasn't quite what you had in mind in terms of the question, but...

NILS: I see that....I guess....in that case, I'm looking for a miracle.

ABA: I don't think so. I probably would want to refer you to some of my masterful teachers that I've studied with....Who have....I would make a referral for you to one or two people in your personal journey.

NILS: I appreciate that.

are inseparable from each other, and when you realize this, [you can see] the interconnectiveness of one life. How there's not one single moment that is independent from the rest of the life. Then you include artists into your thinking and actions, your thinking is no longer self centered, this selfish, was so small in mass without room to expand.....

NILS: Okay, thank you for that. Me, in this lifetime, I have....I was born with a birth defect, my chest sinks in and my bones don't connect properly. This is the

easiest way to say it, so I'm making this film because I want to find healing for my physical body. I'm on a quest to try to find healing and I want to know, not just for me, but for everybody, is healing possible and how can we find it?

GURU: There's a healing of the physical body or healing of physical pain and physical discomfort and there's the healing of mental pain, emotional pain, or psychological pain.....First we'll start with psychological pain, it is possible for everyone to be free of psychological pain.....because the disturbance that they experience is a mental disturbance and mental discomfort.....It is not caused by situations, it is not dependent on our life circumstance...it's more about [the way we deal with situations]. Therefore it's possible for every one in this world to find inner peace and join in being calm, because....it's not dependent on any extended circumstances. It may be true that while we're living in this world, we do not share an equal [sense of] personality, we can have [a comfortable or uncomfortable] life, but all of us share the same equal opportunity to find the peace and joy.

NILS: Okay, so when you say peace and joy, even though maybe outside, I'm sick and dying I can still have inner peace.

GURU: Absolutely. You could be poor, you could be rich, you could be physically challenged and still could find peace and joy.....Physical pain and physical suffering is separate from psychological pain and suffering. We must learn to differentiate problem from suffering, many of us think that if you have a problem, we must suffer, inwardly. You can have a problem, for example, you

could have everything in life and yet you could be in psychological pain. You could have nothing in life and you could be happy and peaceful. There's a lot of possibilities, you could have everything and be happy, you could have nothing and be unhappy. You could be physically challenged and be in great misery. You could be physically challenged and be totally calm and contented. So then the question is, what is it, [to make possible] the calm you experience? Is it in the experience or meanings of the experience? It is the conditions that make possible for happiness, peace, the happiness you experience....there is no hope for you unless your conditions are changed, which means, a huge part of human kind cannot find the peace and joy. Because they're conditions are not conducive.

NILS: So like, if I can't heal my body, I will never find happiness?

GURU: Yes, if conditions....

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GURU: These are not determining factors, even if your physical body is not fine, you can still find peace and joy.

NILS: Okay, and is that healing? If I still have, say cancer...

GURU: It depends on what you call healed. You make talk of healing as healing of the body and healing of the mind and spirit. If healing is separate of the mind and spirit, it is possible for everyone in this world, to experience that healing. But

if your talking about healing the body....there's a greater chance that you'll experience a experience a faster physical recovery.

NILS: Why is that?

GURU: Because, as probably you know already, we are not just a body, we are not just a mind, we are psychosomatic beings. We are mind and the body. Of course I'm [addressing] a spiritual consciousness and the mind is influencing the body, the body's influencing the mind. If you are living in a disturbed state, mentally, emotionally, it makes it to our body. It can affect our immune system and can cause sickness in a body. And it's also the case if we're experiencing calm and joy, that can influence a body. Like a mind can only take so much pain, it's like, you take a cup and fill that cup with tea or coffee, once the cup is full, it's going to spill into the saucer and the plate....It's like when your mind is filled with pain, grief, it's going to spill into the body. Such is the thing with physical disorders, but if you talking of birth defects, which obviously is not psychosomatic and if a healing is possible the disorder will disappear....The chances of a speedy recovery, the chances of healing, is much higher if an inner healing is happening.

NILS: Okay, so do you believe that....everyone in the world, could be healed....or could some things not be healed?

GURU: If you're talking about healing as an inner experience, healing of the mind and spirit. Every single person described, can be healed. If you talk of healing in terms of healing a body, I believe, some time in the near future it will become

possible. Because I'm not sure if there's a solution to every human problem that exists today. If there's a solution to every physical challenge, if there's a solution to end poverty in this world, a solution to end disease in this world, a solution to all physical challenges in this world....but I strongly believe that technology is soon going to find a solution to all human suffering, including physical.

NILS: Okay, so what I'm hearing you saying is that technology is really the thing that we need to put our hope in for the future?

GURU: Yes, to end physical misery in this world. Psychological misery we don't need technology. Psychological misery is self caused, it's a perception of a situation and meaning of that situation, our responses to that situation, to the challenge of life and therefore our responses in changes. It's possible for those responses to change to free our [minds]. But physical suffering....I think we need greater technology. You see technology is the hand of god.

NILS: I'm on this quest because, my doctor's tell me there's really nothing they can do besides put under a sort of dangerous surgery and it's very expensive and I guess you could say that's technology....I mean 50 years ago they didn't have that. But for me, I'm not...I don't want to do that, I'm looking for why?

GURU: A cure?

NILS: I'm looking for, what's the reason I have this and I believe that there has to be one thing, that we're all, that if every human had, we'd be healed. I'm searching for this one thing, but I don't know what it is. I don't believe that it's technology, I don't know. Because technology, is something that changes.

GURU: Why do you perceive technology to be artificial? I guess it's a matter of perception right? If you're okay with using the clothes that technology produces, if you're okay with using the computer that technology produces, if you're okay with using the communications that technology created; to connect with our parents and friends. Why can't technology heal up a body? Why can't technology, heal other minds? Then call it artificial, it's a belief...the way I see it is that everything is evolution. The trees have evolved, like life has evolved from single celled life into complex beings like us. Nature, the universe, is capable of remarkable things, this camera for example, like this body, this most amazing creation. It's constantly constantly creating many beautiful things. I see it as a part of evolution. I see this....the prayer of millions, how many millions have prayed every day? And not just today, how many millions have been praying for thousands of years, for a solution to aid all human suffering? Spirituality can help us be without inner suffering, but physical suffering....there's so many in the world without food to eat, don't have shelter, who are sick or blind. You can go bring peace to a blind man, but I don't believe that spirituality can give him the eyesight to enable him to look at this beautiful world [around us.]

NILS: What do you think about Jesus? Who went around restoring sight to the blind?

GURU: Yes, such examples, they do happen sometimes, but...if a doctor can come an restore your eyes. Why can't you perceive that as a miracle of God?

NILS: True.

GURU: Why do you have to say, "Suddenly you wake up and you can see again, or somebody has renewed your sight and you can see again." why isn't that alone a miracle? Why can't divine grace come to you in the form of a beautiful doctor? Why diving grace come to you in the form of an amazing invention that can restore your eyesight? I think we must expand that wish.

NILS: Okay.

GURU: We must expand beyond the limiting beliefs, saying this I can accept and this I cannot accept. Anything that serves....anything that is working to uplift our very lives, uplift humanity...any knowledge that tries to improve the quality of human life, must be welcomed. There is never an answer to the question, why are we born differently? You can have one million explanations, very beautiful calming explanations, but [such] explanations are not true. It might not please you. All you can do is accept it and move forward and if there's a way to heal it, look to find [it]. If you're hurt and you're dying, somebody throws a stone at you and you got hit, you're bleeding, you are now on the ground, losing all of your blood. The question you should be asking is, how can I stop this bleeding? How can I heal this bleeding? That is the bearing question. How can I improve this condition? Instead of asking, "Why would somebody throw this at me? Who could have done this to me? What is the reason behind this?" it's the wrong question and you'll never find peace and you'll never find healing.

LAURA 08/10/11

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[00:00:40.02] (NILS and LAURA are sitting, facing one another.)

NILS: So Laura, this week has been crazy for me....I'll get into that in just a minute and talk to you about my journey of healing since I first met you a few weeks ago. But first, tell a little bit about who you are right now and a little bit about how you got here.

LAURA: I'm a hands on healer and I train people to do hands on healing....currently I'm involved in a project "[00:01:12.14]" project and how I got there is through a lot of years, from a very young age I've been doing hands on healing and....learning in my early twenties about meditation and how to do distance healing and how to do those kind of techniques. I train people all along and developing a lot of different skill sets along the way and the spirit just kept guiding me to the right thing.

NILS: You say, like "hands on healing"....it doesn't mean you have to be physically present with the person.

LAURA: Correct. It's an energy form of healing, we just use the generic term "hands on healing" because it's....it's....easier for people define. A lot of people do actually touch each other when they're healing and others don't, so it doesn't really matter. Different forms like Reiki, you don't have to do Reiki hands on. You can either do it in the presence of someone or you can do it in the distance.....You can use other forms of energy healing at a distance and just send the energy. The healing circle, we have at nights, we've actually let people all over the country know that we have it, so that if they want to project themselves in the circle and

get the healing they can. We also, when you're in the circle, you can bring people that you know need healing and invite them in and they can receive healing too.

NILS: And you mentioned the "[00:02:40.19]" project. Tell me a little bit about that.

LAURA: It is....a....project that is designed to....have sick people travel to 52 locations by the end of 2012 and of those who are traveling, 3 are what we call anchors and we're going to be shifting some of the galactic anchor points from where they've been...Drago and Sirius, were from the last millennia multiple....and shift those to the Plateites and the Southern Cross, the shift in energy, from what we've been hearing about it, will be coming in 2012 and it's changing consciousness, this will help move consciousness from the duality we've been living in for so long into a unity consciousness.

NILS: Okay, what do you mean by duality and unity?

LAURA: Duality is where you look at something outside of you, something different from you or me....If something if you benefit, then I must be lacking, it must be harmony, that's duality, there's always a contest. Now with unity, when I look at you, I understand that we all are made of the same thing and we're one in spirit and everything else, we're one, so what I do effects you. If I go out and put a lot of pollutants, I'm affecting you, not just my health.

NILS: That's a really tangible example.

LAURA: Right.

NILS: Okay.....The [00:04:16.15] project is like literally going to help the planet shift from that duality to unity, like how does that work?

LAURA: It's really kind of hard to explain how it works....we are influenced on the earth, not only by what happens here and by consciousness, but also how we're tied in galacticly and the energies of Drago and Sirius, those energies are ones that promote duality and part of it is the...the earth's purpose for [many] millennia has been to come down to display and learn duality and once you learn that, you go, "Okay, we've been there, we've played with that, but now we have to go back and understand that we all are one."

NILS: Is that what it means to ascend?

LAURA: Not necessarily, coming into unity, consciousness is part of the accending, you have to understand, unity consciousness, before you can ascend; ascension has a lot more parts to it than that, but it is the foundation for it.

NILS: Okay.....Well this has been the thing that I've been trying to grasp and wrap my mind around the last few weeks and it's really intensified in the past week, I'm going to tell you a little bit about what has happened in the past week....Throughout my life I've had moments of what I call "sleep paralysis" where I wake up, but I'm not really awake and I can't move and I've had experiences that I never really wanted to talk about before, like I've had a demon on my chest, pressing into me and....it's a horrific, scary, experience and I thought it was because I was a sinner or because I was gay or something like that, back in the day. Most recently, this past week, I had an experience just like that....there

wasn't a demon on my chest, but I woke up and was just an intense experience of....I said in my mind I'm going to accept both Satan and Jesus, because I'm trying to combine duality into unity and when I said that....I guess I wasn't ready for it, I woke up at 3:00 in the morning and was like, "Okay you're going to do it." And I just freaked out....started waving sage everywhere and like....going crazy, turning on all the lights. It was just a bad experience, I was upset with myself, I scared the cat or whatever. Then....a few days later it happened again....this time I, I was so scared, all I could do was call out to whatever beings, the beings of the light to help me....that didn't exactly work. I woke up and that day, I just felt horrible, like my energy had been drained from me and it was just a really bad day, I really didn't feel good and [it took me a while to get] over it....Eventually I felt a little bit better...and that night I listened to an interview by a man named George Kavassilas and I never heard of him before, but he talked about having similar experiences throughout his life, having really bad, chronic fatigue syndrome, fiber myalgia, because he claimed that extraterrestrials were abducting him and stealing his energy and just doing horrible things to him and eventually one day, he realized he went from duality to unity, where he looked them in the eye and said, "No matter what you do to me, I will love you unconditionally." and he said, "That's what eventually did it for him." After that he couldn't be touched because he had learned to unconditionally love both the light and the dark, he accepted Jesus and Satan, in my terminology or through Lady Gaga's terminology "He married the night." He had done that and so that's been my journey

throughout the last week and I was just on a mountaintop a few days ago, thinking "Oh my gosh", I just had another experience where a demon came and I said "I love you unconditionally." And he couldn't do anything to me, he was there, he was angry, but I did not feel my energy drain. I felt really happy. So that's that. That's my journey of accepting light and dark, but I keep having people in my life warn me, "Nils, that's not how the universe works. You are light, that is dark, you don't want to mess with the dark, you want to stay away from the dark." So I've just had an email this morning by a guy who does extra terrestrial releasement therapy and he was like, "You sound like you're talking like a demon, like a demon is talking." So I'm so confused right now, I'm coming to you to see what on earth is going on? I don't know what to believe anymore, after having different people tell me different things and like, do I accept both the light and the dark? Do I ascend into unitary, or do I remain separate, do I say "I am light and that is dark?"

