

Foreword by Stephen Simon Producer of Academy Award® Winning "What Dreams May Come" and "Somewhere In Time"

You could be 5 minutes away from having your dreams come true.

HOW TO BECOME A MAGNET TO HOLLYWOOD SUCCESS

**by
Michele Blood and Rock Riddle**

**Your complete step by step system
to making it in show business!**

*Includes interviews and inspiring, profound advice from award winning actors, producers, directors and writers.
Highly recommended for anyone who has a desire
to succeed in the wonderful world of film and
television, anywhere in the world.*

How To Become A Magnet To Hollywood Success!

You could be just 5 minutes away from having your dreams come true! This revolutionary book is the “Magic Lamp” you have been searching for!

Read, learn and take action today.

By

Michele Blood and Rock Riddle

**MusiVation International Publishing
2005**

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Dedication and Thanks

We would like to thank the many people who have contributed to this magical book and to helping our wonderful world of entertainers. There is *no* business like show business.

We would like to thank all the amazing celebrity actors, directors and producers in this wonderful world of entertainment who shared with us their inspiring stories, interviews and advice. Thank you so much. You are all stars and successes because of who you are and what you have given and continue to give of your talent, love and passion for our beloved industry and for our world. You are role models to us all.

Thank you: **Carole Lee Dean, Lisa Haisha, Nancy Juvonen, Sally Kirkland, Masiela Lusha, Gayl Murphy, Jésus Nebot, Jeraldine Saunders, Stephen Simon, Dennis Weaver, Kathy Wilson, Elaine Hendrix and Mark Vicente.**

We would also like to thank, with all of our heart, the following people we care for and love so much, for your support, friendship and dedication to helping make this world and ours a better place. You are all making such a difference: John Endara, for all of your faith, hard work and dedication to helping our world through creating our websites and so much more. Joseph Conarkov, for your great work on editing the **How to Become a Magnet to Hollywood Success DVD Home Training System**. Michael Adamson for his help in editing, Treavor Rogers for his help with formatting, Bob Proctor for his wisdom and teachings; Matt Way We love you, Matt©; J'en El (I love you so much, you are an angel and true sister), John Beatty, Wilma McIntyre, Raymond Justice, Suzie Lemmons (you're beautiful), Sunniva, John and Michelle Maguire, Greg & Marissa Joyner, Daniel Wallace, George C. Wallach, Ernest Holmes, Julie Belmont, Spencer Barnes Jr., Sean Barnes, Stephan Barnes, Lisa Miles Brady, Mary Andrews, Johanna Placencio, Chris Ruiz, Frank Rosebrock, Catherine Hallock, Aime Lemmons,

Liam Stone, Maile Stone, William Kirk (The Captain☺), Diana Akima, Andrew Roa, Jane Emery, Daniel Wallace, Sherri Cook, Dr Lawrence T. Bond, Russell Feingold, Daniel Muhe, Melva Crull, Pamela Calame, Donna Reilly, Martha and Clive Gurwitz, Sandy Nunn, Judah Schiller, Alix Haisha, Mary S. Caywood, Mary Andrews, Noel Burrows, Brigid C. Malumphy, Doree Naegele, Heather Trondsen, J. Oliver Doyle, Regina Osborne, Mary T Dunn, Irwin Zucker, Brad Butler, Paul A. Brown, Mark Fernandes, Devra Hill, Mark Kinderman, Janét Vincent Lee, Frankie Kinderman, Samuel A. Cypert, Trena Marie Hill, Barbara Bond, Doug Bench and Marie Blood.

Thank you to all the members of APS Productions, all our family of friends worldwide who join our Hollywood Success Free Teleconference calls every Monday night and our empowerment calls on Tuesday nights- You know who you are, and we love you ☺!!

You are loved and so appreciated. Each and every one of you is living your dreams and supporting our vision, and, for that, we will be eternally grateful.

We love you so very much.

Thank you.

Michele & Rock xxx

What others are saying about this revolutionary book;

Masiela Lusha, Actress: "Everything is going great in my career. Not only am I starring on a hit prime-time series ('**George Lopez**'), but I also have major feature film roles upcoming. Thank you so much, Rock. I could have not have done it without your advice. This information is priceless."

Jésus Nebot, Award-Winning Filmmaker, Actor & Life Coach: "There are three types of books you can find to advance your career in the entertainment industry: Books with great tips and specific information to enhance your marketing efforts, self development books to shift your belief system and empower you to accomplish your goals; and books that include interviews with experts in the field where they share all their career experience and advise you in the most effective way to succeed in this industry. And then there is "**How to Become A Magnet to Hollywood Success**", a truly brilliant and awesomely powerful book that includes the best of all three types of books and so much more. This book will put you on fire and on the right track to manifest your wildest dreams."

Kathy Wilson, Casting Director and Talent Agent: "**How to Become a Magnet to Hollywood Success** is a must read because there is nothing else out there like it. 'Inspiring' and 'truthful' are the words I use to describe this truly amazing book. It contains incredible insights into the Entertainment Industry through the eyes of amazing professionals. This book will teach you how to create your dreams into reality through practical steps and how to tap into your sub-conscious mind, which knows NO LIMITS. It definitely contains many new concepts, and most importantly, what actions need to be taken to create your success. Michele, you and Rock have truly done an incredible job of pulling all this information together in a loving and caring way. I honor you both."

Jane Emery, Actress: "Three words...shock and awe...I am extremely amazed!!!!!!!!!!!!!! How did you guys put this masterpiece together? ... This is what you have both worked your whole life for! You have indelibly left your mark on the world, a truly amazing book."

Irwin Zucker, One of Hollywood's Top Celebrity Publicists, says: "This is the best investment you'll ever make in your career! In my 50-plus years in this business, this is, by far, the most complete, step-by-step how-to-succeed-in-the-entertainment-industry book I've ever read!" Mr. Zucker is Founder & President Emeritus of Book Publicists of Southern California, and he is also President of 'Promotion in Motion', Hollywood, since its inception in 1955. Mr. Zucker was music publicist for Steve Allen, Dinah Shore, Burl Ives, Connie Francis, and book publicist for Helen Gurley Brown, Jacqueline Susann, Zsa Zsa Gabor, Norman Vincent Peale and dozens of #1 best-selling authors.

Mark Fernandes, Actor: "Michele Blood and Rock Riddle are truly inspiring with their words of encouragement and optimism. Before discovering this book, I never believed in myself as a performer. After reading a few chapters of the book, I suddenly found myself more confident and with the will power and belief to make my dreams come true! I wake up everyday prepared for success. I recommend this highly effective and wonderful new book to everyone who has dreams and ambitions to be a Hollywood success. It is truly amazing, and it really works!!!"

Devra Hill, One of Hollywood's Top Entertainment & Movie Critics: "There is no end to what people can achieve in the industry with this system/book – from a newcomer to a seasoned vet; it's the best friend they'll ever have!"

Daniel Wallace, Actor: "I have just had the most pleasant time going through the **Hollywood Success** book. Blown away is all I can say. Absolutely blown away. All of the information is just outstanding . . . Thank you both for all of the love and hard work that you have put into this book. I know that it is going to help millions of people fulfill their dreams of being professional actors (or whatever they desire to be) in the world of entertainment. I know it is already helping me. . I love you both, and if you were here I would give you both a big hug . . . I want everyone to know that Michele and Rock are not only transformational powerhouses; they teach how to spiritually and practically make ones career in the entertainment industry happen. With me, it was like lights going on. I said ‘Oh yeah, that makes so much sense. How can I not succeed using these principals?’ The **How to Become a Magnet to Hollywood Success Book** is an investment that will serve you continually. Do yourself a huge favor and get the **How to Become a Magnet to Hollywood Success DVD Training System** as well.”

Mark Kinderman, Educator: “Over the years, I have attended seminars with many of the best motivational speakers in the world, including Bob Proctor, Tony Robbins, Zig Zigler, Norman Vincent Peale, and Tommy Hopkins. In my estimation, there are none better than Rock Riddle and Michele Blood. As a team, these two are devastatingly powerful! Their ‘Hollywood Success’ book and training system is the most inspiring, practical, motivational, come on and get-up-off-your-backside-and-do-it encounters I’ve ever experienced.”

Janét Vincent Lee, Professional Singer & Actress: “There are no coincidences that everything happens for a reason, and when and as it should. Now, doors are suddenly opening simultaneously in all areas of my life. Musicians, recording studios and people wanting to take part in the completion of my album (which had been in limbo for a year) are suddenly popping out of the woodwork! I got cast (a starring role) in a film. Also, the producer is using two of my original songs in the soundtrack. Financially, everything is rosy. All my needs are

comfortably met, and my future is provided for. And even my love life has taken a sudden and surprising turnaround.my cherished dream has come true! Now, with all this good fortune, I realized that I was having one of those oh-so-human reactions - - FEAR OF SUCCESS! So.... along comes this book and your DVD Training System with you, Rock, and Michele Blood, and I knew that this was exactly the thing I needed to experience at exactly this moment! My life has changed. THANK YOU SO MUCH!”

Frankie Kinderman, Professional Actress: “Michele Blood and Rock Riddle have created the most wonderful, high-energy, forceful DVD Training system and book EVER done for actors. This is informative and entertaining. They have created an amazing and highly profound tool for actors to use in their pursuit of success.”

Samuel A. Cypert, Author of “Achieve and Believe” and Editor/Publisher of “Think and Grow Rich”
“Michele Blood combines the power that has propelled her to great success – power that can help you motivate yourself to the highest levels of achievement. All of Michele’s products belong in every achiever’s library.”

WELCOME TO HOLLYWOOD SUCCESS!

“Excellence is an art won by training and habituation. We are what we repeatedly do. Excellence then, is not an act but a habit.” – Aristotle

This is really a book to help you play at life in this wonderful world of entertainment. Life is like your very own play, and YOU are the main actor. Today you can begin to choose happiness, success, perfect health and deep fulfillment by achieving your desires and having your dreams come true in Hollywood, or anywhere else in the world. We say ‘Hollywood Success’; however, this information is not only for actors, this book helps you create your own success in the entertainment industry in any area and anywhere in the world. Turn your wishful thinking into realities, and all can be yours. This is your dream, so *please* commit yourself to excellence. There is nothing stopping you. Fill yourself with excitement, knowing that the next chapter you turn to in your life, is a new beginning for you.

So welcome to Hollywood Success.....

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She has coached and/or directed writers, directors, and actors in such television productions as *Twin Peaks*, *Beverly Hills 90210*, *Party of Five*, and *ER*, and feature films such as *Pulp Fiction*, *Pearl Harbor*, *Batman*, *Mr. Holland's Opus*, *Titan A.E.*, and *Never Been Kissed*, among others.

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Director of "What the Bleep do we Know" (*What the #\$*) starring Academy Award winner Marlee Matlin. His other films include *Sarafina* with Whoopi Goldberg, *Fatherhood* with Patrick Swayze and *Uncorked* with Minnie Driver, Nigel Hawthorne and Rufus Sewell.

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Actress Elaine Hendrix has starred in *Parent Trap* with Dennis Quaid, *Inspector Gadget 2*, and *What the Bleep Do We Know*. Her co-starring credits include: *Superstar* with Molly Shannon and Will Ferrell, *Molly* with Elizabeth Shue, *Romy and Michele's High School Reunion* with Lisa Kudrow and Mira Sorvino, *Bam Bam and Celeste* written by Margaret Cho, and many other films and major TV shows.

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Producer and Founder with **Drew Barrymore** of *Flower Films*. Flower Films has produced *Charlie's Angels*, *Never Been Kissed*, *Charlie's Angels: Full Throttle*, *50 First Dates*, *Duplex*, *Donnie Darko*, and *Fever Pitch*.

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Sally Kirkland is a stage, screen and television actress with over 100 films in her amazing body of work. Academy nominated and winner of the Golden Globe Award for best dramatic actress in *Anna*. Her many film and TV credits include *Bruce Almighty*, *The Sting*, *Revenge*, *JFK*, *ED TV* and *Tracy* in *Days of Our Lives*.

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Introduction to Foreword - by Michele Blood

We asked Stephen Simon to write the foreword of our wonderful book. Stephen is one of the most talented movie producers in the business. He is a beautiful person and a strong spirituality aware individual. I interviewed Stephen for this magical book over 12 months ago, and I was blessed to meet him through my good friend Kathy Wilson who helped cast "**Indigo**" Stephen's latest film that he produced and directed. A powerful MUST film to see; inspiring and full of light, just as Stephen himself is.

I flew to Oregon to meet Stephen and conduct our interview. My heart and soul instantly rose in love with this man. I could sense that this man was someone whose vision to help our world was going to be more profound than even he could imagine. I know his work is already creating enormous positive shifts in consciousness for our planet, and he is doing it through the MOST powerful medium there is... FILM!!

Within the last 12 months since I first met Stephen, he has people all around the world who are members of Spirit Cinema Circle. This alone is utterly amazing, not to mention the wonderful films he has done in the past and what he will be doing in the future.

While participating on one of his truly life changing telecourses for writers, directors, producers, I intuitively and with my whole being knew HE was the only one I wanted to have write the forward for this book. Why? Simply because "HE GETS IT." He really does! He knows how important awareness is in every way. He understands what we are intending to bring to you with our book.

So, with great joy and gratitude, I say, "Thank you, Stephen. THANK YOU!"

We all love you

Michele xxx

Foreword - by Stephen Simon

Founder of www.SpiritualCinemaCircle.com
Producer of *SOMEWHERE IN TIME* and *WHAT DREAMS MAY COME*.
Producer/Director of *INDIGO*

After meeting Michele Blood, I knew I was in for a treat when I sat down to read this book. Now, after having read it, I can truly say that the information in it, and the love with which it was written, will help you in more ways than simply your chosen career in entertainment.

While the book was written mainly for actors, I believe that **EVERYONE** can benefit from reading this book. Whatever your ambitions are, you will be inspired by not only the grounded business advice here by the authors, but also by the Universal laws of thought that it addresses, and how we create our own reality.

I feel it is of utmost importance to understand this industry as best we can, and also to understand how you are the one who has to create your own vision, irrespective of whether you are an actor, editor, director, writer etc. This book can illuminate a pathway that you can walk toward that goal while you also have fun with the illuminating in-depth interviews that Michele has conducted with truly outstanding and amazing individuals in this wonderful, magical, and crazy world of show business.

We are all fortunate to be able to tap into the thinking of those who have done it before us, but not necessarily so we can do it "their way", but more to KNOW that, if they did it, well then, in our own, individual ways, so can we!

My own personal vision is to help heal our world by directing, producing, and distributing inspiring films and documentaries that might not otherwise see the light of a screen outside of an editing room. If read with an open heart and mind, I feel that this book can empower you to see how, by pursuing your own craft with a

positive attitude and putting your whole self into it, you too will be bring more light to our world.

When we do what we love to do, put our hearts and passion into it, and, at the same time, learn how to create what we want in positive ways, then not only will our life change, but so will we also change the face of entertainment itself.

As is frequently said throughout this book, it is not necessarily about "going" Hollywood — it is about doing what you love to do in this world of entertainment anywhere in the world. Personally, I left Hollywood – physically and that state of mind – in 2001 and am now doing what I love to do right here in Oregon. Wherever you are, this book can open your mind and spirit to the heights and depths of your own limitless capacities. Allow this book to help you see this within yourself...and then jump in and find who you really are.

As the Hopi Indian saying goes, *"We are the ones we have been waiting for."*

Stephen Simon
April, 2005
Ashland, Oregon

Welcome to
**“How to Become a Magnet to Hollywood
Success!”**

Dear Reader,

First of all, I want you to know that this book may say **Hollywood Success**; however, it contains information to help you find success wherever you are in the world. Both Rock and I feel honored and happy to share with you the accumulation of both of our lives’ experiences. We want to help you achieve your dreams because the dream makers are people who make a difference. They are the ones who help sculpt and mold our world into a beautiful reality. So, congratulations for being one of the dreamers. You are one of the special people who are brave enough to go out into the world and have your dreams come true.

