

# The Bleeping Herald

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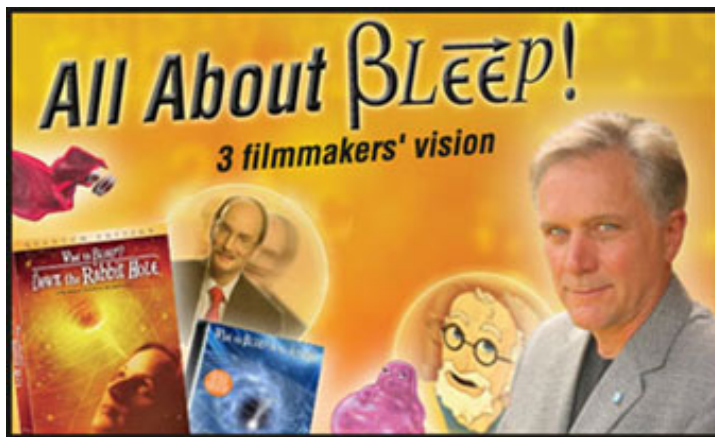
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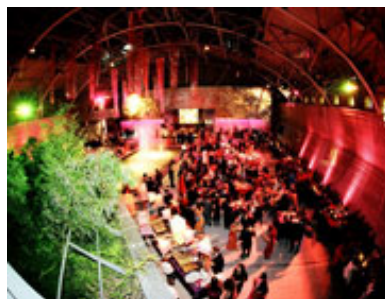
- **How it happened** - Surprisingly few people know the whole story behind What the BLEEP!?! and how it came into existence. Will Arntz tells the whole truth and nothin' but the truth in this tale of the movie's beginnings – and how Spirit lead the way. [Link](#)
- **The sound of BLEEP** - World renowned composer Christopher Franke talks about his artistic journey creating the scores for two very different kind of films. [Link](#)
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## How it happened...



by Will Arntz

With this release of the *Down the Rabbit Hole – Quantum Edition* the final installment of *What the BLEEP* is complete. For this celebration issue, Herald editor Cate Montana asked me to look back and tell the story of how it all came to be.

There were many steps along the way, that's for sure. First there was an early interest in movie-making, which occupied me and my friends through high school and college. College was full of physics and math (and rock n' roll). Post-college was spent delving into metaphysics and eventually finding a spiritual teacher and studying meditation and the mystical arts.

This led to the first major bump in the road that was to become *What the BLEEP*. My teacher, Rama (a.k.a. Frederick Lenz), encouraged his metaphysical students to train in computer science as a means of strengthening mental clarity and focus. I did, which eventually led me to the task of writing software, and then to building a company around that. My meditation practices were if-ee, but software I could write! The System Management product called AutoSys I sold off to Platinum technology in 1995 for millions. They, in turn, got bought by Computer Associates some years later.

It turned out I sold the goose that laid the golden egg. By now AutoSys has generated close to a billion dollars in revenue, of which I saw a small, small fractional sliver. After two years of watching the grass grow and stewing over my previous business decision, I decided to start another company, this time writing a product based on AutoSys.

Meanwhile, a friend had written a play about a Tibetan Rinpoche coming to America, and I was helping produce it off-Broadway in New York City. I flew out to NY for the opening, as well as to meet potential customers and get a sense of their interest for my new software product. The opening went well, the play "Tibet does Not Exist" was well received, and all in all it was a very neat experience.

The next morning I woke up and heard that Ted Turner had just decided to donate one billion dollars to the UN. I had a one o'clock meeting with Merrill Lynch at the World Financial Center, and decided I would walk from my hotel in Soho to the meeting. As I walked I started thinking. It was great that Ted was doing this, but I felt that fundamentally it wouldn't do a whole lot of good to pour money into the existing power structures. What was needed was a different worldview, a different approach altogether, and it didn't seem to me that it would come from the current business/political sector. Rather it would come from a spiritual perspective that was inclusive of the "new thought" and different from the current mindset of society.

As I walked, I reflected on the play I had helped produce. I reflected on my 15 years of spiritual practice. [Next > 1 2 3](#)

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I reflected on my ability to make money. I was in New York, where dreams of wealth are “in the air.” Somehow, as I walked toward the World Trade Center towers, a very simple realization dawned on me: “If not me, who?” If people who can make money for projects that better the world, don’t - then who will?

In the next 15 minutes all my timelines changed. I cut a deal with the Spirit. I had been envisioning a \$6 million company to sell. The new deal upped the ante to \$30 million, and half of my profits would get donated to artistic works of the spirit. I did an inner handshake with the spirit world and the new dream was off and running.

And what exactly was the dream? That after selling company #2 for \$30M, I would find and investigate those spiritual works, and the ones I felt of importance I would provide grants for.

Somehow, I never imaged that, in fact, I would be doing the work.

A few months later I formed the company, and nine months after that it was sold. I got my sales number too. The investment banker said he had never seen a company go so fast. Those inner handshakes pack a real punch...

Another reason that it went so well is that some years earlier I had started attending Ramtha’s School of Enlightenment, and creating reality is a big part of the program. I used the skills I learned there in company #2. Sure enough, after the sale a few projects came my way and I began funding ... and watching the grass grow. Meanwhile, the things I was learning at RSE I found very interesting. When I shared them with people not in the school, they found them interesting too. This led to more reading about the “new physics,” breakthroughs in neurology, and experiments in the mind/matter interface. Over and over I found that all sorts of people – “spiritual” people or not, found these topics very intriguing.

One night at the school I got the idea to make a small documentary about these subjects, using footage from lectures that Ramtha had done over the years. I realized that with the funds I had set aside, that I could do that. I approached JZ Knight (Ramtha’s channel) and she told me to go for it.