LAURA: Very good question.....

[00:09:18.02] (Closes her eyes, breathes in and takes a long pause.)

LAURA: It depends on where your basic premises start. If your basic premise starts from, "Everything comes from God." Then light and dark both have to come from God. So....then you have to go, "What was the purpose of the dark?" The purpose of the dark is to help us learn and grow and part of what we are to do is to bring in as much light as we can to help the dark understand it is really a part of the light, because what, what I have come to realize through my own truth,

anybody else can keep it or not....If you follow all the different traditions and what they say about the fallen angels and all that, you understand that Satan was the favorite angel of God and he was given this task to see what man would do with this energy of evil. Being an angel, it's not necessarily an easy task, it's not necessarily the one he would want. So if you got an energy, an angel that's out there, trying to tempt man to see how far man will take himself, because man has free will, but part of what man is supposed to be doing is using free will to make good choices. If you understand that's the role of the darkness, then you can go, "It's just a role." We've all played dark and light in some life or another. I also work with reincarnation, I believe we've lived multiple lives and we've all done wonderful things and we've all done horrible things.

NILS: I had a friend who said in a past life that he was Himmler and now he's like this really nice guy.

LAURA: The only reason we play the different roles, is either because we need to grow something in ourselves, we need to see it or we are providing a learning tool for somebody else to see it. So what you do with that and how you balance it, a lot of traditions teach working with the shadow side of yourself, which is the dark side and....coming to terms with it. Really loving it, like you said and finding out why it felt the need and why it feels the separation. Because the only reason it fights is because it feels separation and the only reason that....those energies....are fighting so hard to stay and not be unified is that they believe if they unify, they

will go away, which isn't true. There's still space for it and it's just a different understanding of it. I don't know if that helps you or confuses you.

NILS: No, it helps me, because that's the one side that I've been wanting

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[00:00:00.00] (LAURA and NILS pick up right from where they left off.)

NILS: What hit me the hardest was last week was when the Southern gentleman who was performing a healing on me, told me the reason why my chest has been caved in for my life is that there's a huge extra terrestrial latched onto it, like curving it in. So he released that extra terrestrial and told me that through the help of archangels.....but to know that there were or still are things that are attaching onto this body or my mind, without me being aware of it, freaks me out and to know that's the dark, like if I'm going to unconditionally love the darkness, that means they're going to stay, right?

LAURA: What it means is sometimes they don't know the difference. Sometimes they are just looking for an energy source and you can unwittingly not put barriers up, you have to basically announce to the universe, "I'm not a host, release me."

NILS: Okay, so that's not living in duality?

LAURA: No, it's saying that energy, still has its own lessons to learn.

NILS: Okay.

LAURA: You are not responsible for teaching it its lessons, you are responsible for maintaining your body the way you need. Now that you learned that there are energies that can attach and they can attach on multiple dimensions....You can just say, "Enough" you know? You will...if you walk into a room where there's a lot of people who really thrive on other people's energy you'll notice that your energy just goes down really quick. They're doing the same thing and they're in human form. So it's not just multidimensional things that do it, it is other people and....some traditions talk about energy hooks, if you talk to a shaman, traditional shamans talk about energy hooks being put in. You can consciously do it, I will sometimes consciously do an energy connection with somebody I'm doing healing with them and leave it so that they can use my energy while they're moving around until they get strong enough and then I will disconnect it. But other people don't consciously know what they're doing, they know they're tired, you seem to have energy, so something within them just reaches out grabs from your energy field and sucks it.

NILS: Right, okay.

LAURA: So you have the right, that when you start feeling something like that to just go "Alright, you need to go away!" And you can, again and a lot of traditions teach, you can just cut through them, you can gently pull them out and send them back to from where they came....you can do exercises where you basically put mirrors around yourself, so that anybody who sends you energy, whatever they're

sending will go back to them and you will be able to maintain your own energy field.

NILS: Okay...so the let me get this straight in my head....I have been believing that what I'm made up of, in my essence is unconditional love. Do you agree with that.

[00:03:11.09] (LAURA nods her head.)

LAURA: If everybody strips it down that's where we are.

NILS: Cool, so if that's the case, nothing real can be threatened. Nothing unreal exists. So if unconditional love is the only thing that exists, it can't be threatened, it's something to fear, all of this is just to be. That really helps me, if I really chose to believe that, it would help me to deal with this crazy universe, because I would know that nothing real can be threatened. It's just getting to that point....

LAURA: At the same time you don't have to leave yourself open to being sucked dry. I can have my unconditional love, but that doesn't mean I have to go in the pits with everybody.

NILS: Right.

LAURA: Okay, I'll give you an example...in my healing work, I very rarely work with the general public. The reason I very rarely work with the general public is that, the general public doesn't really want to be healed and if I worked with them, they would feel better, but then they'd want to keep coming back, because they don't want to do the parts that they need to do. All they would be doing is draining my energy. When they are at a point where they want to take responsibility for

their lives and do the things that they need to do along with what I'm helping them with, I'll work with them.

NILS: Okay, that makes sense.

LAURA: And just like as you are learning how to work with energy, the more you learn about energy and how to control your own energy, then you can be more open and expansive. I personally don't like to walk the malls, there's just too many people and because I interact energetically, it is difficult for me to go into a mall and stay there for hours at a time. I can go in and I can go out, but if I'm there on like Christmas, forget it, I don't go. Too many people and it's because I need my energy to do the work that is mine to do. I don't have to feed everybody off of my energy.

NILS: Okay, you know how to put up blocks for your energy.

LAURA: Create some energy fields that are fairly strong and you can just imagine mirrors all around you when you go out. But that takes energy to do to, so you don't want to constantly have to be doing that either.

NILS: Okay.....now this....this one interview I just watched a few days ago was warning me not to....sense you are made up of unconditional love, that is who I am, there is no healing required from somebody else, so to allow someone like you into my energy field could possibly be a very bad thing, because other spirits could see that weakness and attach themselves to me in that time of what is supposed to be healing.

LAURA: That is someone that is talking about fear.....If you...understand that you are unconditional love and you understand we are all interconnected, if you are guided to go to somebody for healing, there's a reason you were guided and if you feel that person is trustworthy, then it is fine to let them work with you. It is a person who is competitive or is operating out of fear, I wouldn't let somebody like that work on me. But if it is somebody whose intent....and as a healer, I'm sometimes been guided to go to somebody and when I'm laying on the table I realize I was there for them not me....and that's where it is sometimes, because they need the experience of your energy, more than they need the experience of theirs.

NILS: Wow.

LAURA: But, you know, as you are on a healing quest, it is a matter of number one, finding the people you trust and if they refer you to people you trust, know those people are trustworthy people.

NILS: Yes, alright. But....

LAURA: It's not saying you don't do your own work.

NILS: I was just going to ask that....

LAURA: It's not saying you don't do your own work.....What....I'll go back to 1997 when I was diagnosed with breast cancer. I....I'm a healer, the doctors wanted to do all their normal stuff and I said, "Thank you for the information," I will see you after I've worked on it myself and so I....spent two months very intense work, I did dietary things, I did....working with a doctor in New York who

was working with.....lympho therapy, I've worked with energy healers around here, I did my own work, I...went to other healers, but wherever I was guided to go is where I went and in that two months, when they had diagnosed and done a biopsy and they left the margins, so that in two months I let them do the lumpectomy and they couldn't find anything. They couldn't explain it and you know, with the.....oncologist, I was talking to him because my doctor insisted that I talk to the oncologist....he was telling me what they would do and we'll give you this....initial dose and we'll adjust it from there. And I said, "You use the same dose for everybody?" He goes, "Yeah." I said, "You'll kill me." And he goes, "Probably not." So I said I'm not willing to take that chance and he said, "You're not a good candidate." I said "I know." So it's knowing who to go to for what you need. And knowing if you are in tune with your higher self and following the guidance of spirits you are going to be lead exactly where you need to be lead.

NILS: I believe that.....

LAURA: Don't let someone else's fear influence you.

NILS: He would never admit that, that was fear though. Because he was saying....

LAURA: Of course he wouldn't....

NILS: That we are unconditional love so.....like how could we possibly that we should go to something external from ourselves and find healing. Healing is from within....

LAURA: That is someone with a very large ego. That thinks they can do it all. I mean we are an interconnected community of people. If an organ in your body is

having trouble, it doesn't try to heal itself all by itself, it requires all of the assistance of the immune system, of the blood supply system, of everything else going on in order for it to be able to heal and regenerate. Why are we any different? You do this stuff your supposed to do, nobody's getting you out of that, but...when....when someone else has the piece to your puzzle, why not use it?

NILS: That makes sense. Thank you....

LAURA: You would not admit that he had an ego either.

NILS: Yeah, I guess not.

LAURA: Ego or fear and ego is manifestation of fear.

NILS: Right.

LAURA: And that doesn't mean that you can't have a healthy ego, but when one is egotistical, he is operating out of fear. It is the fear that I may not be as good, so I have to put on this front of being the all in one with the information. I mean everything you have to remember is that each individual is different and what works for one person won't work for somebody else. It may be true in his life that because of what he's done in past lives, his lesson right now is, to heal himself, it is to do it alone because he maybe took advantage of people in the past. So we don't know what's there, we don't have to.

NILS: He says he did heal himself. I mean by recognizing that he is light and love....but that does make sense, because even if from that perspective, if you're saying, "You literally will not receive healing from something outside of yourself, you're realizing that you are separate from something else, which isn't true. It's

operating in duality still. So it would almost be like, for me to accept your energy, that I know I've been guided to....I'm operating in a sense of unity, because I recognize that you and me are not separate and there's nothing to be afraid of from you.....

LAURA: The other thing that....

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[00:00:00.00] (NILS and LAURA pick up right from where they left off.)

LAURA: How we actually heal as healers....It is a vibration healing and for instance when I work one on one with somebody, I tune in to their vibratory level and so we are resonating at the same frequency and what happens is your body then communicates its mind to where there's an issue and where it wants something done and the mind brings in from wherever you used to come from, whatever correction is needed. It is not just you and me working, I don't do the work, that's just the way the spirit works through me, but it is that first getting the vibration level at the same level. Sometimes it's a matter of yours raising or mine lowering or mine raising and yours lowering. You never know what it is. It doesn't matter what it is. It just matters that it gets done.

NILS: Okay.....So can you tell me just a little bit about what you're going to be doing and the process when we go into the healing room? I'm coming to you

because I have an indentation on my chest andI know that people who have had the same symptoms have died earlier than other people so you know, I have a little bit of a fear of dying early, I don't know if fear is the right word, but you know, I know it's a possibility and don't really care either way, but I would like to heal my body. I would like to express what I'm feeling inside of me and have it manifest physically, I would really like that.....So with that being said, that's my issue that I'm coming to you with, we're going to go in there and you're going to adjust vibrations anything else?

LAURA: Well....generally when I do one on one I have my healing table laid out and you'll lay on the table....generally I have you on your back....sometimes I'll have you flip over but generally it's on the back. I have no idea what's going to come through. I have no expectation when I walk in there and....I once....once we're there I fully connect with my higher self and your higher self and let them do the communication that's necessary. Let them do the communication of what's necessary. They're connected with the universe, the universe knows what you need, I don't have a clue. I don't need a clue all I need to do is follow the directions I'm given. So once we're there, I will do whatever I'm guided to do. It could be laying on hands, it could be going in and talking to the self in your body, it could be....using some of the instruments I've got back there, it could be incense, it could be....stones, it could be anything. I don't know and sometimes it's things I've never seen before, I have done things back at my table, I've never seen anybody do and never done since, but it was what that person needed. It's

a....healer who is fully in tune with knowing that their just an instrument for the healing to happen....have no preconceived ideas.

NILS: Okay.

LAURA: If I had a preconceived idea, I might be limiting what the spirit wants you to do.

NILS: I have one request, another healer.....has been able to tell me what they believe is higher self's name, would you be able to do the same?

LAURA: I never bother with names, it's your higher self, if you need a name, it will come to you, if you don't need a name, it won't. I've never cared.

NILS: Okay.

LAURA: I just know it's my higher self, you know?

NILS: Well if it comes up, I would love to know what you think or what my higher self tells you is its name.

LAURA: What may happen is....sometimes guides will identify themselves....sometimes your higher self may be operating from the God almighty, so it's not really mine to know, I don't know. You want it, it may come, who knows? If any messages come through, I'll let you know, probably not....if you're in an altered state, I'll give them to you then, I may ask you questions, because sometimes your body will basically leave me with questions and....if I do have a question I'll ask you and answer it. Feel free to ask me anything, it won't bother me.

NILS: Tell me if this is an inappropriate question, but.....should I expect a miraculous healing today?

LAURA: Who knows?

NILS: (Laughs)

LAURA: What my belief is that those people who had full healings when they touched Christ's robe, it was because they were expecting it and because they had done all of the preparation and all of the work they needed, if you're at that state, sure you can walk out, if you're not at that state, what we can find out is steps for you.

NILS: Okay, awesome.