Instructions

My suggestion is you can either #1 Read through this book from beginning to end, including all the celebrity interviews and do every single exercise AS they come up. Then come back later to the topics you really feel you want to study in depth..... or #2 Go to any chapter you feel an attraction to, read it and then read through the complete book from cover to cover.....or #3 Go straight to the Hollywood Celebrity interviews for inspiration and then come back to study the rest of the book in detail. We recommend for the readers who truly desire to succeed -particularly actors- to take advice #1 however this book has been written so that any topic will make sense on it’s own and help you rise in knowledge, awareness and Hollywood Success!

When we have a deep burning desire to do something that is different from the status quo, especially when we share with our loved ones the desire to act, do music, write a screenplay, etc many of us meet with objections and the appearances of blocks, mainly from our family and close friends. They think they love us and are

helping us by saying, “Do you know the risks involved with wanting to be in the entertainment industry?” They may say, “Not many people make it.” They may tell us lots of things and think they are doing it out of love. However, they do not realize **what we realize** – that a life lived well is a life lived by a dreamer. This entertainment industry is a creative, fun filled, exciting world, and the people who are part of it are some of the most open minded, creative, beautiful, sensitive souls in the world. When you are in show business *you can make a difference*. It is a noble profession to be in and never let anyone tell you something different.

We have to live our own lives. When we are given a desire, we are given it because there is something within us that knows we can do it. Our life purpose is not always clear, but when it does become clear and we know what it is we want to do, *we have to go for it*. That is the way it is with each person on this planet. First, you must change yourself and create what it is that you want, and then you are the inspiration to help others.

The entertainment industry, particularly movies, television and music, is what helps our world go around. All the great things ever told to us were told in stories, going back to the parables of Jesus, to Shakespeare and even today. The number of industries that have unfolded because of the movie and entertainment/TV industry is phenomenal. More software and amazing technology has been invented today because it was originally created to help produce better music and films. There are so many areas you can be involved with from technical to creative artistry in this magical industry. Show business creates work and wonderful fulfilling job opportunities for people. This sort of creative work is important work. It may look like *La La Land* to others, but it is important work and this is your life. So, again, we congratulate you.

Our prayer is that you will become not just successful through following the profound information in this book, but we also deeply desire that this will help you wake up to your true God-given potential and spiritual awareness. Then you can overcome any challenge, bring peace wherever you are and really make a difference while you are here having a physical experience. And of

course, you can also have your own dreams come true. In fact, you will realize that *you are the one* who actually creates your own success, and you can find a path and learn how to live a life of peace, courage and creativity. You can live the life that you have always dreamed. YES YOU CAN!

You have inside of you, all the knowledge and know-how to help you face anything. A spiritually aware person is on the path of enlightenment and success. Sometimes it just takes a small change to begin to really have control over what manifests into your life. As a spiritually aware creative person, you are attracted to learn about the so-called secrets of success and use them to better yourself and to help others do the same.

We all want to know what these big secrets to success are, don't we? Well, if you keep an open mind while reading this book, you can discover these secrets and have the wonderful, rich, creative life that you desire *and* so greatly deserve in this wonderful world of entertainment. In fact, it is our divine heritage to have all of the good, all of the success, all of the money that we can use so that we can experience true freedom not only to live, but also to live very well and to live creatively in show business. What you are reading now can and will change your life forever if you really want a successful life in the entertainment industry. We know you want a better life, a richer more successful life. We know this, because deep inside of us we all do. And that is why again we congratulate you for investing in yourself with this book.

When you invest, not just your money but also your precious time in yourself, you become very successful because you are not one of the millions who sit at home in front of the TV every night, hoping and praying that "*one day, maybe, if only this, if only that.*" Everybody else is just lucky "*they say.*" But, do you know what luck stands for? **L U C K** stands for **Learning** or **Loving Under Correct Knowledge**. When you are prepared mentally to accept success, success cannot keep itself away from you. You will become a magnet to success through your thoughts. All of the right opportunities and right people will miraculously show up in your life, and then it will be up to you to take action.

All of the information that we share with you in this book, as well as all of the amazing advice and inspiration from our wonderful celebrity interviews is to help you change your old way of thinking that has been holding you back. With a new positive way of thinking, you will find solutions to any challenge and receive newfound strength and joy that will surpass anything you have ever experienced. It is all inside of you just waiting to be recognized. You are so much stronger and have so much more potential than you could presently realize. Even if you do not believe this right now it doesn't matter. Simply be open to new ideas, new thoughts and the confidence and faith will follow. For some, it will come today. For others, it may be a few months. **However, it will come.**

We have in this book ideas and information that will help you if you take action. You can *learn how to network your way to success, learn how your mind works and how you can create your reality through visualizing, using positive music and so many other wonderful tools and powerful information.*

We do want you to realize it makes no difference where you are in the world. We may be in Hollywood right now, but this will help anybody in the entertainment industry, no matter what country or city you are currently residing. You will learn the “nuts and bolts” information to help you from Rock and the celebrities and you will learn metaphysics from me. Metaphysics simply means above or beyond the physical, so whenever you are thinking you are actually being metaphysical.☺ The information about metaphysics will help you gain strength and courage and will work for you the same way carbon works with steel. It will make you unstoppable.

I love you

Michele xxx

Sign Your Name and Commitment to Hollywood Success

First, sign your name to this commitment to you,
for YOU!!

“I am now open and receptive to the idea that it is 110% possible for me to have all of my dreams come true. I now know that I can have a richer, more successful, ecstatic happy life, doing what I love to do in this wonderful world of entertainment.”

“Today I _____ am committed to truly using all of my awesome potential to have all of my dreams come true.”

The Hollywood Truth

And Nothing But the Truth

Hello my friend,

Rock Riddle here to speed you on your way to **HOLLYWOOD SUCCESS!**

I am President of APS Entertainment, in Hollywood, California. APS is also “Associated Producers’ Services.” It is “Actors’ Promotional Services, Limited,” and of course, it is APS Productions and APS Entertainment. For over 25 years my organization has been in the business of promoting, marketing, empowering, supporting, and providing networking opportunities for producers, directors, executive producers, film financiers, entertainment attorneys, and a limited number of professional actors and actresses. The company is also known simply as ‘Hollywood Success’ and our website is www.HollywoodSuccess.com

I am not here to talk about my organization. However, when I give you examples, I draw from my experience. My hope is, as my experience has helped thousands of people, it will also help you. I have been President of this organization for quite awhile. We only work with 100 actors at a time and right now some of our actors are starring on television series here in the USA, and dozens are doing feature films. We have helped thousands of people over the years to turn their dreams into reality. You will learn, a little later on, the great value and importance of networking. So, when I give you examples, I may give you some examples from APS’ work. When I talk to you about those people who are starring on television series and starring in feature films, and when I show you how we were able to accomplish that, I’m doing it to show the steps that were taken in order to achieve success for these people, because you can take those same steps for yourself.

You don’t necessarily need us to do it for you. All you need are the blueprints, and you can build major success in this industry for yourself

-- no matter where on our beautiful planet you live. As we mentioned, this advice is for everyone. In this book, we are going to give you the blueprints! Not just little bits and pieces of the blueprints to add to your collection of bits and pieces. We are going to give you the *complete* set of blueprints along with step-by-step directions. You will have the power to build your own success. And, you can achieve success, and you *will* achieve substantial success in this industry IF you follow our advice, as well as the advice of our wonderful professional friends interviewed in this book, and, most importantly, IF you apply what you learn! Success in the film and television industry will happen for you when you apply all that you learn through this book.

I consider myself opinionated, in a good way, from my many years of experience in this wonderful world of Entertainment. From my point of view, I am sharing with you ABSOLUTE TRUTH, about 100,000 hours worth of professional experience over twenty five-plus years in this industry. I'm going to take that truth, that experience, compress it down, and give you the very best ideas, insight, and advice that I can. I'm doing this so that YOU can use what you wish to use to become ALL THAT YOU CAN BE!!

Now lets find out what the agents role really is

Please go to www.HollywoodSuccessBook.com and fill out our free questionnaire, "Do I have what It takes to make it in Show business?"

The Agent's Role

What to Expect

From your point of view, I am simply giving opinions. Now I'm going to share with you upon what those opinions are based, because I'm going to give you my background. For several years I was a SAG (Screen Actors Guild) franchised talent agent, a 'Hollywood talent agent', Beverly Hills based, and I owned 50% of the agency. *(If you'd like to find out more about my background, please go the bio section of the book. For more extensive information, please visit our Website: www.BeAMagnetToHollywoodSuccess.com*

So, when I share information with you about the agency business, I speak from experience. If I were to tell you, for example, that your theatrical agent's job is not to get you interviews, that it is not to get you work, then you might be wondering why you bought this book. You may say to yourself "*Well, that is not right, this guy has no idea what he's talking about. What does this Rock- person think the agent's job is? We all know the agent's job is to get me interviews and work RIGHT?*"

No, that is not right. Now, if you knew that I actually was an agent, that I walked in those shoes, that I know that business and I speak from experience; you might give a little more weight to the above statement. Then why, you might ask, did I not remain an agent? Simple. It just wasn't fun or fulfilling work anymore. It got to the point that I wasn't looking forward to getting up in the morning and going into the office. The political and other restrictions began to take the fun away. And, my friends, if something's not fun or fulfilling to our spirit, then why bother wasting our life? There are so many things that we can do that we truly enjoy and that are fun in this wonderful industry. So, when it got to the point that it wasn't fun anymore, I sold my 50% of the agency to my partner. However, I do know the agency business, and I do speak from experience. Now that you know my agent background, I still repeat the statement: Your theatrical agent's job is NOT to get you interviews and work. Well, you may still not believe it, but maybe you'll be more open to read further.

When I was a talent agent and interviewing potential new clients, I would say to them, “*What you think my job is and what my job actually is are totally different.*” Over 95% of all the professional actors in this industry get at least 95% of their interviews and work through sources other than their theatrical agent. Now commercially, it’s different. “This agent (*now I’ve got my agent hat on*) is not going to do any better than any of the other agents you’ve had before, because that’s not our job. Our job is not to get you out there and get you interviews and work. Our job in reality - see: theory versus reality - is to negotiate money and billing for you once you get yourself the role. Therefore, why not do your job so I can do mine?”

Then I would give those actors some suggestions, and I would give them an incredible gift. I want to give that gift to you as well. I know when it was initially given to me it made a difference in my life, so I will give it you. I said, “Here, your job, actor (*again with my agent hat on*) is to go out there and network. Your job is to go out there and meet the producers. Your job is to go get out there and let people who do the hiring know that you exist and then have them perceive you in such a way that they *want you* to be a part of their project. *Your job*, as an actor, *is to get hired* so I can negotiate money and billing for you – that’s my job -- and I will do an incredible job of negotiating for you. I will get you so much more money than you could ever get for yourself. And billing, I’ll get you amazing billing.” And, for those of you who know me and know my history as an agent, those who know some stories about me -- Well, those stories are true. I negotiated and got seven times more money than was in the budget for a co-starring role, as just one example, and an incredible per diem for my actor: First position, Co-Star billing, separate card. With this particular actor, it was, in fact, the first time he had ever acted in front of the camera, and he never spoke in the film. That’s called negotiation. If you’ve heard that story, that story is accurate, and so many other stories that you’ve heard are also true. If you’ve heard anything negative, I don’t know about it, and it wasn’t me. ☺ But, I will admit to all of the positive stories.

As an agent, I told them, “Let me give you a gift. I want you to take this home and put it on your wall. It is ***the 10 most powerful two-letter words in the English language***:

“If it is to be, it is up to me.”

I just took away their excuses with those ten little words. I took away their ability to blame their agent for why they were not successful. I put the responsibility of their success back on them. Once you realize that you and you alone, are ultimately responsible for your life and your success, then you can take charge and make it happen. Unfortunately, too many people are taught that they should rely on others. That's letting someone else run your life. And, letting someone else run your life is like letting the waiter eat your food.

Let me share with you the purpose of this book. Our purpose is to shake up your belief systems. My purpose is not to tell you what I think you want to hear, because that doesn't do you any good. I'm here to share with you what is required for to know in order to achieve success in this amazing and exciting industry. This is all about success. This is about Hollywood Success. And, Hollywood Success means success in the film and television industry all over the world, not just here in the USA. I happen to be writing this from my experience in Hollywood, California, however, no matter where you are in the world, please take this advice:

“If it is to be, it is up to me.”

Our goal, in this wonderful book, is to give you a lot, as much as we can in one book. There is even more information when you are ready in our amazing DVD Home Training system, entitled “**How to Become A Magnet to Hollywood Success Complete DVD Training System,**” that you can order today through our wonderful website, www.BeAMagnetToHollywoodSuccess.com You are going to experience something from this book and from our DVD training system unlike anything you've ever experienced. And, it will, when applied, widely open for you the doors to achieve.....

Hollywood Success!

The Actor's Role

Acting is a Minor Part of It

The actor's job is to go out there into the arena to meet the producers. As a producer, I need to perceive of you as someone who understands that *the story is the star*. I don't need any ego problems. My purpose today is to shake up your belief systems, is to shatter the myths, is to obliterate the barriers that are out there, because many of those barriers don't really exist; they're myths. My goal is to give you dozens of tools that you can use beginning first thing tomorrow morning. After I've shared this information with you, you are going to have a number of different tools, strategies and guidelines you can use that *will* cause you to experience success in this industry. There's no question about it, absolutely no question. Because when I share with you these things, you are not going to be able to punch holes in them. You'll say, "*Oh, my gosh, that's true. And it's so different than what I thought.*" Well, most information in the film and television industry is misinformation, and this is the same in every country in the world.

The vast majority of people who call themselves actors have never really gotten into the industry, and they are taking advice from other people who have never gotten in -- people who are failing, who are telling the other actors what they did in order to fail. And being human, if we are part of *that* group, we too will fail. When we listen to those people who are failing and actually follow their advice, it's like the blind leading the blind. It doesn't make any sense, does it? It's called human nature.

I was walking down the street from my office to the bank about a year and a half ago. There was a fellow who lived on the street. There are homeless people who live on the streets in so many different cities, in so many different countries. But, I think it was the person's choice to be there at that particular time. I also think we cannot help someone by giving them a dollar, because it simply causes them to perpetuate where they are. And, I generally don't give them money. Every once in a while, I'll give them \$1 or \$5, but, usually, if I'm going to give them money, I'll tell them to wash my car, and I'll give them \$10. That way,

they can have pride that they've actually done something, that they've earned it. Maybe they'll go wash somebody else's car, and pretty soon they'll own the office building that houses the APS offices. ☺ I generally don't engage homeless people in conversation and, generally, I don't allow them to engage me in conversation. But there was this one particular person who lived on the street, and we actually talked.

I talked with him for about ten minutes. He told me, step by step, exactly what was necessary to become a multi-millionaire. I never applied any of the principles that he 'taught' me. I never applied anything that he said. Do you know why? Not to judge him, but from a financial point of view, the person was an absolute failure. He didn't have a place to sleep and lived off of the generosity of others. I have a number of multi-millionaire friends. I listen to what they say. Every single one of my successful friends says this, "Don't stop, never give up!" So, listen to the people who are doing it and "BE PERSISTENT." Keep on with your dream, no matter what.... as Michele says, "*You could be just 5 minutes away from having YOUR dream come true.*"

Do you realize that this planet is full of people that had absolutely no idea how close they were to success when they gave up? Keep that in mind. And, even though I shared the story with you about the homeless person, when we come into this industry and listen to people who call themselves actors, writers, directors etc.. who are failing, and we hear them tell us what they think we are supposed to do, what they are doing in order to fail, then we tend to do the same thing and think we are going to succeed . . . well none of that is in store for you in this book. *I'm not going to give you any misinformation.* I'm going to give you TRUTH. I'm coming to you from the point of view, today, of a friend. Your friends are the people who tell you the things that are hard to say. Your enemies will say, "*Oh yeah, you're dressed fine to meet producers today. Yeah, that's fine. You don't need to dress up. You should be yourself.*" Your enemies (people who come from the competitive plane of existence instead of the creative plane) will say, "*Yeah, your performance was fine.*" It is your friends who really care about you succeeding who will say, "*You really aren't dressed appropriately to meet people who can hire you.*" And, "*It was not your best performance. You had an off day. I've seen you do much better,*

and I know you can do much better, so never, ever give up.”