My intent was to make a few small educational documentaries for a couple hundred thousand dollars. But then I got carried away. I started thinking bigger – a PBS Nova-type show. And bigger. Scripts were written with animation and interviews with scientists. Soon I was out of my cinematic league, and Mark Vicente enlisted. We thought bigger. Before long we were aiming at nothing less than a theatrical release. Mysticism and the new physics on the big screen in a theater near you! We were going big time and needed help. Next we enlisted Betsy Chasse.

The budget rose, and rose and rose. But I had a very clear perception that there were millions of people out there who were looking for this information, and that there was a door open for us to get this out. [Next > 1 2 3](#)

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It got frightening. The budget kept going up, but we were all committed to doing it right. I often thought that if I chickened out and put the lid on the film, years later I would deeply regret that decision. We had an opportunity to really do something.

So we kept going, and the rest is history. (The trials and tribulations of actually making and distributing the film have been recounted elsewhere.) In the end I spent well over the 50% I had set aside from the internal handshake with Spirit. But it was a unique opportunity - and in time the investment started to recoup financially. In other ways we've been repaid thousands and thousands of times over.

It's interesting to note that more and more entrepreneurs (usually software/computer – yeah Nerds!) are doing things with their corporate earnings that they think will benefit humanity. It's in the air these days! Bill Gates Foundation, which was huge to begin with, just got umpteen billions from Warren Buffett. I've heard of angel investor funds that have formed to finance films that do something to uplift humanity. Jeff Skoll, who headed up eBay, has backed a number of movies recently, including *Syrianna*, and *An Inconvenient Truth*. In his words: "I like to support causes where 'a lot of good comes from a little bit of good,' or, in other words, where the positive social returns vastly exceed the amount of time and money invested."

I think this is wonderful sign of the times. Humanity, the earth, nature are calling out for people to step forward to do something. And those people are responding. For me it was a simple thing – *If I can do something, and don't, who do I think will do what needs to be done!?*

And now it's done. This release is the end of BLEEP production. It's time for me watch the grass grow – again. Many people have asked, "Will you do another movie?" I'm not planning on it. But then again, eight years ago as I walked the streets of New York, I wasn't planning on ever making a movie.

But then the timelines shifted... [page 1 2 3](#)

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## The sound of BLEEP!?

by Cate Montana



Whenever Will Arntz thought about making a film - long before he started production on *What the BLEEP!?* - he always knew exactly who he wanted as the film's soundtrack composer: German musician and composer Christopher Franke.

One of the founders of electronic music, Franke was a key member of the German group Tangerine Dream. Between 1970 to 1988 Tangerine Dream released 37 albums and composed scores for more than 30 feature films, including *Legend*, *Sorcerer*, *Thief*, *Firestarter*, and *Risky Business*.

In 1991, Franke left the group and released his first solo album, "Pacific Coast Highway" - an album that to this day Arntz says is one of his favorites. That same year Franke founded the Berlin Symphonic Film Orchestra and opened a new studio in Hollywood. In 1993 he started his own record label, Sonic Images Records, and subsequently released numerous studio recordings and soundtracks. He has composed the music for feature films, such as the blockbuster *Universal Soldier*, as well as for television, including the Sci-Fi series *Babylon 5*. In 1997 he released the critically acclaimed musical companion CD to James Redfield's best seller *The Celestine Prophecy*, entitled *The Celestine Prophecy - A Musical Voyage*.

More recently, Franke completed the score to the movies *Tarzan and the Lost City*, and *What The Bleep Do We Know!?* and *What the BLEEP - Down the Rabbit Hole*. Will, having collaborated with Franke on both films for three years, and spent thousands of hours listening to his music in the edit suite, is today even more enthusiastic about his work.

"What's interesting is now I'm listening to the soundtrack on a really good stereo," says Will, "it's like 'Wow, is his shit great!' It carried the interviews forward ... sometimes, we would play an interview section without the music, and it was like, 'Well, this is kind of boring.' So he was a huge part of the whole thing."

Considering that *BLEEP!?* is hardly standard movie fare, we wondered what special concerns Franke had composing for the films, and what served as his inspiration. We were fortunate to catch up with him for a conversation prior to his leaving for an extended recording tour in Prague, Berlin and London. [Next > 1 2 3 4](#)

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**Herald** - How did you get involved with *What the Bleep!?!?*

**Franke** - I got involved with *What the Bleep!?!?* through my agents, which sounds boring, but it was kind of an interesting story. Will Arntz called my agent for some help finding someone in the music supervising and editing field. And my agent asked if they had already thought about a composer.

And Will said "No, but we've always thought there was this guy from Germany that we like," and then he mentioned my name. And my agent said, "Well, that's too funny, because that person is with our agency." So that was a "coincidence." And I really looked at that because I'm interested in "coincidences." It was like a clear sign, if you will, that this was good. So Will said he would send a script, and then the script, of course, was odd and different. I could not see how they could do that in pictures. But I was very interested to see how the script could be brought into celluloid, because I'd not seen anything like it before.

**Herald** - Had they done the interviews, the story line, or both at the time?

**Franke** - Well, after so many revisions I don't have a clear idea of it anymore. But it was very rudimental.

**Herald** - So how did you take what there was and translate it into sonic images?

**Franke** - I normally would review the film, and I would see my music as a sonic "under title" if you will [created in the] normal ways that you would enhance the emotions of a particular scene, or the dialogue, or the action - whatever grand epic moment, whether it's about war, or about love, or suffering, about investigation, heroic moments - suspenseful moments ...

This is how a composer, including me, would approach a scene. Or he would find a particular music style that is, in the whole, suitable for that project, whether it's all orchestral, or mostly ethnal instruments or electronic instruments. So you make a decision by doing something like a roadmap to a movie - but the film score music, per se, is enhancing the emotional levels without really being heard by the consciousness of the audience. Film music per se, you don't hear. You just feel it. If you hear too much, the composer made probably a mistake.

**Herald** - *Neither What the BLEEP!?!?* or *Down the Rabbit Hole* have a lot of typical dramatic film moments, except maybe Marlee and the mirror scene.