LAURA: And I have seen people have miraculous healings, accept them at that moment and walk out the door, then two days later be in the same state. I've seen that, because they got away from where that energy of knowing that the healing was done and they moved into doubt and as soon as they let doubt come in, it pulled them back. You have to be ready to accept the healing. If you look at the world right now, and you look at how many people are manifesting disease, first off, you have to go, what is the purpose of the disease? The purpose of disease is your spirit trying to talk to you, trying to get a message to you, because you're not listening. It's trying to gently give you, maybe a dream, you've had the same message come to you from three different people and you didn't listen to it and you kept on going the way you were so it keeps bringing it in and in and the last place it tries to give you the message is your health, because you will stop and pay

attention to your health, even if a lot of people don't. How many people do you know that have ulcers that just keep doing the same things without worrying about it? Ulcers are pretty easy to work with, but you know, if their symptom are giving them more than what health gives them, they won't step in for health and most people don't want to tell themselves that they're getting a big payout from being ill.

NILS: Because it feeds your ego?

LAURA: It either feeds their ego, it gives them attention, which....a lot of it isn't really ego as much as just....feeling a need for somebody to pay attention to them, feeling so isolated that the only people that understand me are my healthcare givers. They're so kind to me, that's the only kindness they may have and they won't take a look at their lives and see what's really going on and what they need to change in their lives. Because it's your life is holistic, it is your body and everything so it's stuff going on.....I've had people that been on my table, when a question comes up, will say "I'm not going there." And it's like, that's where this is coming from.

NILS: I'm going to go there today. I really, really, I'm going to go there.

LAURA: Okay.

LAKE HELEN 06/15/2011

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[00:00:19.29] (DR. THOMAS is sitting in a chair facing the camera, NILS is of camera.)

NILS: So tell me your name again and tell me that you're giving me permission to film you.

DR. THOMAS: I give you permission, Dr. James W. R. Thomas, I'm also a minister, with the International Association of Metaphysics, and I also worked as chiropractor for thirty years in California. Then moved here in 1989.

NILS: Alright so you've been in Lake Helen ever since.

DR. THOMAS: That's right.

NILS: Cool....So you're a chiropractor in L.A....you ever meet anybody famous there?

DR. THOMAS: We don't have to go there, do we? I was known as the chiropractor for the stars. I worked for Paramount Studios and also had my own private practice, but I had a lot of stunt people and a lot of movie actors and a lot of movie actresses.

NILS: Cool, must've been a fun job.

DR. THOMAS: It was a hard job, because I worked from 5 in the morning to 10 at night....

NILS: Just like all the rest of us in the film industry.

[00:01:21.24] (They laugh.)

DR. THOMAS: That's right. Well you know they had to be on the set at six o'clock in the morning, so you had do everything you had to do.

NILS: So tell me how you got interested in healing?

DR. THOMAS: I've been a healer all of my life. I mean really....I was interested in it before I became a chiropractor, and then after, and then all of a sudden things developed in my office, and I started seeing colors around people and doing more

and more research into energy balancing, anything to do with energy, because everything in this universe is energy. So how that energy works and then I got into colors, because color is a great way of healing people to, so it all starts going together.

NILS: I was at an alternative health convention and a lady told me I needed orange sunglasses....

DR. THOMAS: Orange can go to the liver, gal bladder, pancreas, it all has to do with your second chakra. You know anything about your energy centers.

NILS: Just a little bit.

DR. THOMAS: Okay....that's what we work with all the colors, in piranic healing....really the whole concept of paranic healing is nothing but exchanging energy. Alright? And by clearing out the different energy centers all of your chakras and that rebalances them with positive energy, so what it actually does is clean out and then rebuild and use different colors for different healing techniques for different organs of the body, respitory system, any of the systems of the body. So what you do is you do a cleansing first, then you start with working with the energies, clearing out and giving positive energy back.

NILS: So I'm on a personal quest to heal my body, my chest caves in and....my bones don't connect properly and there's something wrong with my heart I think, but I don't know for sure and so I'm just trying to find the thing that would be the answer for what would heal my body, but not just for me, but for....what is you know....is the thing that could heal the world. I really want to know.

DR. THOMAS: The best thing to heal the world? Is to get everybody off of a negative aspect and on a positive field. How's that?

NILS: Okay.

DR. THOMAS: Because, there's so much negativity, alright? Negativity produces problems with people and if we could keep a positive attitude and go back to our source....When you came into this world, what was the first thing that was given to you?

NILS: I suppose, my mom's milk.

DR. THOMAS: No. God gave you breath, alright? And when you leave this world, what is going to be the first thing that's taken away from you?....Your breath, alright? So every breath that you take is God and you are God manifested, you have to think of that at all times, that God manifests through you. So every time you have a negative thought, then you're going against God. Right? So every time you have a positive thought, then you're going with God. So it all boils down to energy. So what you want to do is, first of all, you need to follow the colors of the rainbow every day. You know when I say, run the colors of the rainbow, your first chakra is red, right? Your second chakra is orange....

[00:05:54.17] (Gestures towards various parts of his body.)

DR. THOMAS: Your solarplex is here, and all of your problems are yellow. Right here. Your heart is green, your throat is blue, your third eye is blue and your crown is ultraviolet. So as soon as you start running all of those colors everyday, what's going to happen to you? You're going to build up energies, you're going to

start feeling better and every time you start saying a negative, like "I can't", "I can't see." "I'm sick", and all those things, then what you do is close down all of your energy fields. So the more positive you are in your thinking and everything that you do, through meditation, the faster you're going to bring about healing. So that's really the main thing is, to keep a positive outlook, alright? And more people have healed their bodies by keeping a positive outlook at all times. As soon as you realize that you don't have a condition that is bogging you down and that you rely on and am allowing God to work through you then you begin to allow that energy to be changed into a positive energy, so that the healing starts taking place.

NILS: Sounds pretty simple.

DR. THOMAS: It's very simple. It's the most simplest thing in the world if we only realize that every breath you take is God working through you. That's the whole thing. As soon as you realized that you are a manifestation, Jesus said, "I am my father of one, he is in me and I in him." It all goes along with healing....all of your organs and everything else is controlled through your spinal column. And how come the spinal column? Because all of the plexises go throughout the whole body. So when you've got proper balance in your spinal column and you have all of your energy centers working, then your flowing, that's really what piranic healing is. Also laying on a hand, or what we call laying on a hand, is the exchange of energy, just by focusing the energy going through a certain person to a certain area, by giving the energy, and allowing the energy to flow down

through your head, into your hands, and that through you, through God and through spirits; whatever you want to call it, it makes no difference, alright? By imbuing that energy, you put different colors into the person's physical body, then healing takes place also. So if you just start on the base in that and then the healer pictures red like energy going through them, down through their hands and going through your base chakra, then that stimulates that area, to give you more energy, but you have to accept that energy.

NILS: Okay.

DR.THOMAS: First of all, we don't ask, we ask everybody, if you want to receive a healing. Because we're not invading you to have a karma debt. Because that would be a karmic debt on me, to work on you without your permission. Understand?

NILS: Yup.

DR. THOMAS: Also prayer, prayer lists, every Thursday night, we have a circle and prayer lists and that goes out to, not only the people on the prayer list, then we also pray for the world, all the different kingdoms, from the animal kingdom, all the way up to the human kingdom. So we're sending out energy constantly, this is a light center, when it was formed, it became a light center. That's why we have light message services and we have a light Sunday service. It's to bring in the lights to help people who are trying to work towards the light.

NILS: Okay.

DR. THOMAS: Questions?

NILS: Have people come to you before, who were sick and have gotten better?

DR. THOMAS: Oh yeah.

NILS: Can you tell me a story?

DR. THOMAS: People have come to any one of our healers and we've had a lot of different healing take place. I have to go back to when we had our first church meeting back in California. That was in the 70's, people came in on crutches and they walked out without crutches. They were healed.

NILS: Wow.

DR. THOMAS: Piranic healing, there are so many cases of piranic healing....There's medical doctors, urologists in California, working at Cedar-Sinai Hospital that use piranic healing to get the patient relaxes and then do piranic healing on that person to get rid of stones, to get their kidney's working again, and this has all been documented by Master Ko, in his book "Your Hands Can Heal". It's a fantastic book, anybody can heal, it's just learning how to have those energies flow through you and out through your hands, that's all.

NILS: So what your describing seems to me like it would be what I'm looking for, a Blue Flower. But is it an instantaneous healing?

DR. THOMAS: No. It takes time. It depends on how long the person's had it. [The affliction] I mean if I'm working on an elderly person who has arthritis throughout their spine.....

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DR. THOMAS: You know, that's somebody who's in their sixties, seventies, eighties, nineties. But we've seen miracles happen with older people to. What's the....priest we went to see?

PERSON (O.S.) Father Torres.

DR. THOMAS: Hundreds and hundreds of people, there were over a thousand people that he just went up and put his hands in front of them, they fell over and then they were healed.

NILS: Is that how Jesus healed?

DR. THOMAS: Jesus healed, he just touched people, so it's nothing but how you become a channel for that energy, that's all. We have a three year course that for a person to become a certified healer. But they have a lot of book work they have [to read]. They have to learn how all the nervous system works, because you are working with an entire body, if you don't have those things and that the student doesn't know, lets say somebody comes in and they say, "Well, I have a broken alner." It's in your arm, well it's not in your leg, so they need to know where it is. They need to know a case history of people, so that we know exactly, how many car accidents you've had, what trauma have you had in your life? How many operations have you had? All these here things go into the total person. We also do a a lot of nutritional testing as well. We do kinesiology, we check everybody out, what nutritional supplements they need in their bodies, so we have a sort of

well rounded idea on healing. Because if, for instance your digestive system isn't working properly, then we tell that person to go to a specialist and get some sort of digestive enzymes. As a certified healer, we cannot prescribe, all we can do is suggest. If for instance, I saw something wrong with you....and I could say to you, "If it was me, I would be on digestive enzymes, because the liver and the gall bladder are not working properly." So those are things that we do to help people, we cannot prescribe, but we do, do piranic healing, we do....I didn't bring any with me, but we do have the person sign things saying that we're just using energy and that God is working through us and that we do not profess any claims of any healing. It's just that the healing takes place, then it is you. You've done it, we've done our part by giving the energies and however you've assimilated that energy, then that's what's taken place and the person has different effects. A lot of people feel like they've....have you ever walked into a place and felt very negative?....I mean like, you couldn't wait until you got out of that place?

NILS: I'm sure I have.

DR. THOMAS: You know what I'm saying? You've gone into somebody's home and it all depends on the vibrations of the home, if a person, blesses their house and gives blessings for everything they do....Or says grace for every morsel of food you put into your system, then who are you giving thanks to? You're giving thanks to your own self, the God within and also you're giving thanks to your creator. For everything that happens to us. It all depends on the change in your thinking as well. We have people who have done so much research on

themselves, because, you have layer after layer, after layer, of past lives and until you realize that everything happens....Have you ever hit a vortex of energy or had a flashback of something from before? Has that ever happened to you?

NILS: I don't think so.

DR. THOMAS: Okay....people can go to a cemetery and see their own grave, from maybe the 1800s. There's so much documented material on people with past lives and what ever happened to a person in previous lives, with diseases and things like that are carried over a lot of times in this lifetime.

NILS: How do you find out about your past lives?

DR. THOMAS: Go to a reputable medium who does past life regression, or taking people back into their past lives and seeing what actually was the trigger. For instance, there's a lot thing that have happened to people in past lives that all of a sudden begin to surface in this lifetime.....People go around carrying pain in their physical body and that, they could've been shot at one time. The bow and arrow and that, and until that is run off from their time track and memory cells, then it's released and their free of the pain, free of the discomfort....There's things that cause things that happen in this lifetime.

NILS: Can I be healed of my chest?

DR. THOMAS: It depends on you.

NILS: Okay.

DR. THOMAS: Alright? We can give you the tools, we can work you and work with the energies, but I don't know your thinking. I mean, I know that this is a concern of yours, this is a burden to you, correct?

NILS: Yeah.

DR. THOMAS: Alright, now it's up to you to mentally change your thinking as well. How can I put this, because if I do I'm going to get my face slapped....I have a spirit guide, alright? And Hercules works with me, he's one of the ascended masters. Like all the pictures here on the alter and hanging in the room are all the pictures of the ascended masters. We also have pictures of the archangels to, because the archangels give out healing energies. So the Archangel Michael, is known as the healing angel, so....how many times have you've gone down the freeway and somebody's cut you off?

NILS: Lots.

DR. THOMAS: And what's come out of your mouth? Or have you've given them the finger?

NILS: Oh, no, no, I'm usually like, "Oh shit", or something.

DR. THOMAS: Right, or you damn the person, you know what I'm saying? It's gotten so that so many people say so many negative things alright? And as soon as you start changing that rate of vibration, because when you use GD, who have you damned? You've only damned yourself.

[00:08:23.13] (Slaps his face.)

DR. THOMAS: Thank you....It's one of the ways that I've had to learn not to say anything that is of a negative or a profane language. You've been in a group where you've heard somebody else use langauge that is inapproriate....How many times have you've gone to a bar? Alright? And things...A bar is very negative, alright? Usually bars have a lot of red in them, you know why that is? Because it makes you drink more.

NILS: Wow.

DR. THOMAS: All of these [colors] mean different things, if the bar is green or something like that, you wouldn't see the people drinking as much. Color plays an awful lot of things in a person's make up as well. So all of these things that you're going and experiencing in that....I can get you to stop on the freeway and say....if somebody cut you off...and say "God bless you." Alright? How would feel, instead of saying "Oh..."

NILS: I'd be more positive.