So, we are going to share with you some of the ‘tough’ things. And, if we ‘shake your tree’, great! Because, if we can help move you, and help you get through your barriers, and if you apply what you learn, you ***will and can succeed in this magical industry.*** And, that, my friends, is our ultimate goal!

I told you I was going to give you things, and I was going to take things away from you. What I’m going to take away from you are excuses, because they are only lies pretending to be the truth. If I give you enough truth, and you can see the validity of it, then you can’t use the excuses anymore. It obliterates the excuses. *“Well gee, I can’t work in a union film because I’m not union.”* Is that true? How many people were born with union cards? In the Los Angeles area, the Screen Actors Guild has how many members? 135,000 plus? How many of us were born with a SAG card? Nobody that I know of. And, the vast majority of us got into the union - *and this applies to other countries and whatever your unions are* - the same way that everybody else did, which is by a producer saying, *“How would you like to do a couple of days on my film? You don’t have a union card, no big deal. You will now, if you want one.”* That’s the way it works.

Now let’s go on to help you find your way out of the Hollywood Maze.....

The Hollywood Maze

Now You Can Easily Navigate It

Michele and I are going to share with you so many different topics and information in this book, so many ways of achieving success! I would like for you to take a look at this industry the way I look at it. I look at it as a gigantic maze, with thousands of square miles, and hundreds and hundreds of entrances. When you come into that maze, you know that somewhere on the other side is success -- the success you want, or the success you *say* you want. Generally those two things are different, and hopefully today you will see and know the difference. So, you go into that maze, and there are other people in there who have been there for years and years and years who will say, "*Hey, you're an actor? Me, too. Wow! I've been in this maze for fourteen years. There's the way you go, right there. There's the passageway. Hey, you want to help me out here, help me out a little bit? Yeah, because I just showed you a passageway, right?*" Now, how long has that person been in the maze and *not* been able to find success, but is showing you the way out, when he is still in the maze? That's why you keep running into dead ends over and over again.

One of the things that you notice in this maze is that there are absolutely brilliantly talented actors, writers and potential Academy Award® winning type people, who have been in that maze for ten, fifteen, twenty years. Another thing you'll notice is that there are exit signs. And, too frequently, you will see those wonderful, magnificent people, who are brilliantly talented, with their heads hung low heading for the exit. They are giving up their dream, their passion, and what their lives could have been. Now, they are going to settle for what their friends settled for twenty years ago, except they've lost twenty years of their lives, and for the rest of their lives they'll know they were a failure. I doubt that they would be able to turn on the television very often and see people who are not particularly talented doing larger roles. I doubt that they would be able to go to motion pictures theatres anymore and see actors who are less talented than they, because they couldn't make it.

Today, my friend, we are going to raise you above that maze. There's no top on it, and when you are above it, you can clearly see the dozens of passageways that lead to success. And when you see it, you'll say, "*Oh, it's so simple.*" Sure it's simple, once you have the directions.

Do you play chess? Is that a yes? Okay, if you and I were to play chess, who do you think would win, you or me? Well, if you said you would win, *-if you do indeed play chess-* you my friend, would be correct. You would definitely win if we played chess. WHY? *Because I do not know how to play.* ☺ I don't know the rules of the game. I can't even be in the game with you. And, I can't blame you for why you're in the game and I'm not. I can talk about catch 22's and I can come up with all sorts of excuses and all sorts of lies, but I cannot be in the game with you.

In this scenario I represent 99.99% of the people who call themselves actors who have absolutely no idea how the film and television industry works. They wonder why they can't succeed. They wonder why they're not even in the game. And some of them have super talent. This is NOT a talent driven industry. The fact that you have talent is great. On the list of what we're looking for, talent is not even close to the top of the list. If you've got talent, fantastic! But, your talent's not going to make you. Marketing, promotion and networking is going to make it happen for you. **This is show business, it is not show art.**

Today you are going to learn how the industry really operates as it is the world's greatest business.....

The World's Greatest Business

And You Are A Part of It

You are a part of (or have a burning desire to be a part of) THE best industry on this planet. That's one reason you are reading this book. You may not even be in this industry and simply are curious. Or, maybe you were distracted, and picked up this book by mistake. ☺ In any case: This is the greatest and most exciting and influential business in the world!

Imagination is sometimes all it takes. So now, imagine a cellular phone. I'm going to sell it to, say, a friend named John. *"John, give me a \$100 for the cell phone. Don't use it. Don't make any phone calls with it. Take a picture of it. Now hand it back to me."* Now, you see I have John's \$100, and I have my cell phone back. Next, here's Joan. Ah, now the cell phone is more valuable. *"Joan, Give me \$300 for it. Take a picture of it, and hand me the cell phone back."* And Roger, well Roger looks like he's doing pretty well. *"Roger, give me \$750 for the cell phone. Take a picture of it, and hand it back to me."* You see, the phone continues to become more and more valuable each time I sell it. *"Now, John, Joan and Roger: every time you show someone the picture of the cell phone, you have to pay me again, forever."* That's the film and television business. And, that, my friend, is called **Residual Income!**

Residual income is wonderful! It's what Bob Proctor calls an MSI, a 'Multiple Stream of Income' -- money made while you are sleeping OR working on your next exciting project. You do something one time, something that's fun, something that you would do for free anyway because you love it, and you get paid very well for it. And every time that they show that picture, you get paid over and over and over. I have made a lot of money in residuals.

I don't think I told you about my acting background, did I? I've done over 40 film and television roles. I did most of that in less than 2 1/2 years without ever having a developed talent as an actor.

Do you know who hires actors? **Producers hire actors.** Producers hire and fire everybody. So, whom do you want to meet? Producers! Of course! Do you know what your job is? As an actor, your job is to bring life to the producer's vision. You must understand that this is your job, so . . .

Go to give, not to take!

Suppose an actor met up with a producer and said, “*Mr. Stoller, it’s a pleasure to meet you. Your film ‘Undercover Angel’ really touched me. What a great gift it has been to so many people. And, ‘Miss Cast Away’ was one of the funniest films I’ve ever seen. You’ve brought a lot of joy to a lot of people, and I just wanted to say ‘Thank you.’ I’ve read about your upcoming project, ‘They Cage the Animals at Night’. The book is amazing. The film will undoubtedly win lots of awards and touch millions of people. It’s a story that really needs to be told. . . If I could be of assistance to you in any way on that project, please don’t hesitate to ask. To be, in some small way, a part of the success of a Bryan Michael Stoller project, especially this one, would be wonderful. I really want to see the project come to life. Here’s my business card. Please let me know if I can help.*”

I am sure that producer would remember you with good feelings. Here the actor complemented the producer, the actor was informed, sincere (*yes be sincere, it cannot be lip service, be real because your ‘vibration’ will be what is felt more than your words*) and positive. It was not all about YOU. It was about the producer and his work. One of the most important result-producing tools you have, when interacting with a potential employer (producer), is attitude. It’s not about talent or lack thereof. The wrong attitude is what kills the job for most people. Unfortunately, most actors believe that it’s all about them. It’s not! It’s about the project – that dream, that vision that the producer has been living for years. Either the producer perceives you to be someone who can help bring his or her dream to life on the screen – or you’re in the way. It’s as simple as that.

Now here is quite a different scenario. Imagine an actor saying to a producer, “*Hey, man. You’re a producer, right? Oh, man, I sure hope you’re different from all the others. None of those other jerks ever want to give me a break. Everything’s a ‘catch 22’. If you’re not related to the producers or sleeping with them, I guess you won’t ever get in their films. Hey, I’m an actor. You should hire me ‘cause I’m good. Come, on, Man. Don’t be like those other jerks. You should give me a break and put me in your film. I studied, man. I paid my dues, so you should hire me. I sat through all those stupid workshops. I could use you, man. This film could launch my career. I’m going to be a big name someday, and you’ll be sorry if you don’t put me in your film.*”

See the difference? The actor with the attitude “go to give, not to take’ is very rare – and we, the producers, hire those rare people. If I, as the producer, perceive you to be one of those rare actors with a professional attitude, do you think I want you in my project? You’d better believe I do. Absolutely, I want you as a part of my film!! It’s actors with good attitudes that make the projects work! I know so many directors and producers who say they would much rather hire someone with less talent but a good attitude than some ‘brilliantly talented’ actor they don’t know who may have a bad attitude and potentially cost the producer his or her project! Several of our producer friends have literally said they would hire acting coaches to help less-talented actors (with great attitudes) rather than work with someone whose attitude is bad!!

Some actors seem to be in this industry for their own self-aggrandizement, and they will destroy the producer’s product if they think it will make them look good. Now, if you go to give, to make that producer’s vision come to life on the screen, and if I, as the producer, perceive you as that rare, positive, giving actor, my gosh, do you think I don’t want you in my project? **YES. I want YOU BIG TIME!!**

Now let’s go on to find out what successful actors have in common.....

What All Successful Actors Have In Common

It's Not Talent

Do you know what all professional, successful actors have in common?

If it is not talent, then, what is it?

All Successful Actors Approach the Business as a Business!

- They all market themselves.
- They all promote themselves.
- They all network.

I equate most talented actors to the great master painters of years gone by. Imagine these painters with millions of dollars worth of artwork. They were right-brained people. They were creating all of this wonderful art, but they didn't know business. They didn't know how to market or promote. They starved to death. They died penniless. They created great art, but what good did it do them, because no one ever saw the art. Now someone who understands business comes along and discovers the artwork. The businessperson knows how to promote it and market it and build that buzz that is necessary, how to create a market, a need, a desire for this product. Then that businessperson becomes extremely wealthy. The artist's name comes back to life, but I don't know that it does the artist a lot of good, because the artist is still dead.

**It's Show BUSINESS
Not Show Art**

Approach it as a hobby, and you can expect
hobby-type results.
Approach it as a serious business, and you can expect
seriously good results!

Now the next chapter will illuminate you to find out what a
producer's role really is.....

Please go to www.HollywoodSuccessBook.com and fill out our free
questionnaire, "Do I have what It takes to make it in Show
business?"

The Producer's Role

The Good, the Bad, and the Ugly

If you are a producer, what is your passion?

Think as a producer thinks. What is your passion? You and I are producers, what is our passion? Is our passion the actors? No, our passion is our project!

A producer has to wear so many hats. They have to get funding, cast actors, and work out budgets, food, location, and crew, EVERYTHING. Being a producer is a huge job, and they need ALL the support they can get. When working on a project, they are going at it 24/7, making sure all is running smoothly, on time, on budget and so much more. The producer's project, that dream, that thing that she/he has been carrying for the last four, five, six years or longer – that's the producer's passion -- to bring that project alive on the screen, to touch people, and be living their art, and always keeping in mind that it must be profitable financially, so that they can continue to create. So, always understand, as producers, our project is our passion!

If I am the actor and you are the producer, I can either make that passion and project come alive, or I am in your way. *“And I want to know, Miss Producer or Mr. Producer, what can I do? How can I be of assistance to you? How can I make your project come alive? I'm here for you, and I really believe in what you're doing. Just tell me. In front of the camera, I'm very good. Behind the camera - if you need someone to run for coffee and donuts - I'm there for you. If I can be, in some small way, a part of the success of a (fill in name of producer) project, that would be just extraordinary.”*

Do you think, as a producer, you might hire me?

What is the most dangerous thing a producer does?

What do you think?

Every time a producer puts an actor in front of the camera, that producer is risking everything. Not only is that day in jeopardy, the entire project is in jeopardy, and that producer's entire professional future career and life, in this industry, is on the line. If you and I are producers, are we going to just go through pictures that come in the mail and say, "*Oh, he looks good. Let's hire him.*"

No, we can't afford to do that! It's way too dangerous! We go with people we know and trust. We go with people we've used before, whom we know will not go out partying every night and not know their lines the next day. We want professionals, with great attitudes, upon whom we can rely. We're going to go with nepotism, friends and relatives. We're going to call other industry people we know and trust implicitly and ask them for suggestions.

Sure, as conscious producers, we want to make a difference. But, we'll never have the opportunity if we hire one 'wrong' actor and lose our career! We have to play it safe.

Now, let's get you ready to learn how to show appreciation.....

Show Your Appreciation

Let Them Know You Care (and they will!)

Thank you cards are so extraordinarily important.

You want to meet producers? When I come to my next segment, I'm going to give you some information about

- **How to meet producers**
 - **How to know who they are**
 - **Where to meet them**
 - **How to know what they look like**
 - **How to get to them**
 - **What to do when you do get to meet them**
 - **How you want them to perceive you.**

Suffice it to say now: You need to send cards.

Have you ever thought, "Wow! I saw that film and it really touched me. It was incredibly good and I told so many people about it. I must have seen that seven times. Wow! I'm still impressed."

Did you send a thank-you card to the producer of the project? Producers hire and fire everybody on the project, and, unless you think this person will never in his life produce anything else, you might want to bring yourself to her/his attention in a wonderful, positive way.

Next time . . .

SEND A CARD!!

Now, on to some VITAL amazing MUST HAVE information from Michele. She is going to show you how to change your belief system so that you can become a magnet to money and Hollywood Success.....

Become A Magnet To Success and Money

BECAUSE ALL THINGS ARE POSSIBLE

A HUGE Hello and hug to you my friend! Michele here, and I have to say how very excited I am for you!! The information that Rock just shared with you in the previous chapters has helped actors finally escape the blinding maze that this wonderful world of entertainment can seem like when we have mis-information. My desire and intention is to help you see how the study and application of metaphysics can help you release the haze from your eyes so that you will become a clear bright beacon, attracting what you do want into your life, instead of what you don't want.

When you learn the laws of the “power of attraction”, what you will create in your life will seem like absolute miracles. People will begin to think you are the luckiest person they know. Yes, all things are possible. I know this because I have experienced that all things have been and are possible for me. Now, first let me share with you tell you a little about myself and about my wonderful discovery that I call *MusiVation*[™], and how a rock singer from down under got to be writing books and speaking and singing to audiences all over the world. One of my songs was performed to over fifty thousand people.

Let's go back to 1989. I was a rock singer in my native Australia and had success working six nights a week touring all over the country. I was persistent and my bands were excellent. We worked hard. However, my dream was to be doing what I loved to do- which I was doing – AND to also have wealth so I could be free to pursue all of my dreams. I thought back then that you had to wait for the money before you could do anything meaningful. However, the trick is make a decision to go for it and do it first and then the money follows.

During my many years on the road doing gigs, I wrote, co-wrote, and recorded many, many songs. However, even though we were successful to the outside world as we had gigs every night, we *always* seemed to be broke. There were always so many things that had to be paid out before any of us were paid. What was the secret to being successful? I desperately wanted to know. After experiencing some success and some fame, I realized it pretty much ‘sucks’ without the wealth to do what we want. This was *not* freedom!! I realized that to *feel* successful one must also have the wealth to have the freedom that SUCCESS is supposed to bring. The money we desire is simply a tool so that we can be living a life of freedom. I adored what I did, however the struggle sucked big time. ☺ Sometimes the stress of managing my band and making sure the road crew’s and the agent’s commissions were paid and that everyone was happy was almost too much to bare. After the stress of doing this all day, every day and then traveling to the next city, I would still have to give my all as the lead singer, sometimes performing up to six sets a night, six days a week. (*Any reader who is a musician will totally get how tough this is.*) However, I did not know what to do differently than what I was already doing.

Without the wealth, I realized we were stuck. We *had* to perform every night to make money. We desired to be in the studio more, creating new songs and yet we seemed to always be in this vicious cycle of needing to gig to make money. We loved to gig, but not *all* the time. At one stage I worked solid non-stop for seven years. No going home for Christmas, just non-stop gigs. We had to do this because a lot of the tours we were on were pre-booked months in advance so we couldn’t just take off for a week when the venue had sometimes thousands of people paying to see us. Our audiences loved us. We loved them. So why wasn’t the success AND money for freedom, I’d always dreamed of happening?
THE SECRET.

The big secret.... what was it?