**Franke** - Yes, you would say this might be a scene which I could score with my conventional methods or skills. Otherwise, for that particular project I had to find new tools with new skills, because the ordinary would not really work. It was always in flux, it was a work in progress finding music which is basically quiet by volume, but yet very meaningful in one's conscious present. [Next > 1 2 3 4](#)

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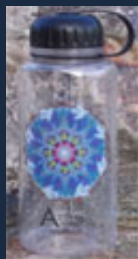
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Because it should not just enhance emotion, it should help - this is my favorite sentence - things to bubble up to consciousness. It should help the sentences from scientists. It should really help you to get it. What does it mean to “get” something? Ask your own wonderful brain, what happens when you “get” something? It's like a synchronicity of things to get something.

So my whole thought was to help the people understand. Yes, maybe people could understand the words and repeat them 10 years later, but did they really get it? And you can understand something with your left brain or with your intuition. And I was more going for the intuition.

**Herald** - What kind of new tools did you have to create to compose for this particular subject?

**Franke** - The tools are very difficult to describe, because they change all the time. I just had to adjust my antenna to feel out if the music and writing worked or not. At one point, my intuition would say, “Yes, this music is really helping to understand what the scientists are talking about. The music was - in a way - “positive,” but it also should make you interested to listening precisely to what they're saying; it should encourage you to re-listen and to re-listen and to really echo it in your mind.

So my tool was my own interest in the movie. To really get very close to the subject matter and bring in my own intuition. In other words, the tool to score for that beautiful project was really to let my intuition do the job, to free my intuition. Because I did learn as much as the audience. I cannot say that the movie changed my life, but it definitely reconnected me to areas very familiar to artists when they create something new out of thin air, so to speak. Like a gray area [from which] slowly, and then suddenly something shapes into reality, manifested as an object, a song, a painting or a story. This is a wonderful process when that happens ... it's like a very rewarding, sexy experience.

**Herald** - What did you learn from scoring these movies?

**Franke** - What I got back from doing this was ... more self-consciousness. I could see my own compositional tools differently. I found the biggest learning experience from the movie is that “It's better to stay in the mystery than in the know.” I loved that.

People who are creative know this particular feeling - they just have a “hunch” they say. Intuition is already activated, and then out of intuition comes a very concrete “something.”

Did this always exist? No, you make it happen. You manifested it. People now use *What the BLEEP!?* for varied daily trivial things like pulling into the parking lot, and they just think, “I want a free parking space close to the entrance.” And then it's actually there. [Next > 1 2 3 4](#)

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They started using things which are very mysterious and can probably never be understood with the left brain.

It's a very rewarding feeling when you score a movie which gives you back so much. And so in that sense, this film job was special.

I'm down the rabbit hole. Now I have to ask myself [about the creations in my life] "Did I change that scene? Or did someone else change that scene?" Did I change that [scenario] because I thought it should be changed? Because I wanted it to change so badly? That's a possibility that is very interesting ... and very personal.

**For information about Christopher Franke and his work:** <http://christopherfranke.com>

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Foreign distribution is a funny thing. It seems like such a simple idea. You make a film. People love it. You ship it out to different countries. They release it in theaters, then they distribute DVDs. Easy right? The short answer to that is ... no!

Sitting back at BLEEP Central offices in Washington State, fielding thousands of international requests and questions about when *What the BLEEP Do We Know!?* and *What the BLEEP!?-Down the RabbitHole* will make their way to eager international audiences – it’s hard to explain the foreign distribution process because ... there doesn’t seem to be one.

Oh sure, there are big international film shindigs like the Cannes Film Festival (and smaller affairs) where everybody gets together to view and sniff out the year’s best offerings, and the foreign distribution reps line up to buy rights to show the movies in their country. But aside from that, the methodology is kinda loose

Depending on the screening schedule and what’s “hot” (and that can mean everything from the weather, to the party schedule, to what sign Mercury is in) you can get the distribution reps to a screening of your film and sometimes not. If you do get them to a screening, it then becomes a matter of whether they “get it” or not. With BLEEP, the “getting it” part was a problem. Sometimes even the ones who did “get it” didn’t buy BLEEP because they didn’t think their countrymen and women would “get it.” But then the flip side was also true. Some foreign reps didn’t get it, but didn’t care as long as the box office numbers back in the States looked good enough.

After crossing those hurdles, then there’s the translations and the sub-titles and the format differences and all the production to figure out, and the screening rights and all the contracts and the negotiations that have to transpire before a single frame of a film can make its way to a foreign shore. And we haven’t talked about DVD sales rights yet.

Yes - foreign distribution is a lot of work. But so far, consciousness – and our ace agent in the field - has brought The BLEEP into 19 nations, with another 10 on the way. If you live in Germany or Mexico, Australia or Norway, Portugal, South Africa, Israel and...well, a lot of countries, Richard Guardian is the man to thank for getting the movie to your doorstep. If BLEEP hasn’t made it to a theater near you – it’s not because he hasn’t tried! For an inside look at WTB’s global journey, keep reading...

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**Richard** - Jonathan Dana phoned to tell me he was representing the film. I knew virtually nothing about it. He sent me a screener, and I watched it and was fascinated. I wasn't sure I understood everything, but I was intrigued and fully captivated, and discussed it further with Jonathan. About a week later, he asked me how I felt about it and I said, "I need to see it again and really think about it." And he said, "You'd better watch it quickly, because I got Betsy Chasse coming to town day after tomorrow, and she wants to meet with you."

So I watched it and Betsy and I had a great conversation about it and shortly thereafter, we were working on an agreement for my representing the movie for international sales.

**Herald** - What was it that grabbed you about the movie?

**Richard** - It was something very different - something that really challenged the mind, the intellect. It made me think. There were ideas and concepts in it that perhaps were working in my subconscious, or that I had briefly considered. But in the film they were addressed very succinctly, very clearly. And I thought they were important themes and ideas, and I felt that there could be some interest in this movie in other parts of the world.