DR. THOMAS: Right, you see? And that all depends on what happens to your energies, your energies begin to change and you become more positive and more healing can take place. The more positive you are, the more the energies work with you. Alright? It's like if you want to gain weight, you want to gain weight?

NILS: No, I want to get muscles.

DR. THOMAS: You want to get muscles....alright so what we do then is we start thinking that....it's programming that's all, if you want to get muscles, you take a picture of how you look now, it's called treasure mapping, and you get somebody

who has muscles and you put a picture of that person on the wall and you just change your thinking. Then you'll now have strong muscles and every day you look at a picture of this person who has great, big, strong biceps and everything else, and mentally you put that up here in your mind and that makes a mental picture. And that's what happens, then you're body starts to change. Everything has to do with positive and negative....

[00:11:15.28] (Prolonged pause.)

NILS: So...when I'm asking you for a healing, I'm really asking myself, to...

DR. THOMAS: You're asking for a healing, Phillip and I both work on you, now Phillip does all other kinds of healing, he does crystal healing, with crystals. Master Ko teaches the class on crystal healing as well.

NILS: But does it all work on the same principle of positive and negative energy?

DR. THOMAS: Of course....He also does, a wonderful tape that he and his wife had developed with using....

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DR. THOMAS: Each stone, or each one of the crystal skulls have a different energy. It's like....people do crystals...but they use different stones. Right? In healing work. And each one of those stones hold a different healing vibration.

[00:00:32.28] (Camera remains fixed in position.)

NILS: So like this was given to me for my third eye.

PERSON (0.S.) It's an ERT dispenser.

DR. THOMAS: An EMT dispenser....

PERSON: ERT, it charges the third eye and it deflects any negative coming into it.

DR. THOMAS: Alright, let me say this, you never....after it's been cleaned and it's got your vibrations on it, never allow anybody to touch it, your vibrations....All the stones and everything else that we use, they've all been cleansed, and purified...Do you know what a pendulum is?

NILS: Yeah.

DR. THOMAS: All of your pendulums need to be cleansed and purified too and once it's yours, you don't give it to somebody else....I don't know whether you've cleansed that or not, there's a special way of cleansing it, I can show you after your done filming. A way of cleansing it, so that you put only your rate of vibration into it. Same with all of the skull, all of the other healing stones, that are used by biogenesis, uses crystals, that came through one of the master teachers; how to use all these different crystals on our person. That's another form of healing, there's so many forms of healing out there today....Arching light, is one where they put the light up through your feet. They just see the light going up through your feet. There's so many different types of healing....Louise Hays....have you heard of her? Right. Louise, said that by keeping a positive thought helps in your healing process, it depends on you to put those things into

practice. Every day and every way I'm getting better and better. That's from solar mind control, but every day you say, I'm getting better and better, and you keep enforcing that and that changes your molecular structure, your DNA and all those things that make up you. The totality which is you today.

NILS: Thanks for explaining it, now I want to experience it.

NILS TALKING ABOUT STRANGE EVENING

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[00:00:05.17] (Shot of NILS sitting in a chair.)

NILS: So it's about a quarter to one right now....in the morning, I just got back home from a healing concert where they had a bunch of musicians gather in Orlando, for the first time....that all believed in positive message and conveying peace and love and some people were into more spiritual forms of healing like Reiki and....it was supposed to be a positive night. I didn't know but the guy who was in charge of it asked me to speak about my film, so I gave a quick two minute pitch to quite a few people. So it was a little nerve wracking for me, it was the first time I talked about the film in public to that many people. So it was cool, but....afterwards I met this guy....he's actually a film producer.....and he told me

some crazy things. He told me....he came up to me and told me he had my Blue Flower and so I didn't know what to say to that. He started talking about....this book he teaches a class on, called "Course in Miracles", and....I'm going to go check it out in a few days. But....he kind of blew me away, he told me that our world is really like "The Matrix", the movie "The Matrix", so that didn't make me feel very good, because in "The Matrix", I mean people are like slaves hooked up and they're getting their energies drained out of them. This whole world is fake in "The Matrix", so for him to be standing there telling me that he legitimately believes that we're all slaves imprisoned here on this planet. It's kind of disconcerting to say the least. So I don't know exactly what to feel right now....I did meet a seven year old girl, who hopefully I'm going to get to know a little bit better, who had brain cancer a few years ago and....on the night before her surgery, her neurosurgeon came into the room and asked permission to pray for her. This was her neurosurgeon. And....After praying with her that night, he turned around and told the mom, apparently, she's not going to need surgery tomorrow. She's healed and the next day they were out having a picnic. So both of those things happened tonight, they kind of set me for a loop, I had to go to "Bananas", one of my favorite restaurants and just like sit there and eat a sandwich, because it kind of was like, "Whoa!" So....and then I ran into my Scientology friends, from the Scientologist church, on the street, which was also random.....But I'm going to sit here in my chair and watch "The Matrix" now and

contemplate my life and tomorrow I'm going to go to Tampa and visit my friend Lewis and get some advice from him.....I'll check back in later.

CAMERA PERSON: Do you think that they have the Blue Flower, what are you thinking right now?

NILS: You mean this guy?

CAMERA PERSON: Yeah.

NILS: I don't know what to think, I mean he seemed pretty serious, like really serious, like he....took me, sat me down, looked me in the eye....and they're really.....nice people. I set on this journey saying that I would be open to anything and everything that has the possibility to healing me and ultimately healing the world. Something that's free, universal, doesn't matter what income level you are, what religion you are, I believe that there's something out there, this one thing that we can all use to heal ourselves, to heal the world. So I mean if this guy says he knows that he knows of the Blue Flower, then I mean....at least I'm going to take him at his word for now and investigate it and try out what it is he is talking about.....He must be talking about some crazy, far out things though, I mean he's talking about a "Course in Miracles". But I guess...I can't answer that question, I want to believe that he has the Blue Flower, but I also don't want to believe that I'm in "The Matrix" so....There's so many people out there that tell me that the world is changing in a positive way and....like we're free and....love and peace and happiness, so like so....I don't want to believe that I'm in "The Matrix" right now and that this isn't really, real I have to tell them that I'm more than my physical

body....so I don't know. I would say....I would hope it's the Blue Flower, but I hope it's a positive....I hope it's you know....it has to be a good thing. I don't know what to say.

…

CAMERA PERSON: And they all believe in us being slaves?

NILS: I don't know....I need to interview him to find out more. Because he mentioned it but....maybe he's talking about life before the Blue Flower. Like life, before you....awaken to who you really are....He talked a lot about awakening, he talked a lot about spiritual experience, where things weren't like they are right now, he talked about how he was in "The Matrix" for a while or like I guess there's a scene in "The Matrix" where everything around him is white or they're in their car or something. He's said he's had that experience where he's talking to me and everything else disappears. Like he's just talking to me, tells me that people come up and say things....that everything in life is not an accident.....Which is weird because then I meet randomly the Scientology people on the street, after I get out of "Bananas", like at 12:00 at night. It's like weird, things are happening and things are just weird. Like synchronously, I didn't even want to go to the concert tonight, then I get asked to speak, there like...I don't know what to say. But I'm excited, I'm glad I'm on this journey, it's just throwing me for a loop. It's getting a little big for me.

MAYO 07/21/11

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[00:05:35.23] (DR. FIDEL is sitting in a hospital room, with a man in a hospital bed, hooked up to monitors; in the background.

NILS: So Dr. Fidel, can you tell me a little bit about you and your history here at the Mayo Clinic?

DR. FIDEL: I'm a cardiothoracic [00:05:58.13], surgeon; I've been at Mayo Clinic for 18 years, I was initially three years in Rochester Minnesota, but the rest of the time I've spent here in Jacksonville, Florida.

NILS: Cool, my grandmother used to work here a long time ago when computers were first getting out there and she thought everybody here has to use the computers.

DR. FIDEL: We have electronic medical records, I think we probably were the first to begin to.....[have] electronic medical [resources].

NILS: Cool....So you're a cardiothoracic surgeon? Do you specialize in anything or just a normal....

DR. FIDEL: Well, I trained in South Africa....learned a lot about patients with heart and lung disease....whether because they had infections or rheumatic fever. So my general surgical patients, were there because of particular.....[ailments]. Since I've moved to the states, I've sort of drifted more towards general surgery. Dealing mainly with lung cancer, esophageal cancer, chest diseases....

NILS: So are you familiar with Marfan's Syndrome?

DR. FIDEL: I am familiar with Marfan's Syndrome, I know it causes aortic dilations, I know it can cause a valve to leak....I've performed aortic dissection....

NILS: So what are some of the physical signs of Marfan's Syndrome?

DR. FIDEL: Well the patients with Marfan's are usually very tall people....it's suspected Abraham Lincoln may have had Marfan's Syndrome. Charles DeGalle, I think they suspected he had it....Their hands can go all the way around the wrists, the fingers are longer than normal....they can have chestual deformities, where the sternum protrudes outwards or inwards effecting the heart....there's a gene that can determine whether one has it, the few patients that I see with this, tend not to [spend money] on the tests, because the test is not covered by insurance companies, that's why.

NILS: I'm getting a test in November and I hope it's getting covered...

DR. FIDEL: It comes from the filbalin gene....the condition is heriditary, one in two children run the risk of inheriting the disease. Most hereditary deformities tend to be dominant....

NILS: So if you were to see a patient with Marfan's would you give them help?

DR. FIDEL: Well it depends how they're bothered by it.....Some patients may be relatively asymptomatic....I think the last patient I saw, he plays basketball, he does almost anything without any symptoms at all, so there are some patients who have issues with their body image, they're reluctant to socialize.....especially at the pool or place where they would have to take their shirt off. They're concerned about....some patients claim to be short of breath.....and....also some patients who

will have some leakage. There's always been some debate in the literature as to how much repair of the defect will make a big difference [or not]. But I think people are generally coming towards believing it does make a difference....Those are the main sort of issues that I see, the body image issue and they state that they're not as active as they appear.

NILS: Could you describe the normal surgery someone would have to undergo to fix the condition?

DR. FIDEL: Well, there's two surgical operations....

MVI_9138.MOV

[00:00:01.20] (DR. FIDEL picks up from where he left off.)

DR. FIDEL: There are a number of surgical procedures, some have fallen by the wayside and some new ones are being explored, but there's basically two groups: the [00:00:13.02] _?_ procedure, the first direct surgical procedure applied, exercising the bride of the upper part of the breast bone, this enables the lower part of the sternum to become more forward and the surgeon then removes or divides the portions of the rib internally and this...and then places either a metal bar or a mesh beneath the sternum to hold it forward. If a bar is used, it needs to stay in place for a least six months for scarring to accur and stabilization of the sternum to occur.

NILS: You put a metal bar in their chest for six months?

DR. FIDEL: The bar goes from side to side....there are some patients who complain of pain related to the bar....it can some times, it can cause complications through the skin and may need to be removed. Obviously, if you have to remove it, under those circumstances, the firming up of the repair may not have occurred and may not occur again.....The second operation is the Nuss procedure, Donald Nuss, is a pediatric surgeon, also initially from South Africa, who I knew as a medical student, we worked at the same hospital in the 1970's. His approach is not to divide the cartridges, he places a curved bar, transversely underneath the sternum and then flips the bar and the bar is held in place, underneath the skin on the other side.....It's a little more painful than the traditional procedure, which seems a little bit surprising, but these ribs are all stretched and pushed and it takes a while for the pain to recover.....Patients with Marfan's Syndrome, specifically....their signs and symptoms tend to develop as they get older, so many of the patients coming for repair are older patients, they need more than one bar, often two bars to perform the surgery. The bar needs to be in place for a bit longer, I think this is reflection of the....cartilages not being as pliant as a child is. Those are the two main operations, there being other ones which focus just on the cosmetic side....Japanese turn the sternum around....one of the procedures done was to fill up the deficiencies with silicone and just fill the whole cavity with silicone....there's a new device that has not had U.S. approval, but in fact is being evaluated in Norfolk, where a suction device is placed on the external portion of

the chest and suction is applied in the hope that this will bring out the dent. Specifically with this disease....it's interesting that cases where the sternum pushes outwards are more common that cases where the sternum pushes inwards.

NILS: So you're more likely to have an outward pushing chest?

DR. FIDEL: What they've done in the system is that there is a bunch of clinical signs of Marfan's Syndrome and if you get higher than a certain score, that is by having a lot of these signs....you....it's more specific for the clinical diagnosis of Marfan's Syndrome, obviously the gene would be definitive.

NILS: So how risky is the surgery? I've always been scared of thinking about the surgery....

DR. FIDEL: I think it's relatively low risk, the biggest problem in the Nuss procedure, is the Nemathorax, which is between the lung and chest wall. Nemathorax can be balanced by placing a chest tube in the cavity....there are a few patients that have a reaction to metal, the predominant metal in the bar...We usually ask the patients if they have any nickel allergies, for example rings, watches, that have nickel, they can be tested if they do, we may need to use a titanium bar, which is more expensive. Sometimes the bar twists or flips so they use stabilizers now on the bar to hold it in position and to prevent it from flipping. Sometimes the bar can erode through the skin and become infected....But generally it's relatively straight forward procedure, everybody has heard about one or two patients that have...the heart has been perforated when the bar gets swung across. These will never get a report in the literature, the surgeon doesn't want to

report death, but death would be a tragedy, because the patients are usually young patients and....in a vast majority of instances we're operating to improve body image.....