Then Bang! One night, on my way home from a gig, I was involved in a near fatal car accident! My friend had fallen asleep at the wheel and I, as the passenger, was crushed as the car hit a

telephone pole. I had many injuries and broken bones and was told I would probably have many serious physical limitations, if I even survived. Over two months passed in the hospital bed and two very long major operations. One operation was over seventeen hours long. I hated the world and wanted to die. Being on a very heavy pethadone drip, I was totally freaking out. I wasn't used to drugs -So all you may have heard about us musicians is not always true☺ - You have to look after your health if you want to be able to have your voice in good shape to sing your heart out every night. I had to take care of myself.

I was a terrible patient for the first few weeks. Then one day my Aunty Jan, who had studied psychology and is a beautiful person and friend said, "*Why don't you try being more positive Michele, how about listening to inspirational or motivational tapes?*" Willing to try anything, I said, "*Ok.*" My girlfriend, Nicole, brought me a Louise Hay tape and my brother Stephen had already given me an old Earl Nightingale tape. The tape was Earl Nightingale speaking from the book *Think and Grow Rich* by Napoleon Hill. Well, those two tapes were my wake up call that helped me change and save my life, and it was all so very simple.

I know now, that no matter what we do or where we come from or our educational or cultural background, we *all* desire and require money so that we can do what we REALLY want to do. We don't want the money for money's sake, we want the experiences and freedom money can bring to us. *That is freedom.* It makes no difference if you have experience, great talent or not. If you have a desire to have success in this wonderful world of entertainment as an actor, writer, musician, director, producer or in any field, you my friend can have it. Without using the power of our thoughts in a certain way, we are on a never-ending-cycle-of-going-nowhere-land. Some people do find success and wealth by using these secrets unconsciously. They are what we call *unconscious competents*. When we wake up and use our powers of thought with focus and good INTENTION, then we can manifest so many wonderful things and also have soul fulfillment. We are then *conscious competents*.

It is my intention - and believe me all thoughts have energy so my thoughts now carry that energy of intention - that *you* my friend, my dear reader, become a *conscious competent!* So please, please, follow along, study, and learn from this book. There are absolutely no accidents in life, so you are reading this right now because you are ready. And not *just* so that you can have success in this magical world of entertainment, but also so that you can have a life filled with purpose, love and intention.

Without money, it is very hard to do a lot of good, but without a vision and a good attitude it seems almost hopeless. A lot of us have had to go through times of not having enough money, but when we have a dream and hold a big vision those challenging times will always fall behind as we draw to ourselves, just like a magnet, the right opportunities, gigs, and yes, even MONEY! Some feel it is almost like magic is occurring, however this magic is THOUGHT POWER! If we always have to be the only person to get anything done it takes our time from us and time is such a priceless gift. When we have money, we can be in so many places at once because we can then have *money* and *people* working with and for us. THIS, my friend, is true freedom. A great thing to remember is that we USE money and LOVE people, NOT the other way around. Always remember these words.

USE MONEY and LOVE PEOPLE!

This book is packed with so much information to help you find Success in this wonderful world of Show Business, however, my darling, without the knowledge of *how* we create what we want and the true power of the great spiritual beings we are, we will be missing out on a lot! And as I said, not just the success we desire, we will also be missing out on true happiness, and soul fulfillment.

These intangible things are vital to having a life worth lived. Remember, it is not success and money that make us happy, we have to be happy to begin with. Oprah Winfrey said “*I do not think I would have been successful if I had not been happy to begin with,*” Oh yes, true words, and Oprah is a smart woman.

Now I do not mean that learning all of this will prevent the challenges from coming up in our lives. However, our perspective on challenges will change as we change our attitude. We will become solution oriented and challenges do in fact help us learn and grow. Let's see ourselves in years to come, being able to look back at all we have achieved because we went for it. We really lived.

So if you are really ready to learn, turn to the next page and get totally into it!! Read this book over and over again and your miracles will come!

So, are you ready.....?

Please go to www.HollywoodSuccessBook.com and fill out our free questionnaire, "Do I have what It takes to make it in Show business?"

ARE YOU READY?

Are you ready now for the BIG SECRET that will change your life to the better in every area so you can be a Magnet to Hollywood Success? Do I hear a passionate “YES?” Come on, do you want to know what it is? Humor me just say YES☺. That’s better! I want you to get your passion up and running.

CHANGE YOUR THOUGHTS and begin to think about what you DO WANT, not what you do not want.

Some people wonder why they are not getting what they want, and sometimes it is simply because you aren’t clear about what you actually do want to experience. You have to not only know what you want, you have to know *why* you want it, and what you expect to experience when you get it. Asking ourselves questions brings clarity, and also gives us the answers we sometimes think we know but really don’t. So let me ask you a very important question!

What do you want? If you are not clear on what you want you will get nowhere.

What do you REALLY WANT?

GREAT Job!! What fun to start putting down on paper our intention regarding what we want, why we want it, and what the benefits will be. This evokes the Law of Attraction powerfully. You are indeed a Magnet to Success when you do this. I am going to do my very best in this book to show you how, in very simple and fun ways, to open up your “*Magic Lamp*” and become your very own Genie. The magic and power all starts with a thought, a decision to change your life for the better. You must be clear about what you want. So now that you have greater clarity in this area, let’s share some tools to help you get there.

One of the tools to help you is, “Affirmations”.

Affirmations only work if you have them reach the treasury of your unlimited subconscious mind, which is your Genie. When I first started writing and speaking my affirmations, I would sometimes get disheartened and give up because of the pain I was experiencing from my car accident. So, as a singer, I decided that it would be more fun to sing them, and little did I realize how powerful that would be, because this way the affirmations go straight into our sub-conscious mind where they should be for the affirmations to work. As I sang or even listened to what I had recorded I noticed, Hey Presto! Magic! I was becoming more magnetic and positive with my thoughts. The pain was going away. I was gaining faith! I was thinking of bright happy things and not of what I couldn’t do, but what I could do! Great things quickly started happening. I was achieving healing in my body and after that, in every area of my life. Absolutely everything started to improve, especially my attitude. I realized singing was helping to create the emotions in my affirmations that are so very important. However, with later study of the mind, I realized there was even more to it. Music is a wonderful medium for feelings to emerge. With music, not only is it fun, the music actually affects our physiology as the vibrations help quicken our oscillation.

Whoever said everything has to be hard, I say to them *rubbish*. Life is here to enjoy as special gift. It is truly only our thinking that it is hard, that makes it seem hard. The old method of doing

affirmations was to speak them over and over and over again for months on end, as the experts said, otherwise the affirmations will not go into the sub-conscious mind. But that's no fun. With music, the affirmations *do* go immediately into the sub-conscious mind. We always remember songs, and as I said, this way it is fun! ☺

Now let me help you put more *fun* in your Success and more *fun* in your FUNDS!! I now travel all over the world singing, speaking, and sharing with audiences about this wonderful SECRET. I have my own TV show, books, DVD training systems, CDs and so much more that I have been able to create and get out to our beautiful world *because* of this way of thinking. Now that I have collaborated with Rock to bring this book to our fellow artists, I am so happy as you, my friend, have the power to change the world. The world of media in TV and film, and of course music, is the strongest influence in the world. I know this must be your passion or you wouldn't be reading this book. My true passion is *seeing you succeed* and have a better life. I desire so much for you to get this and to have your dreams come true. *This* is my passion.

Yes, seeing you happy and on purpose is my **PASSION**.

I would like you to now become passionate about your affirmations. Be passionate about goal setting. **ALL THINGS ARE POSSIBLE FOR YOU!** I am now walking perfectly. I am a healthy, happy, successful human being who is very grateful to God for this Secret. So, if this little singer from down under can do it, so can you...and even greater things! Let this secret become your **PASSION** now!

So, let's become really clear about what affirmations are and what they can do.....

WHAT IS AN AFFIRMATION?

An affirmation is, an affirmation is, an affirmation is, yes, it is something you repeat over and over again. Years ago it was called auto-suggestion. It is a statement of words, thoughts, feelings, or actions, which confirm a belief system, or patterning that we hold in our sub-conscious mind. - I do not say un-conscious mind as this part of our mind is actually the part that is NEVER unconscious, it is always awake- These thoughts or affirmations can be either negative or positive. It is your decision to choose negative or positive thoughts. For example, *“I am miserable because my hair is falling out.”* Or, *“I am now so happy because I no longer need my hair cut and will get so many sexy parts playing a cool sexy bald guy.”* ☺ You see, it’s all perspective. If you tell it enough, your mind believes and manifests that thought into your reality. And remember to have a sense of humor! The great Oscar Wild (one of my favorite writers) said “Life is too serious to be taken seriously,” so lighten up kids!!

GET SET now to choose only positive statements. Repeat them over and over again. Your affirmations must always be stated in the now, *for the sub-conscious knows only now*, and the affirmation must be personalized. If you say, *“I will one day be rich and successful,”* your sub-conscious will NEVER know *when* you want it. Instead say as an example, *“I am now doing what I love to do and getting paid abundantly to do what I love. I am getting so many wonderful, positive parts in amazing movies, plays and TV. I am becoming happier and wealthier every day.”* Get the drift? You see, as far as your sub-conscious is concerned, everything is *now*, so saying you want to be or you’re going to be isn’t *now*. You must always state it in the NOW, then set your goal. Do not ask how it is going to happen, take positive action every day and be specific.

Now for some exciting information. We are now going to learn about how the conscious and sub-conscious mind works so that we can logically AND emotionally understand our true power and

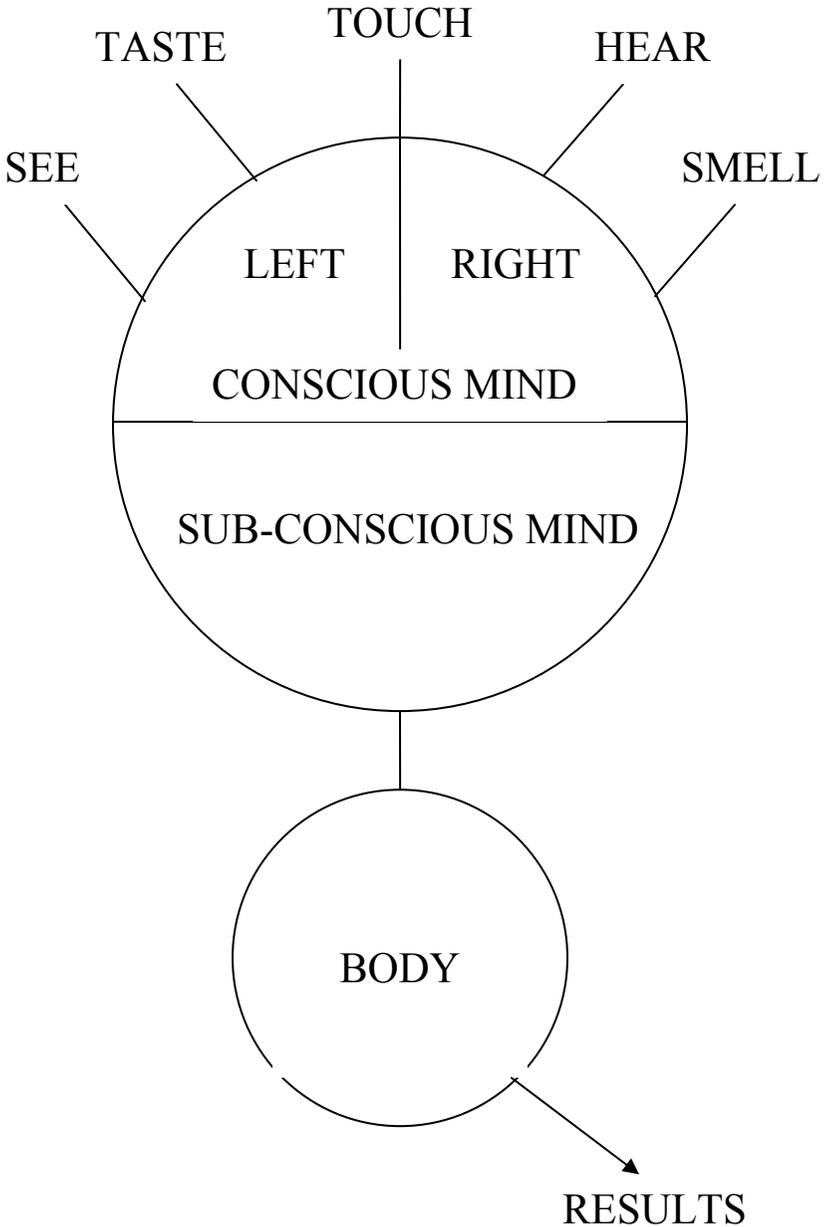
HOW to use it. Anyone of us can do this, so let that anyone be YOU!!!!!!

The diagram you see on the next page is something designed by *Dr. Thruman Fleet* many, many years ago and Bob Proctor introduced it to me. (Now that I am mentioning Bob Proctor I highly recommend ALL of his books and programs especially, *You Were Born Rich*, and *The Science Of Getting Rich* www.BobProctor.com)

I love this diagram, as it is such a simple way of explaining how our mind works. I will go into more details of the actual brain in our *Brain Power* chapter, however, as I said this diagram helps us *see* how our thoughts work in our life.

And after all our sub-conscious mind does indeed think in pictures

Diagram Of OUR AMAZING MIND



THE MIND

The Conscious Mind

Now, imagine, if you will, that this diagram is your mind cut into half. The first half is your *Conscious Mind* where only one-sixth of your thinking is actually done. Here we experience our physical senses of *sight, taste, touch, hearing* and *smell*. This is the part of you that thinks and reasons – your free will resides here. The conscious mind can accept or reject any idea. No person or circumstance can cause you to think about thoughts or ideas you do not choose. The *thoughts* you choose eventually determine the results in your life. All your experiences, including the negative and positive, originate in the conscious mind, or are taken in from an outside source such as another person or the media etc. As you accept a thought, it is impressed upon the second part of your personality. “*We DO become what we constantly think about.*”

Now let's cut the conscious mind in half. In one half we have the left side of the mind, which is our analytical or logical part of our conscious mind. This is where we think and form words and speech. The right side of our mind is our creative side. This is where we feel music, we don't just hear it. This is where inspiration for NEW ideas and the so called magic happens. That is why our *MusiVation*TM songs are so powerful as the lyrics (words) of the songs affects stimulation in the left side of our mind and the music and melody affects the right side of the mind, and then we have a whole brain experience. This enables the affirmations (Positive lyrics) to go directly into our sub-conscious mind. This is a fun and powerful way to get these positive thoughts to begin working *for* us right away. That is why without music, advertising agencies would *not* have the success they have, as the music jingles stay with us forever and therefore the advertisers' products also stay with us forever. So *now* we can advertise the things that we DO want into our mind...instead of what we don't want.

The Sub-Conscious Mind

Now to the next bottom-half of the mind, the *Sub-Conscious Mind*. This is where our sixth sense comes into play, plus this is where five-sixths of our thinking actually takes place. (Remember that this, of course, is NOT how our mind or brain actually looks, *you did not read this book to become a neurologist after all*. 😊 I find it is simply an excellent and simple diagram for us to see the way the mind works.) This part of you is certainly the most magnificent, for it is your power center. It functions in every cell of your body. Every thought your conscious mind chooses to accept, this part must accept. It has no ability to reject it. This part of you operates in an orderly manner. “By Law,” it expresses itself through you, in feelings and action. Any thought you consciously choose to impress upon the sub-conscious over and over becomes fixed in this part of your personality. Fixed ideas will then continue to express themselves without any conscious assistance, until they are replaced. Fixed ideas are more commonly referred to as habits. The sub-conscious mind is the God-like part of you, referred to as Spirit. It knows NO LIMITS. Which means YOU have no limits. What a wonderful fact of life!!

The Body

Now lets talk about *how* we achieve results. The body is the physical representation of you, the material medium in the 3rd Dimension. It is merely the instrument of the mind, or the house we live in. The thoughts or images that are consciously chosen and impressed upon the sub-conscious - which is in every cell of our body - moves your body into action.

The actions we are involved in determine our results. We become almost self-propelled through the feelings our thoughts have stimulated and then we take action. So with positive thoughts going in, positive actions will always follow.