**Herald** - Where was the movie in its US release at the time?

**Richard** - The film hadn't been released very long, but had already grossed about 2 million in the box office. I thought there might be business internationally, but I didn't have a real clue. Not knowing how it would be received, I decided to just jump into the void with it, if you will.

**Herald** - So how was it received? Were there any surprises there for you?

**Richard** - There were a couple of people who understood early and responded. But most people sort of looked at me, scratched their heads and shrugged. But the biggest surprise to me came in February of 2005. By that time the film had grossed \$10 million or so in the United States. I screened it in the market at the Berlin Film Festival, and was ecstatic that on a Sunday night at 7:30, a film that wasn't even in the festival itself - just in the marketplace - pulled in 125 buyers from all around the world to see it.

I was devastated when, within the first ten minutes, about 20 people walked out. Within the next five minutes another 30 walked out. And by 30 minutes into the show I had 18 people remaining. I sent Will an e-mail, and he probably thought I was borderline suicidal. I was just devastated. I couldn't figure out what the hell was going on.

But I was also surprised because, if nothing else, you're in the film business. And here was a movie that had grossed ten to \$12 million theatrically in the United States. How can you leave five or 15 minutes into the movie? [Next > 1 2 3](#)

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Whether you like it or “get it” or not, from the PR business perspective you have to ask yourself, “Why are all these people paying good money to see this in the United States? What is this thing?” You’ve got to give it something of a chance. And I was just stunned that they didn’t.

**Herald** – Well that’s one thing about The BLEEP. It brings out strong reactions in people - both positive and negative!

**Richard** - Eventually the film did find its audience - people who understood and responded to it. And then other people, who initially passed on it, had colleagues in their offices when they got back to their home country who knew about the film; or who wrote on the Internet, or they got it from friends who basically said, “What? Are you crazy? Everybody's talking about this film! What do you mean you didn’t buy it? Get me a copy. I want to see it!” Ultimately some of those companies wound up licensing rights.

**Herald** – What do you think the main block has been internationally?

**Richard** - I think a big part of it is that people just don't get it. And I think the reason they don't get it is it takes some thinking, and they just don't want to think. You’ve got to concentrate; you've got to focus. I don't get it all to be honest. And I don't agree with everything from the movie. But there is certainly more than enough for me to respond to.

**Herald** - Have there been any surprises in the other sense - where the movie was just enthusiastically grabbed and run off with?

**Richard** - This German company that is handling the film, they got it from day one. They really understood it. And the Benelux distributors ( Benelux is an acronym for Belgium, Netherlands and Luxembourg.) responded immediately to it. The distributors in Mexico responded very well to it. But most other places, it's been a much more cautious attitude of wait and see - that kind of thing.

**Herald** - Has BLEEP affected your life?

**Richard** - I'd say it's grounded me a bit more. It's made me more aware of something I've always acknowledged. But the business I'm in, the film business ... at the end of the day we're selling primarily entertainment. Sure, some things we do educate and can enlighten. But at the end of the day, it's entertainment.

I realize that I have a responsibility. And it gives me greater personal and emotional satisfaction to be representing something that does provide something more than entertainment, that does get people thinking, that does get people focusing on issues that are bigger than them. And I'd like to be able to find more films that do so. By being the person who is representing *What the BLEEP!?* I'm finding that a lot of producers of films that seek to do more than just entertain are coming to me with their films. [page 1 2 3](#)

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# The Bleeping Herald

Herald Home

August, 2006 Volume 2, Issue #5

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## Impact of a Dream

by Cate Montana

Since the spring 2004 release of *What the BLEEP Do We Know!?* the letters, the emails, and the phone calls haven't stopped. From all around the world there has been an almost unimaginable outpouring of appreciation for "the little film that could." Why?

It's helped change our lives.

Leading off with a couple not-as-unusual-as-you'd-think guest book entries from our website, here is a small sample of voices testifying to the impact of a dream...

### Has your life changed as a result of WTB?

Before I watched "What the Bleep do We Know" I considered myself an atheist. I'd been on a serious downward spiral and was basically dead inside. Watching this single movie turned a light on in my soul, a soul I didn't even know I had.

**Susan Wilson**, age 42 from **Bedford, NS**

I first saw the movie while I was incarcerated in an Indiana prison. I had just had a life saving heart surgery, and was seeking a reason for still being here and a direction to go. ...Thanks to all of those involved. You have given me something to think about, and a better way to go.

**Brett Weiner**, age 47 from **Wyoming ( Grand Rapids ), MI**



"Being a part of "What the Bleep" has been a great experience for me. It has been so wonderful to see such interest in the topics of consciousness, quantum mechanics, and the mind, by people in all walks of life. It is also so rewarding to see the powerful impact this movie and its related materials has made on peoples' lives. It certainly has stimulated me to continue in my endeavor to unlock the mysteries of the mind and to evaluate the intersection between spirituality and the brain. I hope that the future work and thinking of all of the participants and viewers will amount to a deeper understanding of our world and ourselves."

**Andy Newberg, MD – interviewee in WTB and DTRH**

"I like knowing that I can expand my "reality." I get sick of living in my own little box and its limitations. [Since BLEEP] I have certainly become more aware of how I feel...thus what I am thinking...thus how I perceive my world...and thus what I am creating. I am taking more and more responsibility for my life without beating myself up, by knowing that I have these thoughts that are habits. These habits take me to the same place in my life, and I can go to new places by forming new habits of thought. [Next > 1 2 3](#)

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## Impact of a Dream - Page 2

(I do not claim this is particularly easy though, because the withdrawal from certain emotions can be scary and painful!)

Also, I have been embraced by so many people across the world who claim, with utter gratitude, that their lives are forever changed by this movie. I wouldn't say I had anything to do with that directly. But I am honored to be a part of such a profound experience of the collective conscious. It is my privilege to openly share in the journey of being 'human'."