NILS: So even if you have your chest wall raised, that might not necessarily help your heart any more....

DR. FIDEL: People have looked at this quite carefully, the proponents of the operation will get a lot of....they will find good results in their patients, in that the patients will feel better, look better, I think that it does make a difference.....The C.T. scanning, which is a very dramatic....how the sternum almost touches the back and the heart gets displaced to the side....I suspected that does play a role.

NILS: And how expensive is the surgery and is generally covered by insurance?

DR. FIDEL: I don't know how much it is....I get paid a salary so I'm not involved with the billing of the patients....the bar needs to have different sizes....so the company usually comes with a measurement....we don't usually keep them in stock, we usually call the company for what we need, we pay for what is used, but they do have costs and they have to recover them so I think, just the hardware is expensive and then the surgical procedure....I would guess we're looking at probably a 30,000 dollar operation at the hospital.

NILS: Since it's cosmetic, would insurance cover it?

DR. FIDEL: I can sense that would happen and I don't know how many are turned down or how many are accepted, I don't know those figures. I met Donald Nuss again, I hadn't seen him for years and the older patients tend to get done in the

school holiday, vactions, where he operates is a children's hospital.....I don't do many Nuss procedures....because I don't see many adult patients with it, but I do see a few and I talk to them about what's involved and I tell them what the procedure will do for them...I see them for one short term and one long term follow up. I was previously trained in the[00:10:55.07] _?_ procedure.

NILS: Do you think there will ever be a cure for Marfan's?

DR. FIDEL: I don't know enough to....state that....the problem is that people can't choose the genes they're born with....and it's a dominant gene, sometimes mutations occur, but it just develops out of the blue without any family history occurring. So I don't think....one will be able to cure the disease, I think we're going to have to treat the effects that are associated with the disease, such as the aortic valve, the aneurisms, the dissections and so on.

MIND/BODY EXPO 04/01/2011

MVI_7099_MOV

[00:00:08.14](NILS and WOMAN* sitting on the bench.)

NILS: Alright so what was your name again?

WOMAN: My name is _?_

NILS: Okay.

- COULDN'T UNDERSTAND WOMAN'S NAME

MVI_70100_MOV

WOMAN: What's your birth sign?

NILS: Cancer.

WOMAN: Ah, okay, you'll have to learn how to say no to people.

NILS: Say no to people? I do! Thank you.

[00:00:12.22] (They both laugh.)

NILS: I need to learn how to say no to people....Okay, so tell me a little bit about yourself.

WOMAN: My name is _?_ and I'm a psychic, I'm a medium, and I'm an expert in past lives.

NILS: Okay.

WOMAN: And I help lots of people that have problems either health problems, or psychological problems from before and then they understand why it happens. They change their lives completely.

NILS: Okay. That's why I'm coming to you today, I'm trying to heal my chest.

WOMAN: I know.

NILS: Which is indented. Um...you need to see it?

[00:00:51.09] (NILS lifts up his shirt.)

WOMAN: No, but you can show it to me.

NILS: Okay.

[00:00:53.17] (NILS lowers his shirt.)

NILS: So it's indented and I don't know why, my doctors told me that it's a birth defect and that I would have to spend about like 20 or 30 thousand dollars on a surgery in order to fix it and I don't want to do that. So I want to find out why I have it, so maybe I can fix it that way.

WOMAN: Okay, um....actually because we spoke yesterday and you said that you want to meet me and I found out that you were a soldier during Napolean's time. [00:01:28.18] (NILS raises an eyebrow.)

WOMAN: Yeah, do you like that?

NILS: During Napolean's time?

WOMAN: Yes.

NILS: I never really researched that before, I don't think.

WOMAN: Yeah! He was the emperor....became the emperor of France, and you were one of his officers actually, and you were shot by something which compressed you here. And for some reason or other, sometimes that happens, your DNA kept that memory.

NILS: So you mean that our DNA, keeps going in through our lives?

WOMAN: Sometimes it does, yeah. It brings it from another life. So what you need to do, is you need to go to your body and you need to tell your body that was another life, in this life, "I am not in any wars, I haven't been shot, by anybody or anything, so would you please start leveling out, I'd really like to be flat like everybody else."

NILS: How do you talk to your body?

WOMAN: You just tell your body, "Look I understand, why it's there, but....I need you to come out, because that was another body in another life. So this is a new body, a new life, and we need you to come out, I want you to come out."

NILS: Alright.

WOMAN: I have a similar case, somebody I was doing a past life reading for, like 300 people, and with one woman, whom I've never seen before in my life. I told her, did you know in a previous life, I can't remember where, she was an alcoholic and a drunk, and she had died of cirrosus of liver. It was then that woman started crying and I got so worried, I thought, "Oh my god, what I have I done now?" And afterwards she came up to my booth and she said, you know something, you have no idea how much you helped me. And I said, "Why? You were crying." And she said, "Because, I've never touched a drop of alcohol in this life, and all the doctors thought that I was an alcoholic until I asked for testing. It was then that they found no traces of alcohol. So I told her, "Talk to your reaper and let it go." The funny thing is, when I saw her a year later, she said, "Oh my god, I have such good news to tell you." I said, okay and she said, "My liver started shrinking on its own and the doctors don't understand why."

NILS: Wow, because she understood....

WOMAN: She understood, it's like with people who have cancer....you know, you can talk to your cancer and yourself, say, "I love you, you're going to be okay. I know you're strong and we're going to fight this together." And that's helpful.

NILS: So like positive energy.

WOMAN: Positive engergy, postitive thinking, doing whatever you have to for your well being, Vitamin D, and whatever else it is you have to take.

NILS: Alright, so I'm going to try talking to my body later.

WOMAN: And hopefully at least it will come out, or slowly you might get in touch with what you might need to be doing, you know, this is how you get stronger, it seems to me that your muscles are a little bit tight, and you need to kind of let go, because you try to cover up that bump that you have there, so just be proud of it. Let it go and talk to you about coming out, because the way you stand is bad for letting [your chest] come out.....Do you have any pets or something?

NILS: My parents have two cats. I love them.

WOMAN: Okay, so the cats can help you, they send you healing energy.

NILS: Really?

WOMAN: Yeah.

NILS: Oh, wow, is that why we have pets, because they....

WOMAN: Well it's because we love them, but try to put the cats in, and say "Come on, you need to help me heal."

NILS: Okay.

WOMAN: And then you should say to them what it looks like....It might take time, but you might be able to, I can't guarntee you it'll work, but it will definately help. It at least won't be so obvious.

NILS: Alright, so thank you.

WOMAN: You're welcome. Any another questions about past lives?

NILS: Well, I had some other, lady tell me that I had star seed DNA, that hadn't been activiated. Do you know about that?

WOMAN: Yeah, I know about that, but that's okay you need all the help you can get. Is she going to help you activate it?

NILS: No, she said that wasn't for her to do.

WOMAN: You can do it for yourself, that's exactly what will happen when you start soaking and giving energy, you're whole energy will change completely.

NILS: But can you tell me, because I don't know anything about star seed DNA....

WOMAN: Now that I can't tell you, because I'm not an expert, but I can tell you about past lives.

NILS: Yeah, please tell me.

WOMAN: People have a lot of past lives, [00:07:12.15] _?__?_ Once he shocked me and I was in Sweden in _?_ and I saw lots of bodies but there were no souls there. Then you think about how the population is growing so much, where are all the souls coming from?

NILS: Where are they coming from?

WOMAN: Some come from other planets also, but some [00:07:32.16] _?_ and that's why there are so many bodies without souls and that might explain why we're in such bad shape.

NILS: Since I was here during Napolean's time, does that mean I'm not an alien, I'm from this planet?

WOMAN: Right, but you have a past life in Atlantis.

NILS: Well that's here on Earth right?

WOMAN: Actually I have the map in the room there, I can show you, where it was and all that. That's very interesting because you know those people were very advanced, medically, technologically, and all that; but they became very greedy and some of them decided to leave, a lot of them actually left, people say they went all over. Europe, America, Africa....you seem to gone to Egypt. Do you like the Egyptians, the pyramids and all that?

NILS: Yeah, I'm very interested in them.

WOMAN: Because you have a past life in Egypt, you were the Atlantian equivalent of a film producer.

NILS: What!?

WOMAN: Yeah, but then you went to Egypt, of course you didn't have everything, but you made drawings...you're very good at drawing because you were able to see all of the changes that were going to happen...and you were very, very, good.

NILS: Cool.

WOMAN: But you have many, many lives, you're a very old soul.

NILS: How many? Do you know?

WOMAN: I don't know how many, but [00:09:24.29] _?_?_ number of lives are not important, but you have a lot of them. You always try to become more perfect and more balanced, when you do that, you acheive perfection, by telling people

that greed is not acceptable and that you want to help people and that you want to make this a better world and open doors for people that are honest, have integrity and also exposed to [00:10:03.07]_?_ You have a big task in front of you....We all have lives as well as male, female, gay, everybody has those kind of lives.

NILS: I'm gay in this life.

WOMAN: I know, but that doesn't mean anything.....That's a funny one, you just opened a door for me, because I was going to tell you but then got side tracked....How do you feel about Ireland?

NILS: Ireland? I made a film about a castle that was in Florida that is a replica of a castle in Ireland.

WOMAN: And you know why?

NILS: Why?

WOMAN: Because you had a past life there. You were a young man, and you liked the ladies very, very much, a little bit too much. So you had a lot of girlfriends, actually that might also explain you indentation, because they used to always have duels and you were caught in married women's beds a few times and their husbands [00:11:19.24] _?_

NILS: Oh no.

WOMAN: You did, so this time you decided, this was in the 18th Century by the way, the late 18th, beginning of the 19th Century; so in this life you decided I'm staying out of trouble, I'm sticking to men. Because I don't want any husbands to shoot me.

MVI_7101_MOV

[00:00:00.00] (Conversation continues.)

NILS: Okay, so I've been in Ireland, I've been in Egypt, Atlantis, and the reason I have this...

[00:00:11.16] (Touches his chest.)

NILS: Is because of Napolean.

WOMAN: Yeah, that was when [00:00:12.16] _?_ But you....I had a very funny case some years ago, in New Hampshire. I had never seen the lady in my life and she was in her past life, and it was snowing and very cold so she had a scraf and her hands covered up. Her first past life was that she was out riding....she was a man and there was a major storm and the branch had fallen from the tree and knocked here here.

[00:00:49.24] (Puts her hands on the back of her head.)

WOMAN: And then she was thrown off the horse and she told me afterwards. She turned around...

[00:01:04.21] (Lowers her head and touches the back of it.)

WOMAN: There was a spot here, it was brown....a mark there and nobody ever understood why.

[00:01:15.09] (Extends her arm.)

WOMAN: She had marks here that looked like burning.

NILS: Oh wow. I always wondered.

[00:01:21.04] (Touches his face.)

NILS: Do I have this from a past life?

[00:01:43.08](WOMAN pauses for a moment.)

WOMAN: How do you feel about Hawaii?

NILS: I've never been, but my parents have gone there.

WOMAN: You would like it, you had a past life there, but you were very much Hawaiian. Somewhere along the line some of the pigment disappeared but that spot stayed there to remind you of the great life you had there. You were a girl then.

NILS: (Laughs.) Oh okay.

WOMAN: You were a girl and very good at the dancing. Do you like dancing?

NILS: I like dancing, but I'm horrible at it in this life.

WOMAN: Well in that life you were very good and all the boys like you by the way....It seems that in a lot of your past lives, if you were a girl, you had lots of boyfriends and if you were a boy, you had lots of girlfriends. That might explain why in this life you are so much more....you know? Let me keep out of trouble.

NILS: Well, maybe.

WOMAN: Um....how do you like Native Americans?

NILS: Oh yeah, I know I used to be Native American.

WOMAN: Yeah, you had a past life as a Native American person....You were also....are you afraid of snakes?

NILS: Yes, very.

WOMAN: Because that's how you died, you were bitten by a snake.

NILS: As a Native American?

WOMAN: Yes.

NILS: Ah, I knew it. I hate snakes.

WOMAN: That was very close to Canada. Do you like the cold weather? [00:03:12.27] (NILS shakes his head no.)

WOMAN: No? (Laughs.) That explains why you live in Florida, because it's so much warmer....It was [your past life] very close to Canada.

NILS: Do you know if there's a reason, maybe from a past life as to why my parents don't accept me for who I am as a gay person?

WOMAN: I don't think it has anything to do with you. I think it has to do with your parents. Because I think they were very straight in previous lives and they still haven't evolved like you have.

NILS: Okay.

WOMAN: You know, eventually they will learn to accept that you are a great person and it doesn't matter, it's only a body. What matters is what's behind you...and there's a lot of light behind you, by the way.

NILS: A lot of light?

WOMAN: Light, I'm not talking about sunlight, I'm talking about spiritual light, energy, love, all that stuff....How do you feel about Stonehenge?

NILS: Umm...

WOMAN: In England.

NILS: I've always been interested in it, but I never researched it or anything.

WOMAN: Well I think you had a past live over there. Then you behaved yourself.

[00:04:32.03] (They both laugh.)

WOMAN: Actually you were a woman, they had like these priestesses that were there, and you were so beautiful. You had big blue eyes and long dark hair, you never got married, you were always a virgin, in that life. But you were the kindest, nicest person, you could imagine. Everybody absolutely loved you....You died pretty young, do you get cold easily?