- # 1 – **Thoughts come first**
- # 2 – **Feelings come next**
- # 3 – **Actions come next because of
what we have thought and felt**
- # 4 – **The action we take lead
us to Results *and***

Hollywood SUCCESS!!

How cool is this? It is truly amazing. It NEVER ceases to amaze me when I see how it works in people's lives and in my own life. It no longer surprises or shocks me, but is sure does fascinate me.

It is VITAL for us to understand that even if our mind has been conditioned with feelings of negativity, *we can* change our thoughts to change the conditions in our lives. We cannot blame anyone else for the conditions in our life, as everything we have been taught is just a condition, and the people that taught us were also taught that same condition. This is why if your Mum is a school teacher or your Dad a policeman you may also become a teacher or a police officer. This is fine if you *want* to be with all of your heart in one of these fine professions, but not if you want to be an actor or be in some other area of show business. It is silly to do something only because your Dad or Mum did it, or only because it is expected of you. You have to live your own life, and my friend, YOU CAN! So let's go onto our next topic, as it is my desire and intention, as I previously stated, that by the time you have studied this book, you will be in such a state-of-understanding these great truths, you will become *unstoppable!*

Now let's find out HOW to NEXT the thoughts we do not want.....

*Think Good Positive Thoughts
and NECT the rest ☺*

What do we do when a negative thought comes up? How do we release it?

Use the word **NEXT** whenever a negative thought crosses your mind. Ask yourself, “*What am I afraid of losing I now have?*” OR “*What am I afraid of not getting that I really want?*” These two questions are powerful, as the fear will lose its power when we have clarity about what is actually scaring us. Once we know why we are thinking a negative downer thought we can

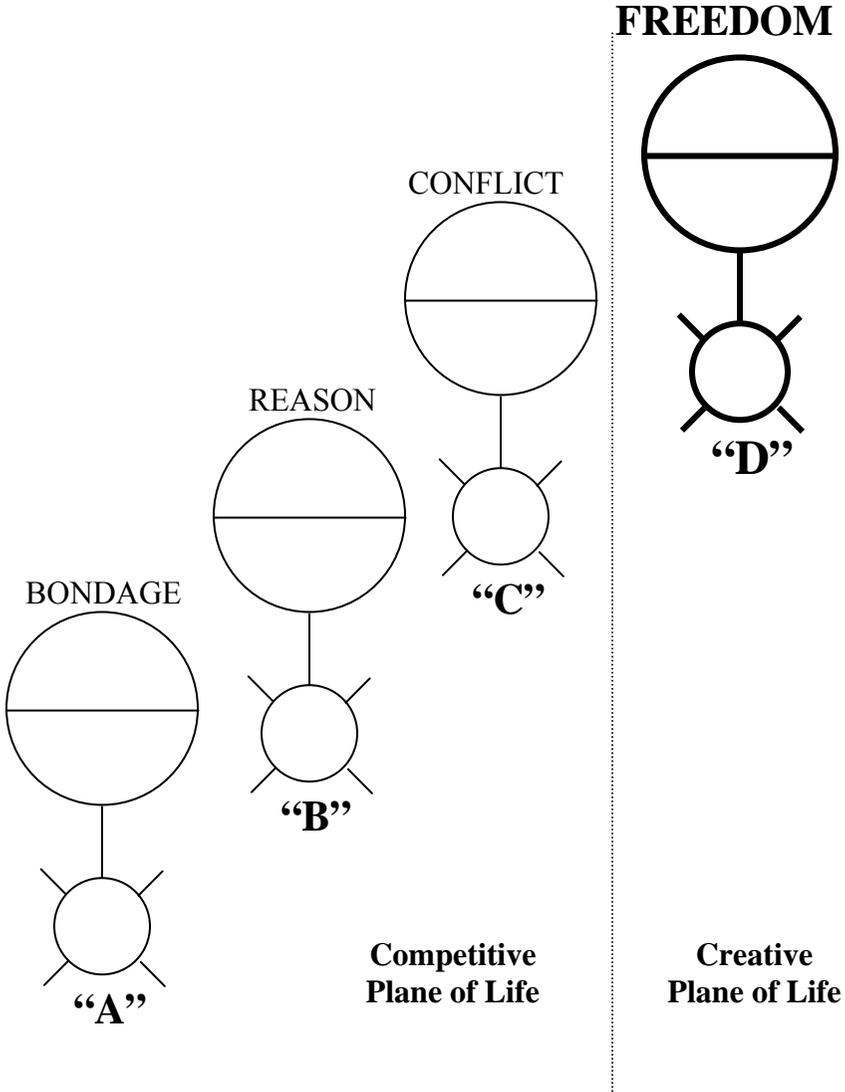
NEXT it!!

NEXT!

The Terror Barrier Diagram.

Thank you to Bob Proctor for this diagram. www.BobProctor.com

Do not permit old conditioning to prevent you from performing new acts in an efficient and effective manner or from enjoying that which is your birthright.



**Go ahead and jump over that terror barrier, just do it.
Even if you are scared, do it scared. JUMP!**

The Terror Barrier

The previous diagram is again something Bob Proctor (www.BobProctor.com) put together based on Dr Fleet's original diagram. Now let me explain as clearly as I can *how* important it is to cross over this *illusion* we are naming *The Terror Barrier*.

Have a look at this diagram. Let's pretend your letter "A".

"A" is when we are in thought-bondage. Bondage can mean that we don't know that we don't know. We may not know what to do next with our life and feel a little confused and lost. Too many fears seem to have us feeling stuck. We don't feel excited when an audition comes up, we may even be doing things to self-sabotage our success without realizing it, like turning up late for auditions, etc; and I bet we always have a legitimate excuse all ready to go as to why we were late. Perhaps you are a writer, and you don't bother sending your scripts out anymore, and if you do send them, you may never follow-up. If this sounds like you, there is nothing to fear because YOU CAN get over this.

You then move up to the "B" level/Reason.

At the "B" level we start to have reason. We wake up. The catalyst for this wake up could be any number of things. This book may be your wake up call. Maybe someone all of a sudden begins to believe in you. Something happens. Your mind begins to shift to the *I CAN* attitude and at last you begin to experience clarity and reason. You start feeling positive, and you say, "*That's it! I'm going to do it. Nothing can stop me.*" You're so excited and then.....

You move in to "C" Level/Conflict

"C" level is where our mind begins to revert back to its old way of thinking and causes conflict with our new positive Hollywood Success plans. Look at the diagram again. Conflict comes up. How does that conflict come up? OK, the number one conflict can be our old paradigm. And this simply means our old conditioning, our old belief system from our sub-conscious mind, and it begins to speak to us and says something like,, "*You can't do this, what*

were you thinking, your not good enough, you don't have enough talent. Who are you kidding? It's too much to handle." **Don't listen** to this voice, it is just old stinking-thinking patterns. **It is not the truth. So what do you do with it? You NEXT IT!**

Or, it may not be even your own thinking! The conflict may come and disturb your newfound reason from another source. It could be a parent, our mate, or even our best friend. We are all excited and let our loved ones know about our decision to go for our dreams to become say an actor – when to our loved ones, it may look like we already have a great job and they think it is insanity or vanity.

One of these people may say to us, *"But honey you have a good job now and responsibilities"*; or they may say *"Why are you spending all your time on this pipe dream better off quit now so you don't get hurt."* You see this is simply *their* old paradigm, it is not their fault. I am sure they love us, they just don't know the truth of how when we have an inspiration to change our lives and live our dreams that it is literally our higher-self directing us and we *must* follow our creative dreams or we will shrivel up and either die or at least feel dead. Since THAT is no way to live, **NEXT** these negative ideas that are causing conflict. In fact, do not share your newfound reason and excitement with anyone unless they are people who will encourage and support you.

Move to Level "D" The Creative Plane of Life

This is the time when we have to be the bravest, my friend. It's when we have to shoot over the Terror Barrier. There is no competition in life. It's you out there doing it and no one can stop you. You can't take away from any body else if you want to be successful in the entertainment industry. *All you can do is add to the magic that we're all part of.*

Have a look at the diagram again. There isn't really a barrier. It's only an imaginary line, it's all just an "imaginary" boundary in our minds. Go to the creative plane of life. Jump over into the land of creative freedom. It is so vital for us to not ask for the opinions of others, unless they truly know what we feel and are there to help and support our vision. Remember what Rock has said *"DO NOT*

ask for advice from someone who has not yet done it.” We get out of conflict by jumping over the (imaginary, self-imposed) Terror Barrier.

Do not be afraid as it is only an illusion, and even if we are scared, then let us DO IT SCARED...but please just DO IT. Another great idea is to say. *“It is not fear I am feeling, it is actually excitement and I simply did not recognize the feeling. Yes I am excited.”* If you still feel some conflict come up, simply say, *“OK, Michele’s already explained this to me now. I know it’s the Terror Barrier. I know it is only my old ideas that are making me feel this fear because I am going for something new and big, something different. I deserve to be successful and live my own life. I’m going to jump through the fear and go for it.”* It means being persistent for a little bit longer. Smile and say *“You can’t trick me again you are not real. NEXT ☺”* I recommend reading this chapter over again and again until the fear is gone.

Another extremely powerful way to release fear is to get organized and learn about the power of a daily action list!

The Power of a DAILY ACTION LIST

It has been proven in hundreds of research studies that people who write down their goals in clear concise ways and with positive action DO achieve them. When we also add the power of affirmations along with **a planned daily action list**, well then, my friend, you will be unstoppable. It seems so simple, and it is! Even so, not many people will stick to a plan or even a daily list.

If you were told that if you did this for 30 days there would be a “Pot of Gold” waiting for you, your dream coming to life and full expression, would you do it?

YES, I am sure you would. I know when I first began doing my simple daily action list, all of a sudden my whole life changed. I finished projects ahead of time. My life started to become orderly and things began flowing. I could do more with less time. No more doing things just to be busy. Completing and doing this list WILL help YOU in ways that will seem miraculous.

You write down your daily action list at night. You will do your daily list every evening for 30 days. Why write your list in the evening? Because as you are sleeping your sub-conscious mind will help you attract opportunities and creative ideas for those actions to come to fruition. It will help you be self-propelled to take positive enthusiastic action the next day.

Tape your action list up on a wall and highlight each action completed with a bright yellow highlighter after each one is done. I recommend you do the first two or three actions or the things you don't want to do that you find may scare you a little first, especially the things that you have wanted to do for a long time but keep putting off. Research has shown that doing this will accelerate your dreams into action faster than you could ever realize. You will no longer be a procrastinator; you will be a doer,

not a wishful thinker. A quickening of good will begin to appear in your life. If you have not completed the six items on your list by the end of the evening, add what was not completed to the next day's list. Do not beat yourself up (well, maybe a little bit ☺) if you haven't done them all. Say to yourself, *"This is so simple. It is worth it to me. I will have clarity. I will know what I've done. I won't be busy just to be well, busy! I will stay clear. I will be getting things done that are helping me achieve my dreams towards success. I am committed to taking these actions on my daily action list as each one is important for my future wealth, success and happiness."*

If you find you are not doing all the things on your DAILY LIST, perhaps you've put up one action step that is too big for one action. For example, *"Today I will create a website and put a streaming video of me on my website for producers to see how wonderful I will be for their next film."* This is a goal, NOT an individual action. Instead, I suggest that one action towards this could be, *"Buy a domain name"* for the next day, *"Find web designer"* for the following day, *"Get a photograph of myself looking amazing for homepage of website"* for the fourth day, *"Hire a camera and video myself sharing who I am and how much I love what I do"* for the fifth day *"Have video compressed at local video editors to stream onto my website"* for the sixth day *"Write copy for Home page,"* etc.....

This could take seven days to accomplish the necessary items for getting your Website. NOW can you see how doing it with simple daily action steps will have you in no time at all achieving the project you wish to start and finish. You don't list a project as one item on your DAILY LIST. Instead, break it down into several simple single action steps.

By breaking down your goals into manageable pieces, you will find that your six things will be very easy to do. **DO NOT overwhelm yourself by putting more than six items on your DAILY LIST.**

The reason I've indicated a numbered day for each DAILY LIST is because I want to make sure that you do this list every single day for a full consecutive 30 days. *That's right, seven days a week.* This way it will become easy to do and will no longer feel like a chore. It will be just as easy as brushing your teeth and showering. It will become a new positive habit. After the first 30 days, you can do four or five days a week, if that is what you choose to do. Doing this list for 30 consecutive days will create an amazing NEW Habit and exponentially increase your clarity and your results and you will FEEL SO GOOD about yourself *because YOU DID IT!*

If you miss a day, you have to start over from day one. Even at day twenty-five, if you miss doing it, you have to begin at "Day ONE" until a full 30 days are completed successfully. When I first began this I was up to day twenty eight and missed it because of feeling like I deserved A DAY OFF, so I made myself start all over again at day one. Now, after many years, it is a habit that I LOVE and enjoy. It was well worth it! It may seem like a lot, however, my friend, you will be so ahead in your life that it will literally feel miraculous. I KNOW you can do this.

Do not cheat by making any justifications as I did when I first started. There's no point in cheating yourself because this is YOUR LIFE, and YOU are the one responsible for making YOUR LIFE WORK. You deserve this for you!

So my friend, be excited and begin DAY ONE of your daily action list. If you would like even more information about this, I highly recommend you invest in yourself and purchase "**Michele's Turbo Charged 30 day Goal Setting and Daily Positive List Action Planner e book.**" You can order this at www.MusiVation.com and, since it is an e book, you can print out each daily goal page and action day with ease to help you stay focused. It also includes a bonus gift of an amazing audio program I did with Bob Proctor called "**ACTION**"

Now the next page is a sample of a daily action list.....

~ MY DAILY LIST ~

for: _____
(date)

I am so excited about doing my positive daily action list because I KNOW that taking these actions is definitely helping my dreams come true.

I LOVE doing these actions. It is easy for me to do my daily list one positive action at a time.

Positive Action #1

Positive Action #2

Positive Action #3

Positive Action #4

Positive Action #5

Positive Action #6

It's Not Common Knowledge

Hello again, Superstar. Well, now that you have some positive actions ready with your daily action list and you have jumped over the Terror Barrier, we have some more empowering great ideas to help you in your beautiful career. I decided to ask Rock some questions that, even though he may have felt were common knowledge, I knew were not. So enjoy some more in-depth inside Hollywood information that I know is actually NOT common knowledge, from the wonderful Rock Riddle.

Michele: "Rock, now I am going to ask you some questions about the industry that is not known to really that many people, that you call common knowledge."

Rock: "First, let me say that I agree: A lot of this is not, in fact, *common knowledge*. Sometimes what, perhaps, may seem like common knowledge to us, who have been in the business for so long, if we think about it, really it is an accumulation that may have taken as long as twenty five years and a fortune to accumulate. Some people might know some of this information, but I don't think anybody will know it all, so if we talk about something you know, I believe that will reinforce it, and you can say, "*Yes, I always felt that.*" You're going to feel things are right. Part of your mind might try to poke holes in this information, but when you can't poke holes in it, and then know it's real, then you will accept it. Then, when you put it into practice, it will work for you."

M: "What about those individuals who just know they want to act but have never done any acting classes? They may feel they've got it naturally. Is it OK to not take any acting classes?"

R: "It is absolutely OK. I do think, however, that acting classes are still very important to polish our natural abilities. I am not one who thinks you have to "*pay your dues*". You don't have to spend

years and years studying Shakespeare and knowing how to work on stage, when all you want is to become a film or TV actor. It doesn't make an awful lot of sense. If you have the talent, go do student films, go do an independent film. Rent a camera, shoot something, and see how good you look on film. The best training in the world is on the job training. If you can do that, DO THAT. Theory and reality are generally different. Academia and reality are quite different. If you say, "*Gee Rock, you should put me in your film because I have a Doctorate Degree in Theatre*", I will say, "*Yeah and your point is....?*" Just because you can understand the theory of theatre from an academic point of view and you did plays in schools -- doesn't mean you should automatically be in my film."