**Elaine Hendrix, actress who plays Jennifer in WTB and DTRH**



"I think after awhile people just reach a point and say, "What's the point of living?" And then a film like this comes along and says, "You know, there are choices you can make that are different than what you've chosen."

Since the release of the movie the response, I would say, has been overwhelmingly positive. It's so well received that I feel like a rock star. It kind of amazes me. I've never been in this kind of situation before. People are cheering, standing, applauding, you know, it's hot for me. All I can say is I'm having a lot of fun. People seem to be responding to the phenomenon, to the information coming through so they go out in a livelier state than they were when they first come in. So that's basically what I seem to be doing. This quantum physics stuff, and the insights that I've gained about the universe and the spiritual nature of the universe and how quantum physics works seems to have a beneficial effect on people.



The spiritual experience is really what people hunger for, and I think the film addressed that hunger. People come away from it with that exaltation or excitement that comes when you have a spiritual awakening. Movies can sometimes provide that kind of opening in people, and this one did that."

**Fred Alan Wolf, Ph.D., physicist and interviewee in WTB and DTRH**

"I am grateful for the several years of truly revolutionary work I have been privileged to be a part of. Getting this film out to those who would appreciate it was, for me, more of a "cause" than a job. Hollywood said there was no market for it, but we proved them wrong. I never had any doubt that you were all out there and that you were hungry for more information and I knew you would hear the call.



This work has changed me. BLEEP has made me a better man. [Next > 1 2 3](#)

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## Impact of a Dream - Page 3

It has rooted out insecurities and made me stronger and more resilient. Everyone who worked on this film was changed – you can't help but be changed when constantly confronted with a seemingly endless barrage of information that you are the master of your own destiny."

**Pavel Mikoloski, the priest in WTB and DTRH and former marketing manager, Captured Light Distribution**

"The BLEEP to me was a call to action, or, as I've said many times over... 'The pied piper has tooted his horn, we can all come out and play'.

The BLEEP was, and is, a wake-up call to the masses; an affirmation for those who trust and never blew out the candle to their dream. This is the acknowledgement that there is more out there than meets the eye. This has become a platform for the discovery of self in new ways and what we might become. In the very least, this movie has gotten people to think - including myself; to question life, question reality, question science, religion and mysticism and our places in all of it. This is what it has done for me. This is why I wanted to participate, traveling through the country and meeting the fans and participating with those who were and are searching for more and finding it.



I know the BLEEP is a milestone. And I am grateful for playing a part in getting the word out about this great message.

**Gabrielle Sagona, former WTB Street Team leader and viral marketing leader with Captured Light Distribution; cartoonist, and graphic designer and animation producer, Lord of the Wind Films, LLC**

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## Health Matters

by Dr. Gordie



I received so many inquiries about last month's article on hydrochloric acid and pH balance ( <http://www.whatthebleep.com/herald15/health.shtml> ) that I've decided to add some details. Plus it's August and vacation time. Short is good sometimes!

H. pylori is a bacteria that has been found in the stomach of people with ulcers, and is considered to be a causative factor. While most bacteria die under acidic conditions, H pylori is incredibly resistant to acid, and can proliferate when your gastro-intestinal system is not producing sufficient hydrochloric acid to either destroy it or keep it under control. Many physicians prescribe specific antibiotics to eliminate H pylori, and this has proven to be a lifesaver for many people who suffer from painful gastric ulcers.

What is of interest to note is the discovery of H. pylori in people who do not suffer from ulcers at all. My personal questions are: Can H. pylori really live in the stomach if the pH is acidic enough? Or does it only flower under conditions of inadequate acidity? So far no conclusive studies have been conducted to determine whether or not this is the case.

I have been asked by individuals who are currently on an antibiotic regimen for ulcers, whether or not they should continue to take their antibiotics. The answer is, absolutely. Stopping antibiotics too soon can actually be a factor in allowing "super bugs" to proliferate that are resistant to drugs. So follow the advice of your physician and finish the course of your antibiotics. Remember to rebuild the healthy bacterial flora in your gastro-intestinal tract (which is destroyed by the medication) by taking a well-balanced probiotic afterwards. Some people use a good, organic acidophilus yogurt for this purpose, however there are at least 7 different bacteria that are required. It would be wise to find a product that also included fructooligosaccharides as food for the bacteria. The juice of fresh raw cabbage, ¼ cup per day on an empty stomach is also very helpful.

Remember, taking care of all health factors is the only real way to address the deeper cause of "disease."

Generally your saliva pH should be about 7.4 and your urine around 6.4. Normally your pH readings will vary throughout the day - generally urine is more acidic when you first wake up than it is in the evening. Your pH readings will also depend upon other factors, including the kinds and amounts of foods and beverages you consume during the day, stress, and proper nerve supply to the gastro-intestinal region.

You will find that certain foods can increase and decrease acid production. In my practice I have found that nutrients Hypo-D and standard process Zypan are excellent products to "prime the pump" of stomach acid until you are able to get it "turned on" and functional.

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As a broad outline, the following is a list of acid-increasing and acid-decreasing foods:

Foods that decrease Salivary pH and increase Urinary pH:  
Vegetables, Potatoes, and Fruits

Foods that increase Saliva pH and increase Urinary pH:  
Meat, Fish, Eggs, and Cottage Cheese

Foods that decrease Salivary pH and increase Urinary pH:  
Cereals, Breads, and Grains

Foods that increase Salivary pH and decrease Urinary pH:  
Fats & Oils, Milk, Cheese, Butter and Cream

To your health,

Dr. Gordie. [www.drgordie.com](http://www.drgordie.com)

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## Reviews

### Transformation: The Life & Legacy of Werner Erhard

Documentary review by Pavel Mikoloski

Whatever happened to Werner Erhard?

In the 80's it was hard to avoid knowing about him. People attended his Erhard Seminars Training, known as "est," in *legion* in all of the major cities. It sometimes felt to people like me, living in New York City at the time, that these people were hard to get rid of – that they were hell-bent on recruitment and wouldn't take "no" for an answer. Even those of us who were interested in transformation found it hard to avoid the "newly empowered." There was even a disparaging name for them. They were called "est-holes."