[00:05:09.29] (NILS nods yes.)

WOMAN: Because you died of pneumonia in that life, so you have to be a little bit careful with the air condition, sometimes the air condition....I have problems with air condition, so if you just be careful a little bit. It seems to me all you need is a kind of exercise and just let it go....Do you have any other questions?

NILS: I'm very unclear about what I should be doing this year, besides making my film. Should I stay in school? I'm trying to figure out....

WOMAN: Yeah, I think you should stay in school. This way people will take you much more seriously, finish school. If you have a goal you can achieve them. May I ask you how old you are?

NILS: Twenty three.

WOMAN: I think that by the time you turn twenty five, will be when you start taking off....

NILS: That's when I graduate.

WOMAN: Really!? I didn't know that. Because you're going to not only do this film but something else that's going to be pretty fun or pretty interesting and might open doors for other things....I don't think you'll be a part of the film....only the crew and alternative....even though it could be....you know, some kind of film that could be interesting, where you can still apply your spiritual principles and all that.

NILS: Okay.

WOMAN: And you need to be careful, because there are lots of fakes out there.

NILS: So I'm going to be a part of another film?

WOMAN: Yes, absolutely.

NILS: After this?

WOMAN: Yeah you're going to be part....but it might be that somebody thinks your so briliant that they come and ask you to work with them.....I don't know why but I'm picking up L.A.

NILS: LA? Great, alright.

WOMAN: It's warm.

NILS: I was gonna go to New York so...

WOMAN: I'm hearing L.A. You might go there, that doesn't mean the film is going to be made in L.A....the film is made in the South or something like that. And I definitely suggest you contact Robert Redford, of the Sundance Festival...

NILS: Who?

WOMAN: You know he has the Sundance Festival, and he's very much into the environment and all that.

NILS: Do you know him?

WOMAN: I've never met him, personally no. I know a lot of people, but not him. But I think he's a good man....

NILS: Okay. Well thank you so much, for your time.

JOE THE ALCHEMIST 02/26/2011

MVI_0201.MOV

[00:00:35:09] (Sits down in chair.)

JOE: Hello again world, Joe --- from www atlantis alchemy and we are continuing with the red lion process which is the true philosopher's stone, the magnum opus the great work as its known; and we're preparing to continue with the solar phase. Which involves the use of a poisonous metal antimony and gold. If you come on in closer I'll show you the two forms of antimony that you can get.

[00:01:06:08] (Camera pans to the metals.)

JOE: You can get these right off of ebay or any metal supplier. It is a crystalline solid, which again is toxic, so wash your hands after you handle it. Or in pellet form like this, which is typically how you get it….and we're gonna put this into a 50 mil porcelain crucible….a little china, clay, crucible. This is some that we previously worked on, melted antimony which also contains gold; some additional gold scraps, powder, etc….and the most dramatic demonstration will be, I'm going to show you how antimony will dissolve….this is a one ounce, roughly $1400 gold coin. Gold has a melting point of 1,947 degrees Farenheight.

[00:01:58:18] (Camera pans back to Joe.)

JOE: Antimony becomes molten at approximately 1,100-1,150, even though it's almost 1,000 degrees less, the antimony will dissolve almost completely instantaneously, which is what we want to get on video to show you.

[00:02:12:47] (Joe gets up from his seat and crosses the room.)

JOE: I'm going to get something to scrape this clean.

[00:02:18:20] (Joe thumbs through items on his desk.)

[00:02:39:32] (Returns to the desk, still standing, scraping the contents of the cup.)

JOE: This is already….each one of these operations the ancients called flying an eagle. The distillation….and….uh….this has already had two eagles done, but unexpectedly I had many, many, people….I thank you all who donated.

[00:02:55:44] (Camera zooms on cup as arranges the contents.)

JOE: Generously made donations of gold and money to buy gold. So I now have roughly three times the amount of gold. I initially started with an ounce; Thomas gave a half ounce, I put in a half ounce, and now we have the third ounce going in. I have three ounces of gold going in with approximately five to six ounces of antimony….and we'll put a little bit more in there.

[00:03:21:32] (Cup spills, Joe resumes mixing the contents.)

JOE: Whoops….crash….we'll get a chunk out of there….There we go….That should be a good amount….and this will go out on the fire. Alright so it's going to take us a moment to get the burner set up out there.

MVI_0203.MOV

[00:00:55:32] (Shot on the grill as the metal is heated.)

[00:01:03:30] (Camera pans away.)

MVI_0206.MOV

[00:00:18:24] (Close up on lit grill.)

[00:00:34:54} (Camera pans away.

MVI_0207_MOV

[00:00:16:39] (Close up on lit grill.)

JOE: We're gonna start the solar phase anew, we have a crucible with gold…various forms of gold and antimony.

[00:00:24:23] (Close up on crucible, he places the crucible on the grill.)

JOE: And it's going to go onto the flame here and we're going to melt this down. It takes a while before it's going to melt, so we're going to give it a little help.

[00:00:34:12] (Places blow torch over the metals in the crucible.)

JOE: Now, do not breathe these white fumes that come off here. With this wind, it shouldn't be a big problem. But these fumes are toxic, so if starts getting really smoky, just move away or hold your breath….I specifically got this stove because as you can see the way it's constructed, the stainless steel table comes right up underneath the burner, if you're to spill any liquid or anything on here it can't get lost. So it's perfect for work where precious metals might bubble over and potentially get lost. This way it'll just land on the stainless steel and instantly cool off and not be lost.

MVI_0208_MOV

[00:00:05:43] (Blowtorch still applied on the crucible.)

JOE: Again this is very dangerous, only do this outside, no holding your breath….We need to augment the heat a little bit, once it melts, the burners need to be kept sufficient to keep it molten….until it melts.

[00:00:33:56] (Camera pans away.)

[00:01:08:09] (Resumes heating the metals with the blow torch)

JOE: As I said before, antimony melts at about 1100-1150 and gold at 1947, so we have close to a thousand degree differential here.

[00:01:24:56] (Camera pans away)

MVI_0210.MOV

[00:00:00:00] (The crucible remains on the grill as Joe adds antimony to it.)

JOE: We're having to replace this because the antimony was washed away from the previous two eagles.

[00:00:09:33] (Camera pans away.)

MVI_0218_MOV

[00:01:00:02] (JOE is heating the crucible on the grill once more.)

NILS: How long have you been studying to do this?

JOE: Twelve years. I started in 1999 when I took over the David Hudson material on monatomic gold.

[00:01:16:32] (Camera pulls away.)

JOE: Which is not monatomic. As you can see a portion of the crucible is glowing red.

[00:01:30:28] (Close up on JOE and grill.)

JOE: This should long be molten….

[00:01:48:19] (Joe reconfigures himself to intensify heating.)

MVI_0219_MOV

[00:00:27:49] (Close up of blowtorch on crucible.)

JOE: Now the metal next to it is glowing red at 2500 degrees.

[00:01:05:29] (Refocus on opened crucible.)

JOE: Alright, we're melting now. Just the stuff on the top.

MVI_0221_MOV

[00:00:00.00] (Close up on Joe's hand, he is holding a coin.)

JOE: This is a one-ounce Canadian Maple Leaf, through the generosity of our friend Jim, I'll not mention his last name. 1,430 dollars right here in my hand and this is the third going into this project, for some one on Social Security, so if you don't think I'm serious about alchemy

NILS: There you go, think again.

JOE: 99.999 percent pure gold.

[00:00:33.20] (Camera pans away.)

[00:01:01.07] (Close up on Joe working over the grill.)

JOE: Back in the old days they use to make the ____ employing iron, King Solomon used to rake his gold dust with iron rakes. He was reclaiming gold from seawater, using a process with silver and sulfur....Well I don't know why those few don't want to melt. The rest of it is melted away, quite a few ounces of gold in there, and four....five of antimony....Should be enough to show us the gold melting. I know we've got unmelted antimony.

[00:02:07.14] (Places the Canadian Gold leaf coin into the crucible.)

JOE: Not quite hot enough yet....it should melt instantly, so not hot enough yet. It took quite a bit, as you can see it's been reduced to half in thickness, just in three seconds it already dissolved half the thickness in the coin, at 1150, half the thickness is gone if I had waited another second...

[00:02:37.02] (Takes out the blow torch and heats the crucible again.)

JOE: I'm trying to get this all molten....and right on cue comes the wind.

[00:02:54.02] (Puts the blow torch away.)

JOE: And that should be sufficient until the other half of it melts and we'll get the rest of it.

[00:02:59.05] (JOE resumes dipping the gold in the crucible.)

JOE: 1,947 degrees, there it is melted, at 1150, no explanation for it in our current scientific paradigm....Why they called it the wolf, it has a voracious appetite. Gold is the most non reactive metal that we know....The gold is completely dissolved

now and it didn't even take 30 seconds it took about 15 seconds and we're gonna cover it up and let it cook now for about 10 hours.

[00:03:51.21] (Covers up crucible and grill.)

[00:04:08.03] (Joe is standing next to the closed up grill.)

NILS: Joe, why are we doing this, why are you doing this?

JOE: Why am I making this project?

NILS: Why are you making the philosopher's stone?

JOE: Well, most people would equate this with changing lead into gold, which we're incapable of doing, but is also a perfect universal medicine, that will bring the body back to complete health and restore your health to approximately that of a thirty year old man, as the legends go. It'll cure any disease.

ASSISTANT: The archetypical blueprint that so called Adam had the perfect body which is held the so-called "perfect dream", which is held in the mind of the Meditron and Mother Mary and it's Adam's body that had the archetypical body that we're all entitled to.

JOE: So for people whom allopathic medicine had given up on, with AIDS and hepitius C and what have you....have been sent home with a death sentence, saying basically "We can't help you, you're gonna die. We can dope you up and make you feel good, but we can't help you." Well I think I can help them and that's the reason I am making this. And when, I won't say if, when I'm successful, I am going to find people who are in that condition and give this to them free of charge....Requires only a very, very, small dosage in a homeopathic sense, which

this batch will the only batch I will ever need to make. It will yield literally millions of doses, and that's not an exaggeration, it's an accurate number. Millions of doses, out of this one fine work which takes nine or ten months.

NILS: You could cure the world with this one batch?

JOE: Well, I don't know about the world, but ten percent of it.

ASSISTANT: Millions of people.

JOE: Yeah, millions of people, not everyone has a terminal disease.

ASSISTANT: And we know that the process works, there's other people who have completed it and sent pictures of it. Mentioning what happened. (Chuckles).

NILS: But they won't give it to anybody else?

ASSISTANT: Well....

JOE: They do, but you know, you can understand them being concerned, this material's able to transmute basic metals into gold. I mean there's unscrupulous people that will kill you in an instant to have that technology.

ASSISTANT: That's what happened in the Middle Ages.

JOE: Also, there's unscrupulous people known as the FDA, they would kill you to not have you not need to buy their expensive and ineffective medicine. Whereas we have this one medicine here which is capable of healing all different times of infirmities. For pennies and they would not be real happy that this is on the market and they can't sell their 800 dollar a month prescriptions.

NILS: How long is this going to take you to make?

JOE: The incubation, the final incubation, takes nine philosophical months. Which is debatable how long that is, but it is usually nine months, ten months. Roughly as it takes to just paint a _?_ which is exactly what you're doing. A chemical wedding, we're commuting the cosmic child here, which is uh...a new material, a material that is formed, is a super heavy element. It's heavier than gold, it's heavier than mercury, which is the main constituents of it and uh...it's heavier than both of them, it is by reputation fixed in the fire, which means it's a crystalline material but when you heat it, it goes directly to a liquid like wax and flows and then it will solidify again and not scorch or burn or smoke or anything. It's totally unaffected by the flame, it won't oxidize or burn. Pretty amazing material. We just don't have any proof to back this up, but in speculating and thinking about it, we believe that this is....the final material made is element 115, which is called, un-un-Pentium, no relation to Bill Gates. But in science they make this material, element 115, with linear accelerators, nuclear reactors, and it has a very short half life, it has a half life of about 30 seconds and it decays through nuclear emissions into element 114 and that decays into 113 until it gets down to 112. Element 112, and I can't remember the name of it, is the stable platform and it doesn't decay any further from there. But it's radioactive, this way it is not radioactive. The process that we're doing, even though we're heating it up here, really is a hint at cold fusion.

MVI_0222_MOV

[00:00:00.00] (JOE continues from where he left off.)

JOE: There's no radiation or anything else, it's just simply heat. It's more cooking than it is chemistry, metallurgy.

[00:00:08.02] (JOE looks down at the grill.)

JOE: Let's take a peak how we're doing here.

[00:00:09.18](Camera pans away.)

JOE: Ah, beautiful.

[00:00:13.19] (Close up on crucible, as the cover is lifted off.)

JOE: This cottony substance here, is antimony oxide. That looks just like cotton or wool, but it's actually crystals. Like fiberglass, that's antimony oxide. As you can see the shining molten gold antimony mixture there and it is just a mixture, which is the key to the process. Antimony and gold mix intimately but it's just like salt and pepper. If you had a pair of electron microscope sized tweezers, you could literally separate the grains of antimony and gold, because they are not amalgamated together.