M: "Well, yes, theater and film are very different especially from voice to facial expression. We have to exaggerate on stage, and, on film, we have to be very subtle. However, a lot of stage actors are also great film actors, so what are you really saying here."

R: "Of course, I agree with you, Michele. But, the attitude, sometimes – but not always, and mind you, I do love the theater – is that you are not a *real* actor unless you have paid your dues on stage. Attitude is extremely important. I am simply saying that the attitudes of some theatre actors who *have* not done film can be a little cocky, because they have had 'experience'. People who have not had stage experience sometimes tend to do better work, because their attitude is sometimes a little more open. Plus, they may not realize that film and theatre acting is so different until they have had film experience. As long as we are all open to learn, and not think we know it all, and have a great attitude, I would then wish to work with that person on my film. So, if your attitude is, "*Rock, what can I do to make that vision and that dream that you've been carrying for the last five years actually come to life on the screen?*" Then, yes, that is the attitude I want. You see, we already have a director; we don't need for you to be tremendously talented. If you have talent, so much the better, but look at all the people who are starring on television series who are not particularly talented. Look at the people who do 'bad work' in,

sometimes, even major roles in feature films. You look at those people, and you say to yourself, “*I could have done that a hundred times better*”, and you are probably right. Why were they hired instead of you? Because they networked, and they marketed, and they promoted themselves, and they got out there. So, there are no excuses. Excuses are not real, they’re lies, and they’re not truths. You don’t need to go to two years of theatre classes based on some dead guy’s name and pay outrageous amounts of money to learn how to work on the stage to become a film actor. You don’t need so much time running yourself in circles. You don’t need to chase down an agent, and then chase down a manager, or even to go to more classes. Are you really just avoiding what you say you really want to do? Don’t you want to act? If you want to act, ACT! Go directly for what you want. Go after the acting work. Then, everything else falls into place.”

M: “Ah, yes, great advice. So, yes, go take classes, but at the same time, act. I know, Rock, it is beyond amazing what we can achieve by networking. It is absolutely phenomenal.”

***Do not wait until it is perfect
JUST GET OUT THERE
and Direct, Act, Write, Produce
JUST DO IT!!!***

Now lets find out more about agent’s

More about Agents

Can Your Agent negotiate

Hello, again. Rock here, with what some more VITAL information about agents, for those who really do not yet understand the agent's role in their career, so please read this chapter over and over until YOU GET IT ☺

First of all, please understand that you and your agent are a team, and you must work together. You need to let your agent know what you want, otherwise they don't know. Many agents don't understand that co-star billing is oftentimes given out simply for the asking. Many agents just don't ask. So, go to your agent, communicate with your agent, ask the agent, *“What can I do to help you get me more work and make us more money? What can I do to help you get me really out there? What's my position? What's my job? How can I help?”*

The job of the agent is to negotiate. The actor's job is to get out there and make it happen. Ask the agent, *“What more can I do? What would you like? Are the photographs that I have here the best photographs? Are these the ones that you can work with? Would you like to see a different character?”*

Find out how the agent negotiates first, and offer suggestions, if appropriate. You might say, *“You know, I always wondered what it was like to be a talent agent. Wow, that must be such an amazing job. May I ask you a question? I've always wondered; how do you know how much money to ask for, because if you ask for too much, then you could blow the job. What's your procedure, what's your secret?”* Then listen, and see what they say. What you want to hear is something like this, *“I, as your agent, will find out what's in the budget for the role, then find out what others on your same level are getting as far as money is concerned, then we can go Favored Nations with someone else on your level. - Favored Nations means that if this person is also doing the same sized role and gets a trailer that is 28 ft. long, then you get one that's 28 ft.*

long. If that other person gets \$3,000 a day, then you do too, everything is the same -- *That is what I will do.*” This is a great answer from your agent, so ask these questions, and see what your agent says.

After you have asked that agent, *“How do you negotiate the money?”*, then ask them this question, *“After you do that negotiation, and you get the most money you can without blowing the job for me, is that the end of the negotiation?”* If they say yes, **go to the next agent.** If they say no, you say, *“Well, what else do you do?”* Then what you want the agent to say is *“Then the fun begins, and I start negotiating billing for you. I will let them know what it is you want and then we want to go for co-star (or star) billing.”* This is what you want your agent to say or something similar, of course, depending on the role. You can get co-star billing, sometimes, even without a speaking part. I have negotiated that for people in the past when I was an agent. Many times, co-star billing is given out for the asking, so, after the agent has negotiated the money for you, you must let the agent know that you want them to go after co-star or better billing. Then watch how many co-star billing credits you get.

So, work with your agent. Make sure they have the tools they need to get your pictures and resumes out there. Then go to them with the idea, *“How can I be of assistance to you? How can I make your job easier? How can I make you and me a lot of money?”*

What if You don't live in Hollywood.....?

What If I Don't Live In Hollywood?

Michele asked me some great questions for those of you who do not live in Hollywood, which, again, is great to know for all our readers who may live in another city or country.

Michele: “Rock, what about the actors who are overseas and/or living in different parts of the USA? Can they get a Hollywood agent to represent them here, or do they really need to be in Hollywood?”

Rock: “There are over two million people who are, or want to be, actors in Hollywood who already live in Hollywood, so what would make someone want to have *you* as a client, if you live somewhere else? First, you would have to demonstrate value to the agent. Go after the work. Go after the work first. Forget agents, forget managers, forget workshops, and go directly to where you want to be. Get directly in touch with the producers, and you can do this, because of the Internet, anywhere in the world. Producers are the people who hire and fire everybody. That’s what you want to do. You want to have those people know that you exist, and you want to be able to bring yourself to their attention so you can get hired. If you don’t live in Hollywood, get to know where the producers are going to be in your area, and meet them there. Film festivals, for example, take place all over the world.”

M: “So, we don’t look for an agent first IF we do not live in Hollywood?”

R: “Here’s the thing that you do with an agent: Go after the work first, regardless of where you live. If you live away from Hollywood, you can do this via the Internet. Find movies that you loved, that you would have loved to be in, and then see who the producers were. Send them a streamed video of yourself, send a

card etc. I have spoken about this before, and, these days, you can do so much on the net, and good old fashioned mail is great as well. I talk about how to network in more detail in the chapter on, NETWORKING.”

M: “OK, so if you do get a movie offer, and you still have no agent then what do you do?”

R: “Then call an agent and say, “I just got hired for this job, and I need someone to negotiate money for me. I’m available Thursday between 3:00 and 3:30. Here’s my name, here’s my phone number, here’s the producers name, here’s the producers phone number so you can verify what I’m saying.” Basically, you’re saying, in a nice way, “Hey, Mr. or Ms. Agent. I have this big box overflowing with \$100.00 bills. Would you like 10% of this and 10% of all the additional you can get for this job . . . or would you like for me to take my box of money across the hall to your competition?” ☺ This will certainly demonstrate your value to the agent, and they can’t wait to call you back. They’ll be more than anxious to have you as a client. They’ll be glad to make some money together with you and to negotiate on your behalf to get the best deal they can make for you. That’s the way to do it, and don’t get too serious about this stuff, it’s FUN. If you know what these people are doing, you can help do them and just let things flow.”

Now, let’s go onto a topic on visualization. This technique is so powerful in helping you attract the success you so dearly desire.....

Using the Law of Attraction Through Creative Visualization

Hello again from Michele. NOW I am TRULY excited for the following information about visualization is, my darling, quite frankly priceless...and it DOES WORK. This is one of the most powerful ways to use the Law of Attraction for creating what you want into your beautiful life. Let me give you a real example from my own life on the power of visualization, and then I will share with you some techniques to do this for yourself.

We've had many extraordinary things happen when we've used visualization. It's absolutely amazing. Your sub-conscious mind thinks in pictures and patterns. When we visualize our sub-conscious mind doesn't know if it's real or if it's not. Neuroscientists have proven this in recent years. If you see a picture of a car your mind thinks IT is a real car. The sub-conscious mind cannot differentiate between a real car and a picture of a car.

The following story is a great example of how visualization worked for Bob Proctor and me. Bob is one of my great mentors and an absolutely amazing teacher. We were in Malaysia working together in Kuala Lumpur doing seminars and writing songs. We went to the middle of the city where they have a huge outdoor stage and we were writing a song together called "*Motivation for the Nation*" which in Bahasa Malaysia is "*Motivasi Untuk Bangsa.*" We visualized that in one year's time or less (I don't usually like to put a time limit on it, but Bob does so we did that day) that we would have our song performed to an audience of over 15,000 people. Now remember, we hadn't even finished writing the song, let alone recording it. We were on the stage visualizing 15,000 people and Bob always says that whatever you originally come up with, whether it's money or whatever, to double it. So we doubled it and said it was to *over* 30,000 people. (When we visualize a number we must be careful to always say *over*, as then we do not limit the unlimited.) Hop ahead to New

Year's Eve 10 months later. In 1996, there were 300 people on stage singing - with some of Malaysia's biggest singing stars and musicians - OUR SONG to an audience of over 50,000 people. At the stroke of midnight the Prime Minister of Malaysia had chosen our song to help bring in the New Year for his country and yes, I will repeat, there were over 50,000 people bringing in the New Year to our song.

What I had done was record the song with myself and many of the country's biggest stars and it ended up being a huge hit and they played it all the time. In fact, it's still being played there. It was sort of an anthem for the country. That came about because of creative visualization. So when you visualize, always ask for what you clearly want or something even better. It's really important because then, as I said, you're not limiting the unlimited, because you will get what you ask for. Always ask for what you want or something even better, and always add, "*I give thanks that the way this has happened is for my highest good and for the highest good of everyone involved,*" because the Infinite Intelligence knows what we want better than we know what we want. That's just the way it is. What is also really important is not to ask HOW it is going to happen, leave that up to The Universal Intelligence. (*Note: If Rock and I are repeating some of this information in different ways throughout this book it is simply so that you really get it and remember...repetition is the first law of learning.)

So how to do this? First, *feel*. Really get into the emotions of *how you would feel* having the success you desire. Whatever your "it" is, ask yourself first, "*How would I really FEEL if this were to happen in my life.*"

You may be surprised it may feel that you would be feeling peace or relief or simply filled with bliss and of course gratitude. If you cannot imagine how you would feel go back into your memory and think of a time when you had achieved something that was really wonderful. Get yourself into that love vibration where you feel so happy and then visualize what it is you want as if it has already happened. William James said it so well.....

“We think in pictures,
then it comes to pass.
The world is nothing
but our looking glass.”

When we focus and visualize our BIG PICTURE, we can then take the necessary steps in the 3rd and 4th dimensions to have this beautiful picture be our experience. If we were given a jigsaw puzzle and were not first shown the actual finished picture, it would be very challenging to find which piece went where. We may still be able to achieve this, however, it could take much longer and we may give up before the puzzle was completed.

When we can actually see and know what it is we want to create *first*, then it is much easier and more fun to put the pieces together. What a feeling of accomplishment and fulfillment we get when we have finished and are putting that very last puzzle piece into place.

Ask yourself...

- What is my big picture?
- How does it look?
- How does it feel?
- How do I feel?
- What do I look like?
- Who am I with?

Now that you have written your vision down put all of your attention on your dream, on this beautiful picture. Attention simply means – to stretch toward. This is your intention, *to stretch toward your vision*. Visualizing will not only stretch you toward what it is you desire to experience, this tool of the mind will also have it come to you. You WILL meet together in this 3rd dimension at the right place and the right time. It is very important to visualize what you want. Wondrous and powerful images will begin to appear in your physical world when you do this. Ideas will come to you, the right influential people, great opportunities, great movie parts, awards, and so much good. Yes, you will become a magnetic positive beacon!!

Do this repeatedly and then it will become your actual experience.

I also recommended a visualization board. Get a large piece of poster cardboard from your local office supply house and paste up on a wall in your living area. Paste onto it pictures of all the things you want to have and to achieve. For example, go to a car dealer and have someone take a photo of you sitting in the car of your dreams. Then have this blown-up and add an affirmation to it. “*I give thanks for my beautiful new car.*” You can do this with anything, homes, etc, have your script - if you are a writer - put up on the board and write in red “**Sold**” on it. Put your face over the face of an actor in a magazine receiving an award or walking the red carpet, and write this affirmation next to it “*I am so grateful that all of my dreams have come true and I am now doing what I love to do and being paid well for it.*” And then add what it is you do, as if you are now doing it. Some of our readers many be actors, others writers, and others musicians, who see themselves winning Grammys etc. I am pretty sure now you get the *picture*... excuse the pun. ☺

Rock and I have a very powerful creative visualization CD to help you clearly see your success, see yourself getting the agreements, the contracts signed for the film or the play you desire to star in, see yourself getting awards, plus so much more. It is also part of

our **“How To Become A Magnet To Hollywood Success DVD Home Training System.”** You can purchase our Visualization CD and DVD system at:

www.BeAMagnetToHollywoodSuccess.com

Let us help you visualize your way to **Hollywood Success!**

Is your passion now alive?

Are you getting excited?

Now for you to go on to a very important chapter on
Networking.....

Please go to www.HollywoodSuccessBook.com and fill out our free questionnaire, "Do I have what It takes to make it in Show business?"

The Huge Benefits of Networking

Hello, again, from Rock. Now that you are using your visualization techniques, and, Wow, are they powerful, lets talk some more about the power of networking. This, to me, is one of the most important actions you can take -- NETWORKING! It is *vital* to success in our industry. I cannot overemphasize the importance of networking. Networking is actually how I met Michele, and it is how you will meet most of the key people in your life, along with, of course, your amazing and powerful intuition, which you will read about shortly.

You must network. Producers must network. They have no choice. For producers to be successful in the film and television industry, they must network. For them to maintain success, they must network. As actors, writers or whatever area you are in, you have no choice either. You must network. For those of you who have not done it, you may find it a little bit challenging at first. That's okay. If you are networking someplace where I, or people associated with me are, we know it's a little tough at the beginning. We are there to introduce you. I can say wonderful things about you that you cannot say about yourself. You can't ever say, "*I am wonderful. You should hire me and pay me seven times more than what's in the budget for the role, because I am worth it.*" I don't know how you could say that, even if it sounded sincere. It's going to sound like ego. But, if someone else said that *about you* to a producer friend they know, that producer would be impressed. Then, by the time you are meeting the producer, value has been established. That is what you want.

It does not matter where in the world you are. Right now, we are writing this book from the film capital of the world, Hollywood, California, and here in Hollywood, there are multiple professional networking opportunities going on every single day. There are multiple networking events available for you to attend, no matter

where you are. I just returned from Sydney and Melbourne, Australia. There are wonderful networking opportunities there, as there are in the vast majority of the major cities throughout the world. You know which cities we're talking about: the ones where movies and television projects are produced, right? Yes, and hundreds of other cities have film festivals, too.

This information really can be used for *any* area of the entertainment business you are in, but particularly for those people who are a part of, or want to be a part of, the television and motion picture industries. Again I will repeat: It does not matter where you are in the world. No matter where you are on this great planet, there are multiple networking opportunities for you, where you can meet producers. I don't care if you're in Australia, South Africa, Europe or South America. It doesn't matter. The film and television business is worldwide. Film festivals go on all over the world.

Get on the Internet; go to a great Website, FilmFestivals.com. Find out what's going on in your area, and show up. Jesus Nebot, one of our celebrity interviewees in this book, speaks in details about how he went to all of these film festivals worldwide, and, if he had not done so, his independently and incredible 'labor of love' film *No Turning Back* would never have won over 21 International film awards. He, too, knew he had to network. Look around. Producers are wearing name badges. Learn who these people are. Do you want to learn how to know who producers are? Have you got a computer? Don't have a computer, use your friend's computer, go to an Internet Café, but DO go online. Find out who the people are who can hire you. Look at the pictures of these people. Subscribe to the trade papers, like The Hollywood Reporter and Daily Variety. You're not local? Don't want to subscribe? Do it online, www.HollywoodReporter.com and www.DailyVariety.com, do the electronic editions.

Ready for more? Great! Now, we're going to tell you how to get to know the people who do the hiring.....