In her new documentary, *Transformation: The Life & Legacy of Werner Erhard*, which premiered in April at the Palm Beach International Film Festival, Producer/Director Robyn Symon does a wonderful job separating the myth from the man. A former staff Producer with PBS and a two time Emmy winner, Symon brings us up to date on this past cultural icon, now all but forgotten.

I was pleased to see that Symon does not shy away from the controversies which swirled around this man, and which resulted in his walking away from est and going underground in 1991. At the same time she also manages to honor the work of one of the key figures in the Human Potential Movement. Anyone who has an interest in the power of the mind and in personal transformation would do well to see this film, as it presents an unbiased look at a volatile and creative period in American Pop Cultural History, and elucidates the reasons for this innovative leader's departure from the American scene.

In the 70's and 80's Werner Erhard, pioneer of the multi-billion dollar personal growth industry was known for his boot-camp approach to "waking people up," getting them "off their bullshit," and into finding their true selves. In his seminars he raised his voice, confronted the myriads of people who were invested in their "stories," and produced change – change in the lives of the participants, change in relationships with their families, and change in businesses, corporations, and the educational sphere.

The documentary does no real examination of where he gained his knowledge (It is mentioned he had taken some courses in Scientology, and there are oblique references to the German philosopher, Heidegger and eastern mysticism) for the purpose of this film is not an exploration of the *ideas* which found their way into his courses, and later, into the American vernacular. Instead it is a look at the man himself, with all of his charisma and his blemishes, as well as the reasons he left the US in 1991.

A great deal of the film footage is from the est era - a time warp that brings you right back to the counter culture in its heyday, with its styles of dress and hairdos. [Next > 1 2 3 4](#)

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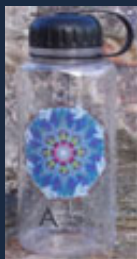
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There is rare footage of actual est seminars, which at the time were controversial, and now seem somewhat quaint to those of us who have done so many transformational courses over the years.

In those days, Werner was characterized as a brash, always “on task” confident leader, with piercing blue eyes that caught you like a laser, and smooth skin that made him appear unflawed, knowing, and somewhat robotical in demeanor. It was impossible to find the humanity beneath the smooth glassy surface. That he was super-successful as a businessman was often noted with distrust in the press, and once the major media opened fire on him, he was an easy target for parody.

Symon chronicles his undoing, which centered around a *60 Minutes* expose in which his character was pretty much relegated to the media catchall dustbin of another charismatic “Cult Leader.” The connection is drawn from his early Church of Scientology connections and proceeds to the all-out attack by that organization upon the man who had changed his real name and left his family - even as his trainings espoused personal responsibility and integrity. I would love to have seen more on the trouble with the Church of Scientology and their attack on Erhard, as well as the real reasons for it, but, as neither Symon nor Erhard name names, that may be another story completely,

Symon interviews Erhard’s family members, his peers, est seminar participants and some experts and fills in details most do not know. Much is revealed about this man’s character, and we see that perhaps he had not ultimately strayed so far from his own philosophy after all. Her interviews with Erhard, now 70 years old, are his first since leaving the US 15 years ago just before the 60 Minutes expose. With a face that still looks younger than his years of pain - and its partner wisdom - have accrued, Erhard’s reveals he is still involved with his passion for transformation on this planet; still involved in work which he continues to do under the radar of the media, which he distrusts. We see him working with people on both sides of the Irish Catholic and Protestant conflict in Northern Ireland, as well as the Israeli/Palestinian conflict. Could this man have just possibly made his life about ensuring the ever-elusive dream of World Peace?

In the end, Symon’s film left me wanting to know more about his personal relationships. There is no mention of anyone close to him in whatever country he now calls home, and he comes off a bit like a wandering monk, albeit an updated well-dressed and professional-looking one. Due to his past experiences, he probably wants to protect anyone close to him from the media glare. Yet it makes him seem like the proverbial island that no man ever really is.

This first documentary representation of Erhard’s work is a crucial step in re-examining the work of an important pioneer. Thought of as a fad of the 70s & 80’s, his work has emanated throughout much of western culture, into places as mainstream as Harvard Business School, and is still very much in the mainstream. Just the other night, I saw a comedy with Queen Latifah, where an est-origin buzzword was used about “creating possibility.” [Next > 1 2 3 4](#)

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That the filmmaking brothers Wachowski, responsible for the Matrix trilogy, were Landmark Graduates (the post-est incarnation of the company he left to his employees in 1991) has been well-documented. For myself, also a Landmark Graduate, I have gained greatly from this approach to personal transformation.

For me, Landmark was the impetus for developing a career where I could take all I knew in 20 years of metaphysical work and make it active in the world.

So Werner, wherever you are, my hat is off to you - and Symon, the same to you for bringing greater clarity to the public impression of a man who has made an indelible mark and lasting social legacy of personal and thereby social transformation.

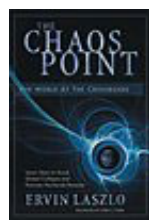
For more about *Transformation: The Life & Legacy of Werner Erhard* go to: [dhttp://www.symonproductions.com/transformation.html](http://www.symonproductions.com/transformation.html); to learn more about Landmark Education go to: <http://www.landmarkeducation.com/>

**Pavel Mikoloski is the former marketing manager for *What the BLEEP Do We Know!?* and is currently working in London, England with Lynne McTaggart (author of *The Field*) as her marketing director.**

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## *The Chaos Point; The World at the Crossroads* by Ervin Laszlo

Review by Katie Elliott



Dr. Ervin Laszlo's new book, *The Chaos Point*, starts off with a Chinese proverb

“If we do not change direction, we are likely to end up exactly where we are headed.”

According to Laszlo, we are reaching the time when some major changes in the way we live our lives have to take place. We are reaching a point of no return and the decisions we make individually and as a whole have never been more important. In short, we are reaching the chaos point.