MVI_0223_MOV

[00:00:00.29] (JOE and ASSISTANT are standing in front of the grill)

ASSISTANT: And it is an amalgam, but not a mixture...not a chemical....

JOE: It's a mixture but not an amalgam. It's just a physical mixture. Like salt and pepper or salt and sugar. You could separate it. Now if you pour water into the salt and sugar, now you have a compound that you can't separate easily, you've got to distill it. But this can be separated by physical means, which is what we do, we take it, crush it up and grind it, along with mercury, that's the next step we're gonna do here. Mercury will algomate to the gold, unlike the antimony and stick to the gold and they will form an inseparable mixture, unless you distill them apart. The antimony is just hanging out there. At this point we can still wash it away, grind it and wash it away, and the antimony leaves and you're left with simply gold and mercury. You separate those and there you go, you've got addimated mercury, which is what we're after.

NILS: Have we already passed the dangerous part of this process?

[00:00:55.08] (JOE moves away from the grill. ASSISTANT remains where he is.)

JOE: Yeah, the most dangerous is when it's fuming white, with the cover it like that, I mean you don't want to sit here and breath deep over the top of it, but the worst part is getting it when it oxidizes, getting it down to melting, once it's molten, it's not bad....We're out here in the great outdoors so it's not going to be....you wouldn't want to do this thing in your kitchen, unless your affairs are in order and you're willing to check out. Because it is toxic, the origin of the word antimony comes from "anti-mony" which means against the monks. The 12th-

13th century monks used to do this and die from the fumes. So we've got the name antimony.

ASSISTANT: Antimony used to be used as a flame retardant on mattresses. So when people go mattress shopping, they'll flop from mattress to mattress and they'll become antimony toxic.

JOE: I don't think it's too bad on skin absorption, don't quote me on that, I'm not sure, but I don't think it's a big risk. Could be, I wouldn't want rolling around them {matteresses}that's for sure.

NILS: What are you going to do if you fail?

JOE: Uh....try, try, again....I guess, I don't know, try another path.

ASSITANT: This is our third attempt, well not our third, but we've had three attempts to get this far.

JOE: We're working thus far on a lunar phase; we have to mix the addimated mercury, the philosophical mercury with the sulfur and gold. By the philosophical gold which is red, diatomic or white diatomic gold, similar to orbius. It is orbius, it is orbius gold, that's the tie in between alchemy and orbius. The sulfur gold, the body of gold they call our gold, philosophical gold, it's a reddish or white powder, which is the same material David Hudson was making with his chemistry methods.

[00:02:42.24] (Camera pans away.)

[00:03:01.12] (JOE is standing next to the grill.)

NILS: So we have to wait ten hours for this?

JOE: Yeah, basically this is it, this just has to sit for ten hours and then we can begin the grinding and washing. That's it.

MVI_0225_MOV

[00:00:20.08] (JOE is sitting at his desk in front of his computer.)

NILS: What you saying just a minute ago, about you risking your life to make this stuff?

JOE: Well yeah, basically I'm risking my life to do this because it's been kept secret throughout the centuries, to prevent, quote, unquote, unscrupulous from obtaining this knowledge. I am of the belief that if that the most unscrupulous people on this planet already possess this knowledge already possess this knowledge and have been using it for centuries, so their not going to find out anything new from me. They're only keeping it from the common person and a lot of it is just ego on the part of supposed "alchamists" who want to have knowledge nobody else has, is ridculous, this is the age of Aquarius, the information age, when all that has been kept from the people is to be revealed and I whole heartedly believe in that. I speak my truth everyday and I will shout from the mountaintops how to do this. If this is able to cure people of sickness and keep them from having to go under the thumb of classical medicine and be slaves to pills that do more damage than good....I'm going to let the world know about it

and if they want to kill me, they're welcome to provide me with a karma free exit and I'll only thank them, but I'm not gonna stop, I'm going to tell everybody I can possibly tell how to do this and show them in living color....

[00:01:47.08](JOE gets up from the desk and moves about the room.)

JOE: Well of course, when you want it, you can't find it. I can't get an accurate figure, but from memory...David Hudson true white powder gold sublimation somewhere in the neighborhood of 400 degrees centigrade, which is about 900 degrees farinheight....Where is that torch? So the next time someone claims to have real white powder gold, it's a real simple matter to prove if it's for real. You simply put a little bit in a spoon and heat it up and if it is white powder gold it will spontaneously sublimate and that means going straight from a solid to a gas without turning into a liquid and fly away. In ancient Egypt the symbol for white powder gold was frequently a dove, signifying that it flies away.

MVI_0226_MOV

[00:00:00.27] (JOE is standing at the sink, holding a vial of white powder gold.)

JOE: This here is supposedly the real thing. True white powder gold, true monatomic....what ever they're claiming it is. Supposedly it is the same as what David Hudson made. We were able to obtain this as a result of a friend of a friend who was involved in the two or more roles treasure alchemy had in whatever....

[00:00:23.11] (Lights blowtorch)

JOE: Which best I could tell is totally immersed....

[00:00:28.24] (Raises spoon of white powder gold to blowtorch.)

JOE: And we're gonna heat it up, if you notice it kinda floats there, that's because of the slipperiness of the hot gas coming out of it. And....this is probably gonna burn me before anything happens. When this spoon turns red, we're looking at 1900 farhenheight, you see it turning red, we're at 1900 to 2000 degrees farehenheight and as you can see the white powder is probably nothing more than pure silica. It's just sitting there. So that glowing red stainless, look up the melting point of stainless steel, certainly above 400 centigrade and as you see, unaffected not sublimated, unchanged, it is not white powder gold.

[00:01:15.25] (Turns off blowtorch, puts the spoon away.)

NILS: So they're ripping you off?

JOE: Well, I'm not going to use those words, they're not giving you white powdered gold as some people are claiming. What they're giving you, in my opinion is powdered silica. I don't know how it could be anything else. They're refluxing lye in glass flask, hot lye will dissolve glass, I had one around here to show you, there's a hole in it from boiling water and you wind up precipitating that acid with a very flocculent white powder, which looks like what it's supposed to be, but it's not, it's just powdered glass. Ingesting it in several different manners, in water or out of water, it does nothing, has no effect whatsoever.

* THE REMAINDER OF FILES ARE NATURE SHOTS, ESTABLISHING SHOTS, AND DIALOGUE UNRELATED TO ORMUS.

ORMUS 02/27/2011

MVI_0284_MOV

[00:00:04.04] (JOE is standing in his office.)

NILS: So it's not going to be like "night" as in darkness...evil.

JOE: No, no monsters and darkness. It's outgoing, incoming, yin/yang. Okay, so you have the day one, heaven which is where we are now. Then you have night one, heaven....all these different heavens, all these different heavens days and what have you. Which is not what we're looking at, basically the fact that out of all of this transpired going back to 3000 B.C. in other words, 3000 years before the writings about Christ. They have been tracking time accurately to within just insane parallels to science. I don't know if I have it in here.

[00:00:43.25] (Thumbs through his papers)

JOE: Here we go, according to the Mayan calendar, the first animals appeared 820 million years ago, scientific datings says, 850 million years.

NILS: Wow.

JOE: Okay, the Mayan calendar says the first primates appeared 41 million years ago, scientific data says, 40 million years. This is the level of accuracy to your prediction, for humans, according to the Mayans, 2 million years ago, according to scientific dating, 2 million years ago. Right spot on. First spoken language, 102,000 years ago, [according to the Mayans] scientific dating says, 100,000 years. This is just, bang, bang, bang, parallel, parallel; they just nailed it, everywhere and they're divide time into the four underworlds, and the four days and nights. We're in the final fourth underworld of the fourth world, so it all comes to a termination, according to this calendar, October 28, 2011. Another interpretation that has come out of this is December 21, 2012. It depends on where you start from, there's a couple of people who do these calculations and the both of them work from either one starting point or another. This is from the starting point of Caleman. James Caleman and it terminates on October 28, 2011. Which coincides with the October "surprise" everybody's looking for....

MVI_0285_MOV

[00:00:00.00] (JOE picks up from right where we left off.)

JOE: We are in the universal underworld, the last underworld, in the first day and a few days from now, March 3, we start the first night, which will be our cycle of absorbing all this crap that has gone on for the past three weeks or so.

NILS: I'm looking forward to that.

JOE: Think of it as a tornado, you know, these cycles go through our life of time and the cycles get smaller and smaller and smaller and right now we're down in the cone of the tornado, right here. We're just bouncing back and forth, day, night, day, night, that's how fast we're going.

NILS: Do you know what's going to happen after it ends?

JOE: Well, there's either going to be a fifth world or there ain't. This depends on a lot of variables, but that's up in the air. What the heck is name? Tehutiucan, their god was supposed to come back and determine that, whether there would be a fifth world or not.

[00:00:55.05] (Sips from his drink.)

JOE: But apparently, all bets are off, if we're actually not going to have a fifth world, we're gonna ascend our planet and mass, up to a higher level. Instead of just one race like the Mayans disappearing off into the sunset, all planets are going out standing up, eyes open.

NILS: Are you excited about that?

JOE: Yeah, extremely, basically the reason why I'm still here is in anticipation of going down as we're told.

[00:01:30.17] (Sits down, takes another sip of his drink.)

JOE: Ahh....If this doesn't occur, I'm going to wander off into the woods to wither away into anonymity, because I'm counting on some serious healing. (Coughs) I'm not gonna let them dig into me like a concrete patch job, because that's about

the level of their proficiency. I wouldn't let them patch a hole in my garage wall, much less let them be messing with my spinal cord.

NILS: Who is "they"?

JOE: The medical...um...whatever. I would say conspiracy...but....

NILS: Establishment?

JOE: Yeah, that's a good word. (Clears throat) I think of it in terms of a brown, pear shaped blob of.....Anywho.....

MVI_0305_MOV

[00:00:19.28] (JOE is standing in his office, he puts a comic book away.)

JOE: Alrght, we're going to break the cake, as it were.

[00:00:27.15] (Walks over to the cabinet, opens it up and takes out the crucible. Then walks across the room.)

JOE: This is the antimony and gold, which cooked for, God, how long yesterday? From eleven to eight or nine at night, so good long cook. It has been...

MVI_0306_MOV

[00:00:01.09] (JOE is standing over the table, with crucible beneath him and a hammer in hand. He breaks open the crucible.)

JOE: You're gonna have to crack it out of here.

[00:00:04.19] (Crucible splits apart, he takes the metal mixture out.)

JOE: There we go.

[00:00:07.28] (Camera zooms in to the metal mixture, gathers the remnants of the crucible.)

JOE: And we'll save that, because that could have some juicy contents on the walls.

MVI_0307_MOV

[00:00:26.18] (JOE is holding the "cake" and shows it to the camera as he transfers it to a plate.)

JOE: So that is the cake, as you can see, there's no gold color, there's three ounces of gold here. Think of three gold coins, stacked up, there's a lot of gold there. But the antimony has broken it down to clusters of atoms so small that it no longer reflects the gold frequency anymore. It is indeed already diatomic and is white or transparent in here.

MVI_0309_MOV

[00:00:17.18] (Close up on JOE hitting the cake with a chisel and hammer.)

JOE: Bye, bye plate!

[00:00:25.17] (Plate cracks, JOE discards plate. Examines the cake, then places it back on the table.)

JOE: Very, very malable. Wish it was more brittle.

[00:00:31.27] (Resumes hitting the cake with chisel and hammer.)

[00:00:33.22] (Cake splits apart.)

JOE: Look at that!

[00:00:40.07] (Camera zooms out, JOE approaches with the cake halves.)

JOE: If we look at the cross section in a good light.)

[00:00:48.09] (Camera pans downwards.)

NILS: Can I touch this?

JOE: Yeah.

[00:00:51.06] (Camera zooms in on JOE holding the cake in his hands.)

JOE: I don't know, if you use your imagination you can see maybe a little gold, but I think it's just the light reflected from the yellow wall over there. And that's antimony and gold. Three ounces of gold and about five ounces....

[00:01:11.29] (Close up on JOE'S hands holding open both halves of the cake.)

MVI_0310_MOV

[00:00:13.29] (Close up of the broken cake on the table.)

MVI_0312_MOV

[00:00:21.23] (The cake pieces are placed in a bin, and JOE is cracking them into smaller shards.)

JOE: Nine times we've got to do this.

NILS: Man does it get....

[00:00:29.17] (Cake shards break off in all directions.)

NILS: Does it get easier after nine times?

JOE: Fuck me!

MVI_0323_MOV

[00:00:07.04] (Close up on a display of the periodic tables, with JOE pointing at it.)

JOE: Here in row seven, the transition group metals down here, we have nitrogen, phosphorous, arsenic, which is used a lot in alchemy believe it or not; antimony, lead....I'm sorry, antimony, bismuth and then element 115 underneath it. It's just very synchronous that it would be there. We're working with bismuth and antimony to come out with element 115 and look at the relationship there. Antimony, bismuth, element 115 and un-un-pentium.

MVI_0324_MOV

[00:00:05.29] (Medium shot of JOE, breaking up the cake over the bin.)

JOE: Ironically, I'm sure there's a machine somewhere that would do this in one bite. Did I tell you about my idea for mixing "rebus", we're gonna find an old paint shaker, and when push comes to shove, we'll find something damage proof....two PBC pipes one inside the other and then inside that will be the container of glass, with foam rubber around it and that will be the rebus. The solar and the lunar phase together....they have to be shaken thoroughly for a very, very long time; because they don't want to amalgamate and as Rob put in his book, they form a very begrudging kind of amalgamation. If you literally stir your hand off or shake your arm off, it's a lot of work and I figured I'd put in a paint shaker and if you've seen those they're very violent so....just let it eat.