KNOW THE PEOPLE WHO HIRE YOU

**Because They Hire the People They
Know so NETWORK**

Every time you read about someone who can hire you, cut that picture out -or right click if it's on the computer, print and cut it out - and put it on the front of a card. What kind of a card? Index cards, like 5x7 cards or 3x 5 cards. I say 5x7 cards, so you have more room. So, here are some steps to help put your file cards together:

- Get some file boxes and a bunch of 5x7 cards (hundreds and hundreds of them).
- Every time you read about a producer who can potentially hire you for anything, if you have that person's picture, put it on the front of a 5x7 card.
- Turn it over. Now the ruled side should be the back. Write the information that you just read on that card.

For example, here's a picture of Daniel Petrie, Jr. Let's see what it says, *Daniel Petrie, Jr. has entered into an agreement with Paramount Pictures to develop and produce 3 feature films over the next 4 years.* Is that someone who can hire you? You better believe it, for at least three feature films. So, put Mr. Petrie's photo on the front of the card and add the following to the back:

- on the back of that card, write, as an example, HR-31: That means you found the information on page 31 of the Hollywood Reporter on . . .
- today's date . . . with . . .
- the name of the producer on the top . . . and . . .
- the pertinent information (as is italics above) . . . and be sure to . . .
- write it by hand . . . and . . .
- send a congratulatory card to that person!

Make sure to enclose a business card, your photo business card. That card should have your photo on it, your contact number, and if you are a member of any of the actors' unions, that information, too.

If you really want to impress the people, and you are really serious about your career, get you own Website. If you have an Internet service provider, odds are you already have a free Website available to you, and they will walk you through it step by step. Put your picture and resume on the Website. Put the name of your Website on the bottom of that photo business card.

Now, here I am, a producer, reading your congratulatory card -- a congratulatory card from someone who is an actor -- Wow, an actor who cares. That's the kind of person I want to work with. I guarantee you that. In my experience, for all the time that the internet has existed, every single time I have gotten a thank-you card, a birthday card, a congratulatory card, a blank card, anything that has a photo business card in it and that photo business card has a website at the bottom, I have gone to the internet and looked at that person's website. Why? Because that person cared enough to send a card.

I have boxes full of thank-you cards. Every time I get one, I go online and see who that person is. If I can do something for that person, I will, because the thank-you card that I get has no 'hooks' in it. It's just simply saying "thank you" or simply saying "congratulations." It's not saying, *"Thanks for this and the reason I'm saying thank you is because I don't really know anything about the project, but I want you to hire me because I'm an actor, and there's a lot of catch-22's. Nobody hires my type and you producers are all a bunch of scumbags anyway. I don't want you to be a typical scumbag. I can use you. You could launch me. I could become huge. So, are you going to give me a break?"* ☺

As opposed to an actor who comes across as sincere and sincerely thanks the person and says, *"Mr. /Miss Producer, I just want to say thank you, because you just produced a project that was incredible and it touched me. It gave me a different perspective on things. It*

influenced my life, and I've told a lot of people about it. I just wanted to say thank you, because it took courage to make that project. Thank goodness it was commercially viable, because now it opens the doors so you can do more. I just wanted to thank you very much for producing it, and making an impact on this planet."

"P.S.: Mr/Miss Producer, I just read in the Hollywood Reporter, or Daily Variety, about this new project that you have upcoming. It sounds wonderful. If I can be of assistance in any way on that project, please don't hesitate to call me. Thank you again. Congratulations on the project!"

Now for some more ways to network through the awesome power of love.....

Networking Through The Power Of Love

Hello my friend, Michele here again. I wanted to add some more wonderful ideas to Rock's on how to network. Rock has just gifted you with truly priceless information that will, when followed, help you network, and this is, as he says, important to becoming a success.

So what does networking truly mean? Well, to me, networking is simply, loving yourself and your career, and then sending out that love through marketing yourself with the *powerful love vibration!* Get out there, let your love shine and let people know who you are. They will *feel* the love and excitement and then want whatever it is you have because *we all want love* and in fact *we are love*. Love is the strongest and most powerful and highest vibration there is and when others feel this love they will like you because we all love the love vibration. ☺

So how do we get into the love vibration?

Of course I always recommend our positive *MusiVation™* songs because these songs *do* raise our vibration and at the same time give us new positive thoughts. I also recommend laughter so please give yourself the Gift of our *Laughter Meditation CD*, which is also part of our full **Hollywood Success DVD Home Training System**. Rock and I included this magical laughter CD as we know when one is feeling a little down, this CD will help lift up your spirits and give you what I call *Heart Glow*. So, whenever you are about to meet people play this CD and watch yourself becoming more charismatic and happier by the minute.

What is charisma?

The dictionary defines it as *someone who has been blessed with special grace* or *one who is one with God*. We are all one with God

(Call God Spirit, Universal Intelligence, etc, it's all the same). So, when we come from a loving and giving spirit we are connecting with God. When we set our intentions and consciously connect every day to our source, miracles seem to take place on a regular basis. This is so powerful in fact I will go further and say it is OMNIPOTENT! To me God IS love, so when you feel love you are also charismatic and one with God, gifted with Grace. If you prefer, simply call God "Love"!

Whenever we are feeling excited and happy, we are then in a strong love vibration. Wake up every morning this week and say out loud this powerful affirmation.

"I am so excited about this day. I expect wonderful things to happen to and for me to help my wonderful career rise. I know wonderful and prosperous experiences are going to happen today. I am so grateful for my mind, talent, passion, for my life, and for my healthy wonderful body, mind and spirit. I love who I am, I really love my life. Today I appreciate everything and I am lovely to everyone and everyone is lovely to me."

It doesn't matter if you're shy or a person who's very vivacious, *you can* do this. Love is for everyone. In fact, it is the natural state of our being. You can network your love vibration even through the Internet without ever having to speak to anybody because it is all energy, it is all vibration and people *will* feel your love through your Website and even your e-mails.

Right now as I am writing this book I am filled with *overflowing love for you* and *I know* you can feel it if you stop for a moment and breathe. I am sending it out to you right now and you can do the same to and for anyone.

There are lots of ways that you can network as Rock stated, but you must believe in yourself and love yourself as well. Networking can be fun, that's why I suggest at all of my seminars that everyone bring their business cards and network together. (*To find out where my live events are on please visit my website at www.MusiVation.com*) When you network, you are networking

for a reason, to let people know who you are. So shine your love and light out to all and they will remember you. We always remember people who help us feel good about ourselves.

I also highly recommend you put your own 10-15 second spiel together so you are ready when you do meet producers. Here is an example.

“Hello Mr. Simon my name is Michele Blood and I absolutely love all of your work. Your films have been an inspiration to me, especially ‘Indigo’ and ‘What Dreams May Come’ Please take my business card and if there is anything I can do to assist your next project I would be honored to participate.”

Then hand the person your business card with your hands holding it out showing the actual face of the card. This way you have not even had to say what you do, as your picture business card will state it for you. Unless this person continues the conversation, move on with a beautiful smile.

Also *genuinely* listen to people when you are networking. It's not always about us. Listen to them. Send them love. Give your little 15 second spiel and then really listen to them, and if they continue the conversation play it by ear. Find out what other people want when you're networking. Be a good communicator. A good communicator is one who pays attention. Let them know that you're there for them. When you look into their eyes, say silently, *"I love you."* People will feel your love. The love vibration is very real and *it is felt*.

I feel that a lot of people at networking events I attend sometimes don't even look at me as a person. I can feel if they look at me as a just a business opportunity, not as a person. A lovely affirmation to say so that you do not come from neediness is, *"No person, place, or thing is my supply. My supply is from my Source, Spirit."* Therefore, when you're meeting people and networking, you're not looking at them as though they're your way of making money. You're looking at them as another soul that you're connecting with through the powerful law of the love vibration,

when you network. They will feel that. You never, ever have to run after people and hassle them. Just be open, get your good self out there, and network with people in a natural, loving way.

Be a person who every day fills themselves with love for the Infinite, for self and for others and SUCCESS in such beautiful magical ways will be open to you. The Law of Attraction IS the Law of Love. Give love out, get love back.

Now onto some more great information from Rock on where to network.....

Where to Network

Wherever You Are, There Are Multiple Networking Opportunities

Hi! Rock back with you again. Now that you have learned how to send your loving vibrations out when you network, where do you actually go? In the Los Angeles area and many places in the U.S., there are multiple film festivals going on every day. Do you want to hear just a few? Just down from our office in Hollywood, there's a great place to network called The Arc Light Theatre. (www.ArcLightCinemas.com) You can join for free. You can go down and see a first run movie that is introduced by producers, directors, maybe some of the writers and a couple of the stars of that film. Afterwards, there's a question and answer session. After that, you meet the people. Remember "networking"? This is networking. You meet the people who produced that film, people who just happen to have other films upcoming, and you hand them a photo business card if appropriate. If not, you send them a thank you card.

"Thank you for coming out, Mr. or Miss Producer, to the screening of at the Arc Light Cinema. It was extraordinary. I really enjoyed meeting you." OR ... "I didn't have a chance to meet you, because so many people were around. I just really wanted to say thank you, and I enjoyed it so much."

Remember, your photo business card is enclosed with your Website on the bottom. In the Los Angeles area, there are so many places that have screenings. Go to these screenings. The largest trade show for film and television producers in the world takes place in Los Angeles. Two million Los Angeles people, who call themselves actors, are sitting home, and don't go to these screenings and expos. You'll meet hundreds and hundreds of producers. It's called ShowBiz Expo. Go to the Website, www.ShowBizExpo.com and it will come up. ShowBiz Expo doesn't only take place in Los Angeles, it also takes place in New York, Miami, and Chicago. Last year in Los Angeles, twelve

thousand industry professionals attended. This year, over fifteen thousand are expected – enough producers to easily keep you working steadily for the rest of your life.

There are so many different things available to you. There are events going on frequently at *The Directors Guild of America*, the *Academy of Television Arts and Sciences*, and the *American Film Institute*. Los Angeles hosts the #1 film market in the world. Do you know about a little ‘suburb’ called Santa Monica? How would you like to meet hundreds and hundreds of producers at the Lowe’s Hotel over a period of about 10 days? Why don’t you go every day? Why don’t you meet these people, those producers, who are wearing name badges? Why don’t you go to *ShowBiz Expo* and meet hundreds of producers for two or three days? Go to these screenings. Go to *Women in Film* for their breakfast meetings. What a great way to get on a studio lot and to hear a producer speak. There are so many different organizations. Those of you who contact me, remind me, and I will invite you to an event that takes place at a restaurant that was founded by *Arnold Schwarzenegger* where you will meet producers. That happens about once a month.

My company, *APS Entertainment*, produces wonderful networking events. We do a wonderful event every six to eight weeks at a private estate where there are usually twice as many producers attending as actors. There are fundraisers you can also attend. There are so many different events to attend where you can network. There are also charities. I doubt that there are too many people who don’t have in their heart some connection with some charity. If you were able to give two hours a month to a charity, what charity would it be? Why not do it for a charity within the film and television industry where you are working elbow to elbow with major producers, directors, and stars who will get to know what type of person you are? Don’t tell them you are an actor, unless they ask what you do. Let them find out on their own, and they will have so much respect for you for not taking advantage. If I work with the Free Arts Clinic - a charity for abused children -- *Ali McGraw is the honorary head of that one* - if that is something

that is close to my heart, and you are a part of that, do you think I would rather hire you or someone else to be in my project?

Why not go to the film departments of the colleges and universities? When you are not doing a feature film, make yourself available as professional talent for those people. Why not get together with a few actor friends, rent some professional cameras and make your own little short film? Make it as a demo reel for yourself. There are so many different things you can do. You really, really need to know who the producers are. Please go to give, not to take. That is what is going to work for you. Remember to always think, *“How can I be of assistance to you?”*

So my friend NETWORK! NETWORK! NETWORK!

Now onto some more great information from Michele on the power of friendship.....

The Power of Friendships

I added this chapter to this wonderful book after I thought it was completed. I felt there was still something VERY important missing so I asked my higher power before going to sleep last night. *“Please let me know what more I can write to truly help people not just have success but to also have truly happy, wonderful lives, What is it God? What do I have to add to this book?”* When I woke up today on this beautiful Saturday morning at about 7 a.m. I thought of my wonderful friend J’en El and the answer was there! Write about Friendships.

Why is it called a friend-*ship*? Is it because we chart our own course and sail along life with happiness when we are friends? Is it when we have true friend-*ships* that sometimes we enter waters where we can go with no one else? I really do not know, however it is something to ponder. What I DO know is that without strong and REAL friendships then life is

Yes there are a number of excellent words that could “fit” that space, but only a friend can really “fill” it!

So how do we meet these angels called friends?

Where do we go?

What do we do?

I’ll get to these questions in a moment.....

As I was thinking more about this chapter I began naturally to think about my own true friends. I have so many great people in my life, and many of them are my friends but I have only a few really, really close friends to whom I speak to every week and who really know my ups and downs and all about me. I think to even have one genuinely true and faithful friend is a rare gift so I am overly blessed with these amazing angels in my life.

My beautiful incredible friend J'en El is ALWAYS there for me and is in total synergy with my big way of thinking. She NEVER EVER judges me when I think big and "outside the box". Instead of judging me, she encourages me and gives to me of herself, her ideas, and her amazing support. I am filled to overflowing with such gratitude and joy that J'en El is my friend. God has literally sent me an angel in this woman. I absolutely adore her and I would do anything for her. We are sometimes girlie friends and talk about relationships, etc. However, mainly we are two sisters here to make a difference on this planet and to really live life full out doing what we love to do. I know that is why we attracted one another into our lives this time around. What an astonishing friendship we have!

Then I thought of my other amazing friend, John Endara. Johnny is my beautiful friend whom I also adore who has stood by *MusiVation*TM and me for years with unconditional faith, joy, love, and knowingness. He does all of our websites and so much more. I once said to John *"I would love to create a computer screensaver that would have my positive success songs and animation to help people feel good and attract success every time they go to their computer"*

So, John spent many months every night working on this idea with me until he created a world's first **"The Be A Magnet To Money Computer Screensaver"** He did not say *"Oh it will be hard or I have not done this before"* he just went ahead and did it. He is one of the *"I can"* people of this world and one of the purest non-judgmental, spiritually aware, souls I have ever had the pleasure of truly knowing.

You know when we have a big vision and sometimes the fruits of our love and labor have not yet seen the light of day – *or the big screen, or the bookstores, or money etc.* ☺ Some people we thought were friends boo-hoo our efforts, saying we are wasting our time, etc. THEY are what are referred to as "fair weather" friends. However, they will be the first ones to say when we have succeeded, *"Oh yes Michele, Rock, and John etc are my best*

friends.” They believe only *after* they have seen it. This to me is simply not what friendship is about. A true friend will encourage us to think big and to love our dreams into action. Whether they understand it themselves or not is irrelevant to giving their unconditional support and encouragement. That is a true friend and a person to cherish with all our hearts. Without this type of positive support often we cannot keep on going.

If we are to attract true friends we must also be and do the same. Support their ideas, love them, and accept them just the way they are. Be there for them thinking of ways we too can help them.

Now back to my other great friends, there is Lawrence. Those of you who participate on our teleconference calls on Tuesday nights know Dr. Lawrence T. Bond. He is my prayer partner and one who never judges me. In fact, he loves to think as big as I do and he is a master of metaphysics and a true knower of God. He co-authored with me the amazing 3x CD program **“Deeper Metaphysics”** His Website is www.LawrenceBond.com

Then there is Wilma McIntyre. Wilma is another friend I love with all of my heart who has been there for me in so many ways. We co-authored a book **“Conversations on Money, Sex and Spirituality”** (see www.MPowerTV.com), which is a book based on the dozens of conversations we had that helped us as friends move through life with joy, fun, faith, and persistence.