“The crucial tipping point in the evolution of a system in which trends that have brought the system to it's present state break down and it can no longer return to it's prior states and modes of behavior: It is launched irreversibly on a new trajectory that leads either to breakdown or to breakthrough to a new structure and a new mode of operation.”

*The Chaos Point* points out some rather un-attractive trends that are taking place in our world right now. For example, we are experiencing increasing population pressure, increasing climate changes, food, water and energy shortages, [Next > 1 2 3 4](#)

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massive poverty and hunger, reduction of biodiversity, degradation of the world's atmosphere, etc. By the year 2012, he maintains we will be stuck with the consequences of the way we are living and treating the planet right now.

Luckily, Laszlo reassures that these trends do not have to be our destiny and that we still have time to make the adjustments needed for us, and our children, to live happy lives on a happy planet. However, it is time for a new mindset. As Einstein put it, "No problem can be solved from the same level of consciousness that created it." We cannot stay in the consciousness of more, bigger and better - whether business, wealth, poverty, criminality, terrorism, or environmental degradation. Just as we cannot rid the world of terrorism by using the same hate and violence that terrorism itself represents, we cannot preserve the planet we live on and our own humanity with habits of consumerism, greed and inefficiency.

In *The Chaos Point*, Laszlo takes the reader down two possible roads: The breakdown scenario and the breakthrough scenario. He shows us what we have to look forward to if we keep going at it the way we are now, and the brighter future available with a few shifts in attitudes and actions. "Ours is an era of decision," writes Lazlo, "a window of unprecedented freedom to decide our destiny. As consumers and clients, as taxpayers and voters, and as public opinion holders we can create the kinds of fluctuations - the actions and initiatives- that will tip the coming chaos point toward peace and sustainability."

One of the main issues he says need attention is the unsustainability of affluent consumption. "The richest 20% earn 90 times the income of the poorest 20%, consume 11 times as much energy, eat 11 times as much meat, have 49 times the number of telephones, and own 145 times the number of cars. ... On an annual basis, Americans, worried about obesity, spend 30 times more trying to slim down than the UN's entire budget for famine relief."

The book details current developments in the global financial system, established social structures, and humanities' unsustainable draw-down on Earth's ecological bank account.

But *The Chaos Point* is not all doom and gloom. Laszlo supplies us with a beautiful image of a new civilization, and gives us the tools to use to build this new holistic world.

He emphasizes the way we perceive what is going on around us, and the values and priorities we place on these perceptions, as major factors in determining the direction we are headed. In other words, don't sit back and decide that you can do nothing about the way the world is, or think you are too small and powerless to make real change occur.

The chaos point does not have to be a time of fear. Change is good, change is inevitable and some changes need to take place. By putting conscious thought into our decisions about how we live day to day, we *can* create a world that heretofore we only imagined.

So bring on the chaos! And long live the breakthrough scenario! [page 1 2 3 4](#)

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## Bleep Groups Update

by Janet Rae



Hi All,

Are you creating your day? Seeing the ships on the sea? Accessing the quantum field? The Bleep groups around the world are forming communities that support all of this and more. Last month you read Betsy's review on the movie, *The Secret*. Many of the bleep groups have already watched it and put it into action. Here is what Donna, the coordinator from Tampa, is doing with her group

*I had to tell you about the great Bleep Group Session we had last night. We saw the movie The Secret, and wow, what a powerful movie! A few people from What the Bleep are in it (Fred Alan Wolf and Dr. Hagelin) but it was very powerful. We watched it and I had the group write down key words and then after, we went over the key words and discussed how to apply them. We are doing a new journal. I had the group all buy a brand new journal, a nice one, and the exercise is for them to read the words they've written every day, and then to make a journal entry every day, with a date one year ahead, for example, today's journal entry would be July 8th, 2007, and start with the phrase "I am so happy and grateful now that...." and write the journal from the standpoint of already having acquired the goals that we mapped out in the beginning. I've been doing this exercise and it is very powerful!!! Then we will all compare next year how much of what we have written actually came to fruition. It was really fun and exciting.*

*I am advertising my group now in a local periodical that is handed out in Health Food Stores, and it's bringing in a lot of new people. We had a packed house last night (about 25 people). I'm setting a new intention for a meeting space, as I'm quickly running out of room in my little store. It's sure been exciting watching us grow!!*

*Looking forward to having "Down The Rabbit Hole" soon.*

*Peace & Joy  
Donna*

Maybe watching movies is not what you would want to do in a Bleep group. There is another group in Hollywood, California that wants to start a Bleep singles group to connect all "like-minded" singles around the country... maybe even around the world!!

The online group coordinated by Cheryl, would like to initiate 30 minutes of peace on September 30 at 10:00 am PST to duplicate the results of the Washington D.C. study from the movie. For more information on this you can check out the online group at <http://groups.yahoo.com/group/what-the-bleep-the-movie/>

The interest and growth of Bleep groups continues to be amazing and magical. New groups in the Netherlands and Chile have just been formed. [Next > 1 2](#)

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Our friends “down under” from Perth, Australia have sent a letter as well. Enjoy!

*Hi*

*Last Night (Thurs 29th June) Bleep Perth became operational with its first meeting taking place at the Woodvale Natural Health Centre. On our 1st night we had 10 people in attendance.*

*During our first meeting I facilitated and we had a lively debate on the subject of science versus religion. We also debated the power of water and the concept of creating our own realities.*

*The group mutually decided that the group would continue to meet every second Thursday evening and that the regular things we will always do is charging the drinking water and sharing with others instances over the last fortnight where The Observer has given us signs of its presence. My immediate objective is to post a few meeting posters at various shopping centre notice boards around Perth in order to get a few more members.*

*I have been nominated as the person who will facilitate each future meeting and plan subject themes. I will keep you posted with developments.*

*Love and Rainbows.*

Ed Gebert

If you are interested in finding a Bleep Group in your area, go to [www.whatthebleep.com](http://www.whatthebleep.com) and sign up for *The Bleeping Herald* first. Then go to [www.whatthebleep.com/groups/](http://www.whatthebleep.com/groups/) and sign up to be contacted by a coordinator in your area. THIS IS A TWO STEP PROCESS—SORRY FOR THE INCONVENIENCE. If you are interested in starting your own group, go to [www.whatthebleep.com/groups/](http://www.whatthebleep.com/groups/) and fill out an application. We host conference calls to assist you with starting up a group.