NILS: So this is women's work and child's play?

JOE: What am I doing? I'm breaking up crackers for the crust here. It's not chemistry it's culinary. (Under his breath) Don't use too much mercury with food, but I guess it depends on what you're cooking. You're cooking with plenty of mercury if you're making fish tacos.

MVI_0327_MOV

[00:00:19.09] (Close up on the cake shards in the bin, camera then pans to JOE who is pumping in a steel tube in a rhythmic fashion.)

JOE: This is going to work famously, (starts to chant), you know any Cherokee? (Continues chanting.)

[00:00:35.22] (Finishes pumping and unloads the contents of the tube into the bin.)

JOE: And let's see what we did right. (In a British accent.) Not too shabby eh? (Normal speech) Those are all big chunks like that, we got some powder pretty dang quick.

[00:00:55.19] (Refills the steel tube with more cake shards.)

MVI_0333_MOV

[00:00:17.10] (JOE picks up a small metal object off of his desk and crosses the room.)

JOE: Do you know what this is? Every person should have one of these in their car. This is intended for center punching metal. It's called an automatic center punch.

[00:00:28.05] (Inserts it into a metal tube on the side table.)

JOE: I think this one, I may have assembled or reassembled incorrectly, so it may not be functioning properly at the moment. It goes "click" and it hits really hard and it makes a point for you start a little hole drilling. You should keep one of

these in your car at all times, if you ever go off the bank and into the canal or something and the car is filling up with water. You can take that and "clink" on the window and the window falls apart instantly. It's like getting hit with a bb, it just shatters it totally from that point.

[00:00:59.24] (JOE crosses back over to his desk.)

NILS: Wow.

JOE: A very good safety tool.

NILS: I don't plan on fall off an....

JOE: No, nobody does, but stuff happens.

MVI_0337_MOV

[00:00:00.00] (JOE is standing in the kitchen, he turns off the light and walks into the living room, then outside.)

JOE: This is eagle two, which an ounce and a half of gold, maybe an ounce, not much over an ounce; and we've already done the two eagles with this. In other words they've been ground up and distilled and this is the mercury that's left over, along with the diatomic seed of gold that it's imbued with. Now because I had such a significant amount of additional gold, we're gonna have to start from scratch. So these two eagles are just gravy, it's just further refinement in my favor which is not necessarily necessary, but I mean what's wrong with being better

than good. So we're having extra processing done on this extra amount here.

We're gonna go through all of my eagles as if they've never been done.

[00:00:55.12] (Outside JOE unloads the contents of the vial into another crucible.)

JOE: Here we have about a pound and a half of the solar phase mercury....

MVI_0338_MOV

[00:00:12.24] (JOE is stirring the contents of the crucible.)

JOE: You'll see gradually the mercury will start to get less free flowing...

MVI_0339_MOV

[00:00:02.24] (Continues stirring the crucible, the mercury begins to liquefy.)

MVI_0340_MOV

[00:00:13.27] (JOE places the crucible in the bin and continues stirring.)

NILS: I feel like this is the strangest cooking show in the world.

JOE: Yup, don't call me Julia....Who's that guy who's always a bastard and telling everybody to go to hell?....Hell's kitchen? Yeah that's it. Specialty is brazed fire....Wow the mercury has really changed. The mercury has been sitting for nearly thirty days, sulfurated, I'd say, it's been infused with philosophical gold. It's been sitting there ruminating for about a month, which has undoubtedly altered it's molecular happeningness.

MVI_343_MOV

[00:00:05.05] (Door opens and camera focuses on JOE, still stirring the mixture.)

JOE: It's like night and freakin' day in there.

NILS: What'd you do?

JOE: Well I added the water, it doesn't you can't, I can't get a purchase on the metal without water so.

[00:00:20.13] (Raises a bottle up to the camera.)

JOE: (mock slurring) Maybe if I use a little liquid refreshment, every now and then you know, I mean mercury's no different.

[00:00:25.25] (Pours liquid into the crucible.)

NILS: You're drinking making those sounds?

JOE:(continuing his mock slurring) Well yeah....(mumbles incoherently, then transitions back to normal and resumes stirring.) Now the water washes away the

feces, but it's also critical to getting a purchase on it, when your grinding it, it just feels like a bucket of ball bearings at first, then you put water on it, then you start really breaking down the materials. Not a dissolution, per say, I don't really know what it's doing other than changing the friction situation, but it really makes a difference when you add a bit of water. All of a sudden it starts powdering very fine, where before it just kinda rolled around. Ah, this is beautiful already, really nice....

MVI_0344_MOV

[00:00:10.05] (JOE is refilling the bottle with the hose and then walks back over to the bin.)

NILS: But there's a bunch of gold in there already.

JOE: Oh, there is a bunch of gold. Three ounces to be exact, but all the gold is closely amalgamated and united with the mercury. It's like sugar, water and oil, okay if you take sugar, water and oil, the oil and water won't mix, the sugar and the oil won't mix, but when you put the sugar, the water and the oil all together you wind up with intimately compounded sugar water and oil floating on top of it. That's exactly what we're doing. We had a mixture of gold powder and antimony powder, even though they were melted, they were still seperate powders, we crushed them up and added mercury, which in this analogy is the water and the gold, which is the sugar, thus forming sugar water; and the antimony, which

would be analogous to the oil, does not mix with anything and there it goes, it's this black that we're washing away. The antimony no longer has any gold, any mercury or anything.

[00:01:15.02](Pours water into the crucible until it overflows.)

NILS: Whoa....

JOE: That's what I want to do, gotta wash it out, that's how you get rid of it. The heavier stuff goes to the bottom the lighter stuff floats, these are micro particles of antimony....What we call the feces, the refuse, the unwanted portion of the operation. All substances in alchemy have a mercury, a sulfur....

MVI_0345_MOV

[00:00:04.09] (JOE is pouring additional water into the bowl until it overflows.)

JOE: We're washing away the feces right here, this literally is feces, waste material, which you don't want so....that's precisely what we're doing here. Washing away the waste material that we don't want.

[00:00:17.22] (Pours contents of the bowl into the bin.)

NILS: Oh wow!

JOE: See.

[00:00:26.05] (Close up on bowl, which now only has the heavier metals at the bottom of it.)

JOE: It's under there, just trapped underneath the washed away feces. That's why we do this, we're getting rid of that antimony.

[00:00:44.19] (Pours the rest of the liquid out of the bowl.)

JOE: Alright, for now that's good. Look how shiny the mercury is now, see that? All the fine particulates that were covering it before are now gone.

[00:01:10.19] (Resumes stirring the bowl.)

NILS: This is what you have to do nine times?

JOE: Oh yeah, we melted it with antimony and gold together, we now washed the antimony out, which will give us almost all the antimony gone and mercury, then we have to put that mess in a retort and distill it, then mercury will fly over, leaving the antimony behind....I'm sorry leaving the gold behind, and traces of antimony too, but this seed of gold, the extremely smallest clusters of gold, which are clinging to the mercury, are inseparable, even by distillation. So they will fly over, which is why a lot of the old alchemists showed doves flying, the materials would fly over things....which is why they called it an eagle, flying over with the goods.

MVI_0346_MOV

[00:00:00.00] (JOE continues to mix the contents of the bowl.)

JOE: As you can see the mercury has kind of lost some of it's flow, it's getting more elastic and becomes a more intimately dissolved particulate.

[00:00:17.24] (Takes out the hose and washes the bowl.)

JOE: This is where it would be nice to have a separatory funnel, separate out the heavier materials, so they they'll go to the bottom....(sighs)

MVI_0347_MOV

[00:00:01.20] (Bowl is over flowing with "feces" as JOE continues to stir.)

JOE: It's something about alchemy where the most treasured stuff in one step becomes complete trash in the next.

NILS: I know really, I mean this beautiful gold is now mud.

JOE: Transmutation is changing forms, changing shape, I've seen gold become every color of the rainbow. Purple, pink, red, blue....I don't think I've ever seen sunny yellow or pale yellow.

MVI_0353_MOV

[00:00:02.26] (JOE is pouring the liquid contents of the bin into a funnel and plastic jug.)

[00:00:29.07] (Finishes pouring.)

JOE: Look, look what was in there.

[00:00:34.20] Camera zooms into a liquefied metal rolling around the bottom of the bin.)

JOE: Another big blob went in there. We're going to have to do this again. Which is why I always use a cat's bin, could you imagine how much that is right there? That's a whole teaspoon of mercury.

[00:00:48.14] (Pours the mercury into the bowl.)

NILS: That's poisonous right?

JOE: It's money. This stuff isn't cheap. I'm not letting it get anywhere, it's trapped in the pan, but you don't want to toss that out either. (sighs) I gotta pour this back into here and do it again.

[00:01:06.25] (Gestures to the liquid contents of the plastic jug.)

JOE: There's probably more mercury at the bottom of this.

[00:01:15.26] (Pours the contents of the jug back into the bin.)

JOE: Oh yeah.

MVI_0355_MOV

[00:00:51.02] (Pours the contents of the bin back into the plastic jug.)

JOE: I think that ought to be good for something, don't you think.

NILS: Yeah, what do you think you're going to do with it?

JOE: I don't know, you'd think it'd be rocket fuel or something, wouldn't ya?

[00:01:05.17] (Places the jug underneath the table.)

JOE: What's gonna happen is we'll place it in the sun and it'll evaporate, there's nothing else.

[00:01:16.23] (Pours the rest of the liquid in the bowl into the bin.)

MVI_0370_MOV

[00:00:29.28] (Scrapes out the solid particulates from the bowl and places them in clay jar over the bin.)

JOE: Like cake batter, cake frosting. In fact a lot of the old texts referred to it as confecting the stone. Which makes candies and other sweets to be consumed as food. I refer to this as the confection of the stone.

MVI_0372_MOV

[00:00:44.12] (Close up on the door, it opens, JOE comes outside. and walks over to the grill.)

JOE: Okay, we're ready to go bro....Just have to clean the old burner out from yesterday. Clean as a whistle, maybe it was just the wind yesterday, was intermittent, the wind was pretty sharp yesterday.

[00:01:32.09] (Finishes cleaning and adjusts the propane tank.)

JOE: I think we're pretty good there.

MVI_0378_MOV

[00:01:18.24] (JOE finishes configuring his stove to heat the metal mixture.)

JOE: Alright! Fire in the hole!

NILS: And what is this going to be doing?

JOE: We are distilling off the gold seeded mercury from the left over antimony-gold mixture. We have dissolved gold and antimony, we have ground mercury into it, to amalgamate the gold away from it, away from the antimony and then we washed away a great deal of the antimony.

[00:01:52.15] (Heats the stove up with the blow torch.)

JOE: Now that it's being washed away, we're going to distill the mercury over, carrying with it a very, very small portion of diatomic gold.

MVI_0387_MOV

[00:00:10.03] (JOE returns to the makeshift stove and adjusts the tubes. Then walks off camera.)

JOE: Well, I'll say that worked rather well.

MVI_0395_MOV

[00:00:00.00] (JOE lifts the jar of metals from the larger jar filled with water.)

JOE: (Under his breath) Please don't drop, please don't drop...

NILS: How much does that weigh?

JOE: A lot. I'd say a pound and a half, almost two pounds.

[00:00:25.13] (Camera pans away.)

JOE: Here, feel, miraculous, underneath....

NILS: Oh my gosh. Wow, that's heavy.

[00:00:28.07] (Camera refocuses on JOE.)

JOE: Super heavy.

NILS: That is really heavy, so that's normally just mercury?

JOE: Gold infused-mercury

NILS: That's why we know it's gold infused, because it's so heavy?

[00:00:47.09] (JOE slowly pours the water out from the jar.)

JOE: That's part of it, yeah and in here, look at that. That's the over smidge, when I took it out to test to see if it was still coming, it was still coming.

[00:01:22.11] (JOE empties a minute amount of the remaining water into the jar of metal.)

JOE: Viola! 175 mm. 75 mm of our desired substance.

NILS: Is that what you were expecting?

JOE: (Clears throat) Well, I knew more or less coming in how much it should be, I was shooting for 50, but 25 more came out of the powder.

MVI_0396_MOV

[00:00:14.20] (Pours contents of the glass jar into a metal container.)

JOE: Well this is going to be awfully close, a little too close. Look at that, son of a bumble bee. Just too much, I gotta get a new jar.

(Leaves to find a new jar.)

MVI_0398_MOV

[00:00:14.10] (JOE holds up a glass jar with the final product on display.)

JOE: This is the "primera" that's how you say eagle, we now have all three ounces and this is the completion of the first eagle.

NILS: Congratulations.

JOE: Still not pure mercury, it still has some antimony it needs to dissolve there....what's the word I'm looking for....uh....distilled, it still needs to be distilled a few more times, the antimony is separated but right now it has antimony plus a liberal dose of the seed of gold. There are literally small monatomic clusters, diatomic, I don't like to use the word monatomic....Exotic form of gold, extremely

small clusters of gold, in a non standard nuclear configuration. A super deformed nucleus....

LIST OF REFERENCES

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