See ya at the Bleep Fest in Los Angeles August 12th!

Janet Rae

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# The Bleeping Herald

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August, 2006

Volume 2, Issue #5

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## Letters to the Editor

### Be the change

Responses to Betsy Chasse's July From the Filmmakers

**Dear Betsy,**

I have a question about the discussion in From the Filmmakers regarding fulfillment of Gandhi's quote, "Be the change you want to see in the world." Is it possible that "doing" in awareness is, in fact, one of the infinite aspects of "being"?

Let's assume that "doing" is a facet of "being" and that there are basically two types of "doing", that which is addictive activity/behavior (deflections, distractions, denials that ego uses to keep us from hearing or acting according to our authentic Self/being) and purposeful activity/behavior (consistent with the mission or purpose of the authentic Self/being). Then my question is: Is it possible that "doing" (activity/behavior) that flows from our awareness (conscious, willful intent) of our authentic Self is in fact a product, or aspect, of our "being"? Therefore, by standing in and for the truth of our authentic Self, the "be-ingness" in Gandhi's quote can be effectuated by our "do-ingness"?

Thanks!

Rick, Columbus, OH

**Dear Betsy,**

How do you become something without actually doing something? To be the change you want to see in the world doesn't mean you are passive or only reactive, Gandhi wasn't either of those things. Gandhi believed in change – peaceful, non-violent change – but change and to change you have to do. Now, admittedly, he did not believe that we all have to see the world from the same place, but that still does not mean we cannot get closer to each of our own nirvanas. After all, how we see the world is basically determined by ourselves anyway.

The above quote is one of Gandhi's most frequently referenced quotes, but here are some others which are far more active and do not suggest that being excludes doing.

“Whenever you are confronted with an opponent. Conquer him with love.” Confronting and conquering are not what you would call simply being words.

“The weak can never forgive. Forgiveness is the attribute of the strong.” Action is required to forgive and clearly not something that can happen without strength.

“Nonviolence is a weapon of the strong” Weapons must be used which clearly states action and doing.

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## Letters to the Editor - Page 2

“We must become the change we want to see” Goes back to my first question, how do you become something without doing something? To become something implies you have done something.

“The best way to find yourself is to lose yourself in the service of others.” Service requires action, doing.

“Men often become what they believe themselves to be. If I believe I cannot do something, it makes me incapable of doing it. But when I believe I can, then I acquire the ability to do it even if I didn't have it in the beginning.” Clearly this is all about doing rather than being...

So, my answer is you cannot be anything without doing something. Otherwise it is simply a name you have given yourself. The conundrum is whether or not you can be the change you want to see in the world without requiring everyone else to be the same thing.

Quick question, did any of the people who wrote against the recommendation by Will to see *An Inconvenient Truth* actually go see it? Or just have knee jerk reactions to Al Gore or the idea that we are tampering with the health of our planet? Between the end of the 2004 & 2005 hurricane seasons, Florida was hit with a record 12 hurricanes in less than 12 months – this is a fact. Everyone I know, who has seen the movie, has been very impressed with the science and facts behind the movie. Regardless of whether or not people want to know that this will happen, it will. The science is there for Global Warming; where is the science that says it is not happening? And I do not mean a ‘pseudo-scientific’ paper edited by a non-scientist and released by our current administration.

Thank you!  
Maria Seager, Pasadena, CA

**Betsy,**

Regarding your question: Can we just “be the change we want to see?” Is that enough? How do we balance the two? How do you - our readers - handle this?

I think the question answers itself when we become the change we want to see. As we walk the path we were meant to walk, new doors open, and our vision of the change, our vision of our role changes, so our actions also change. Today we wonder if we need to participate in an action or event. Tomorrow when we are being the person we need to be, we may get the internal messages to be at that event. Or to stay away and contribute some other way.

Always our connection with the whole provides the avenue for us to understand what we need to do or where we need to be, even if that is sitting at home, becoming more self aware. [Next > 1 2 3](#)

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So many young activists burn out from too much doing, going from event to event, supporting this or that, without a clear understanding within of their role and the avenues for their own growth within the larger picture. Angry frustrated actions don't convince others to change. Rather, calm, loving demonstration by example, by Being, by being centered and coming from a place of love and peace communicates more than words. It communicates with others on other levels, more than just connecting words with ears and brains.

When we are aware, and connected with our higher selves, we cannot just be - we evolve, because that's what we are, evolving, growing consciousness. That evolution directs us to the next steps - from film maker, to "expert" on Quantum Physics and its relationship with consciousness and spirituality, to communicator-educator, to publisher of children's books, to whatever is next. Each step leading to the next.

Thanks for sharing your thoughts and information on your growth. I enjoy reading what you share with us. And best wishes on the future success of your new third baby. It is very important that we share this information with young people, since they are not likely to get it in school for years to come, and even aware parents have a difficult time explaining it to other adults, much less to their children.

Rich Juarez

**Hi Dr. Hall,**

Thank you for writing such an interesting and insightful article "Politricks: The Crusade for Democracy." I found it to be very interesting. In the last sentence you define the dream of the holistics as that of creating peaceable "kingdoms". "The dream of the holistics is to create peaceable kingdoms, not empires." Forgive me if I've misunderstood something, but wouldn't kingdoms imply kings with all their autocratic authority? Would a more apt word be "communities"? Again, much appreciation for your contribution to the dialogue.

Dawn

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