Then there is Master Intuitive, Russell Feingold who many of you also know from our Tuesday night’s *“Manifesting Our Hearts’ Desires”* free teleconference calls. Russell is on my Audio program **“Create Miracles and Heal Your life”** (See www.MusiVation.com to be part of these calls.) These are my closest true friends, and we are all literally in love with one another, and in love with God. (By the way, check out Russell’s Website www.TheFeingoldMethod.com)

I also have other friends like Rock Riddle, who saw and shared a big vision with me in writing this book, as well as creating the life changing **Hollywood Success DVD Training System** to truly help

and support our world of entertainers. I have many other friends whom I truly love, admire, and appreciate. People such as Matt Way, Daniel Muhe, Suzie Lemmons, Melva Crull, Pamela Calame, Donna Reilly, Ray Justice, Bob Proctor, Nancy Robins, Sherri Cook, Karie Clingo, John Ahern, Dave Pipetone, Paul A. Brown, all of whom believe in and support my big vision. I am truly a very blessed woman indeed.

I also have great friends I love from my native Australia including John Beatty, Ian Miller, Rick and Aleida Gell, and of course my own wonderful mother Marie Blood. I am a truly deeply blessed and grateful woman.

As you can see, I have created projects with my closest friends, not only because it is fun ☺, it is a terrific way of creating time to be with one another and help one another blossom. And who better to do projects with if not our friends? I know people say “business is just business”, but that is certainly not what I believe.

There are many, many other amazing people who are my friends, who support my vision and work. In fact, there are too many to mention in this chapter. As I was thinking about these amazing angels this morning, I then said to God with tears of joy and gratitude running down my face, *“THANK YOU GOD, THANK YOU. All I asked was for your support, love, and guidance, and you have given that to me in true abundance with these amazing friends.”* I see God in these people and they see God in me. What more could you ask for? NOTHING, for we ask nothing of our friends and yet there they are doing for us, loving us, caring for us and it’s out of CHOICE, *not* because they “have to.” Not because they have some family bond and feel obligated. Now that is such a gift it is unfathomable.

I can let you know where and how I met these people, however, that is not how or why we meet these angels called friends. It is all the “Law of Attraction” coupled with asking for support and love from God. And then recognizing one another and allowing that recognition of Spirit to flow.

I met J'en El at one of my seminars, (*J'en El is also an author, I highly recommend her book "Finding Comfort In Your Own Skin" www.FindingComfort.com It is an amazing and life changing book.*) John, I met at a meditation seminar. And Wilma at a seminar I was speaking at. Lawrence Bond and I met through searching and praying for a prayer partner. I met Russell at a vegan whole foods convention. But as I said, that is not really “how” we met, that is just “where” we met. And the funny thing is, not one of these people did I meet because of them knowing each other. Now they know one another because of my friendship with them. Such a wonderful mystery.

So, my simple message in this chapter is to love your friends and then love them some more. As you grow in your success in this wonderful world of entertainment these friends will be there for you no matter what. So when you do achieve big success bring your friends with you, cherish them, and know that when you speak to them you are speaking to God. Give to them. If they ask anything of you, whenever it is possible please say “YES”!

Life can bring us so many rewards in material ways! But when we have discovered a higher purpose and choose to be happy and to live our purpose with passion, persistence, and faith, then WE ALL attract these angels called friends into our lives. YES we do. They have always been there for us as we have for them.

As you become more successful KNOW that you could not do it in a happy way without friendships. Cultivate friendships and love your friends with all of your heart and then love them some more. Before we go on to our next chapter I send you love, love, and more love!

Now as that superb movie said, “*Pay this love forward*” to your friends and your friends yet to be. And as another wonderful movie said “*And they will come!*”

Now onto another excellent topic, the awesome Power of forgiveness.....

The Power of Forgiveness

How To Release The Past

The power of living in the *now* and *not* in the past is so important, not just for your success but also for inner peace and happiness. You will not get what you truly want in your life, including money and success, if you continue to live your life as if you were looking through the rear-view mirror of your car. Don't feel bad if you have been doing this, as it seems to be a very common error that many people have turned into a habit. Forgive yourself, change your habit of looking back, and begin to look forward. Today, right now, YOU can drive into the fast lane of life where there is wealth, creativity, and flowing happy drivers. No traffic, no roadblocks and no road rage!! You can be a happy driver if you go forward, live in the now and learn how to forgive.

Stop looking back on your life and worrying about things that have already occurred, as you can no longer alter what has already happened. Pursuing that kind of mental activity will never lead to any worthwhile accomplishments in your life. You must understand and remember that all of the great achievers of the past have been visionary figures. They were women and men who projected into the future and did not belabor things that were in the past. You will read many success stories in our celebrity interviews in this book and all of these people are visionaries in this wonderful world of entertainment. They thought of what COULD BE rather than what already was, and then they moved themselves into action to bring these things to fruition. YOU TOO CAN BE ONE OF THESE PEOPLE!!

LIFE IS EITHER A SERIES OF ENDINGS OR A SERIES OF BEGINNINGS.

Here is a powerful affirmation exercise to help you live in the now.

“I, _____, give
Sign your name, here NOW!

thanks for my new, wealthy, healthy, exciting, positive, successful, happy life. Every moment is a miracle that I live and enjoy.”

We must stop living in the past and live in the moment. This is sometimes hard to do or to comprehend because if we have goals or aspirations, they are basically in the future. And of course we all have our memories from the past that made us who we are, and brought us here to the present. So living in the moment or between the past and the future is as complicated as it is simple. (*I love the word “present” for living in the now becomes a “gift” or, as we say in Australia, a “pressie”. ☺*) How can you live in the present if your goals are in the future and will take time to achieve? It gives meaning to the wise old saying, “*It’s about the journey, not the destination.*”

Another wonderful and talented friend of mine, Andrew Roa, had a great way of explaining this when we were discussing this powerful topic of how to live in the now. Andrew said “*It is kind of like needing stairs to get to the entrance of a house. To get inside you have to build a stairway. So to reach the entrance, you start to build stairs one at a time. And as you build each level, you are getting closer to your goal. That is living in the moment to achieve your goal. And as you finish each stair, it might be a great triumph, or maybe just a relief, but each one has its own meaning. And as you build your stairs, you are living in the moment to accomplish a goal, not just fantasizing about the future of having a staircase. Of course there’s nothing wrong with a good fantasy, but you might be wasting valuable time that you could spend in your house...because until you start to work toward your goal, you are living in the moment without stairs.*”

Also *forgiveness* is vital to our living in the now and experiencing a happy life. The power of forgiveness cannot be emphasized too much. Sometimes this is very hard if an experience occurred that

was sad or if a person did something really mean to us, however we are not forgiving them to make what they did to us OK or right, we are forgiving to help *our own peace of mind*.

I suggest writing a forgiveness letter. It could even be to yourself, your parents, an old flame, a past agent, casting director, etc. In other words, anyone we still have resentment towards and have not yet forgiven. This will release you of so many negative emotions and help heal your soul.

First of all please take ***note*** -YOU are **not** to send the letter to anyone! This is simply a powerful exercise to HELP YOU release your old resentments. Without knowing it, these old resentments COULD be holding you back from your Hollywood Success.

I have written an example of a forgiveness letter on the next page, but write down YOUR own words. What I've written is simply an example. Go now to the next page and as soon as possible - like NOW - begin writing your own forgiveness letters!

“Example of a Forgiveness Release Letter.”
(Remember DO NOT SEND IT. It is only for your own release.)

Dear

I am writing to you today to let you know how I feel. How you acted with all of your negative judgment of me, your thoughtless criticism, and negativity towards anything I ever did, you really upset me and made me feel bad about myself. I feel I have been resenting and blaming you for the way my life is now based on how you treated me. Well now I have realized that you were just doing the best you could with what you had learned and your own issues and this was the only way you knew to show your emotions. It SUCKS that you were like that, but I now see it was just your old conditioning and it wasn't even about me.

I have decided to forgive you and release all of our past negative experiences. I now have a wonderful new life and I am not going to let that old stuff get in the way of my good. I love who I am, I am smart, talented, and brave. You were the one who was not brave by being so negative. I have the courage to move forward and I am now releasing my negative feelings towards you from my mind, thoughts and life.

I release you to your highest good and me to mine!

I forgive you and send you love.

Sign Your Name!

I HIGHLY recommend you get ALL of the frustrations out about how you felt or feel into this letter. Really let it all hang out and then when you think you have it all out of your system and there is nothing more you can think of to say, you can write the end of it and forgive them. Then burn this letter or tear it up and as you do, say this affirmation out loud.

***I Release you, I forgive you,
I Release you, I forgive you!***

Please repeat this until you have it all out of your system. If this person or situation comes up again and you still, feel anger or resentment, then do another letter. This is such a powerful exercise in more ways than you could ever imagine.

If you can take this following advice that was given to us on one of our Tuesday night teleconference calls from Lawrence Bond's guru 'Yogiar' I highly recommend his pure and simple advice. He said, *"If someone is mean to you, simply do whatever you can to do something nice for them. You will then be happier and you will help them also be happier and perhaps better people."*

Releasing Resentment

Resentment represents mental resistance to what *has* happened. It is an emotional rehashing or hostility of an unalterable past event. Like a tape, a person will keep reliving and replaying past injustices and the resentment becomes more potent with each replaying. This is why forgiveness is so powerful. We must live in the now and let go of the past. The past is NOT a precedent to our future unless we let it hold power over us. What has happened, has happened, let the dead bury the dead. Also, past guilt is another powerful negative (low oscillation/vibration) emotion connected to resentment that forms part of the failure mechanism of a negative self-image. Guilt is an attempt to make right in the present, something one did (or thought of as wrong) in the past. Since you

cannot change the past, guilt is inappropriate. If there is something you CAN do to make the past OK, do it, HOWEVER, if there is nothing you can do, **then let it go!!**

NOW the time has come for us to free ourselves from these mental shackles of the past. Let's today begin this "healing process" by getting in touch with the wide variety of beautiful images, which we have to form on the screen of our mind. Let us begin to actually **expect** and **accept** to receive the physical manifestation of each one of these beautiful images into our life. Right now say the following affirmation *out loud* and fill in the name or names of people you wish to release. AND PLEASE do it now!

AFFIRMATION TO RELEASE RESENTMENTS AND GUILT

Do this following affirmation daily until you have run out of people or situations you need to release and forgive. Insert a name you wish to forgive and release. Remember to breathe.

I forgive and release _____
to their Highest Divine Good and me to my Highest
Divine Good. It feels so good to forgive!

(Make the above Affirmation with strong feeling.)

You have been reading and learning so much about your mind, so the following chapter you are about to read offers actual scientific proof that this *stuff* 😊 truly does work with Brain Power.....

Brain Power

Our Genie to Hollywood Success

So my dear, have you released the past? Have you forgiven? If that is a “yes”, please read on. If it is a “no”, go back to the previous chapter and DO IT. You will thank me later! Now I am excited to share with you some new revolutionary discoveries about our brain.

Over the last few years, there has been an explosion of Revolutionary Neuroscience Research discoveries that at last are proving scientifically what we metaphysicians (positive thinking teachers) have been speaking of for years. Approximately 90% percent of everything Scientists know about the brain has only been discovered since 1996. A full 80% of what they thought was true about the brain before 1995 has now been found to be false. WOW!! Isn't that amazing?

I am so very excited about this new information. Nearly all of the medical brain research findings have fantastic proven results that show that motivational tools and techniques to reprogram the mind for success and achievement do in fact work!!! How cool is that?? VERY COOL! This way you can *know* that all the techniques you are learning and tools we are giving you to help you achieve a very successful, happy life in this amazing and magical world of Entertainment **DO in fact work**. Whether you believe in them or not, they will still work...*IF YOU TAKE the action steps Rock and I are sharing with you*. You know we do love you and want with *all* of our hearts and BRAINS ☺ for you to have a successful, healthy life and then you, my darling, will be on purpose and able to bring even more good positive input into the Film and TV industry.

Read what one of the leading research neuroscientists in the world, Dr. Richard Restak, has to say in his book, *The New Brain* (Rodale Press, 2003)

"Brain Science is now capable of providing us with insight into the human brain that only a few years ago would have been considered the stuff of science fiction. An exciting consequence of this research is that by following certain brain-based guidelines, anyone can achieve expert performance in sports, any career, business, or academic pursuits. Such findings of course run counter to the old traditional theory that winners are born not made. This is not so. Instead, it is now clear that by learning about and applying this new research, most of us can reasonably expect greatly enhanced personal levels of achievement."

Isn't this marvelous? Yes, indeed it is! You see my friend, it does not matter if you have talent, or even experience, (Although of course this doesn't hurt.☺) What matters most is that YOU WANT IT!! Then you can achieve it by following all of our visualization methods, positive songs, and everything you can to fill your mind with overflowing good thoughts of WHAT YOU ACTUALLY WANT. You, my darling, *can* be a winner. You see, you are not in a race; you are winner when you get what **you** want!!

Have you ever heard anyone say, "*Oh, I can't help it! It's just the way I am!*" or "*I'll never become a star or get that part, I should quit now, etc., or I'll never lose any weight?*"

NEXT all of that rubbishy self talk NOW! Scientific advances are now being made in learning how the brain works, *no one is ever going to be able to use any of these old negative self-talk excuses again, and that includes YOU my friend!* If you give up on your dream you will *not* live a full life that your powerful spirit bravely came down to earth for you to learn and experience. You will then have to come back and do it all over again! ☺ So, instead of that, simply remember that you could be just *five* minutes away from having your dreams come true.

Now these five minutes could be ten minutes, or even ten months for others. However, if you follow through and *use* these powerful mind techniques you will find things shifting in your favor. For some, this will be less obvious, and for others it will be blindingly obvious. *Now an important note.* Once you begin to shift your way of thinking, it could seem that you go through a short period of time when things appear to be going wrong (*although not everyone experiences this!*) PLEASE do not lose faith during these times as they are simply the Universe releasing stuff that no longer supports your new vision (*including old ways of thinking*). Things will turn around quickly if you simply hang in there. So do not allow this experience to scare you off *if* you this happens. If you still intend to be here on Mother Earth, you may as well be here bravely moving forward towards your dreams. Persist and you WILL WIN by creating a beautiful, happy, fulfilling Life.

There were lots of theories going around in the past about positive thinking, affirmations, etc. However, until the development in 1996 of the computer enhanced scan and imagery techniques and equipment such as functional MRI scans and PET (Positron Emission Tomography) imagery equipment; very few theories were proven to be facts! NOW they are!! Scientists at the University of California and other institutes have been able to take a detailed look at very dramatic pictures of a scan of a slice of normally functioning “live” human brain that is less than 1/100,000th the thickness of a human hair! Never before could scientists ‘see’ so well how our brain functions!

What they have recently learned during a process called Brain Plasticity is that brain cells (neurons) are constantly making structural changes in the brain; *forming new* synaptic connections with other neurons, and *new* neuron pathway patterns at the very same time that we are learning, or thinking, or forming a new memory! (*Like for example learning your lines.* ☺) What this means is that your brain is CONSTANTLY CHANGING! The fantastic news for all of us is that we can have great drastic positive changes, if we can simply create new positive thoughts and grow more neuron pathways and DSPs!

For many years, psychologists, scientists, and authors have written about and recommended what was called auto-suggestion, affirmations, self-talk, or incantations. But it was not known or proven until recently that this technique *actually works*...both why it works and how it works! Brain-science research now has verified these techniques as a reality...not just wishful thinking!

All of the *MusiVation*™ songs and the visualization techniques can help you to ENORMOUSLY and PROFOUNDLY expand your belief in the capacity of your brain to attract **HOLLYWOOD SUCCESS!** Plus, you will be a much happier more positive person, and everyone wants to work with happy, genuinely loving people. Your attitude will be so dramatically changed that even *you* will not recognize who you are anymore. Now that is COOL!! You will be bringing out into your personality the *real* you that has been hiding. The confident, successful, beautiful you that Rock and I know you really are!!

No one was born with low self-esteem. Our life experiences and other's experiences, including the negative media, have simply taught us this negative self-talk. (*Some call it baggage, I call it RUBBISH!*). So let's release this old baggage and LIGHTEN UP from the inside out. Now you can revert back to who you REALLY are. And you, my friend, are AMAZING!

It used to be believed that geniuses were born with more brain cells than the rest of us. This is now known to be false! Each of us is born with the same number of brain cells! (*Oh just a few – only about 100 billion!*) It used to be believed that your brain was “hard-wired” when you were born; that you are a product of your genetics alone, and therefore champions and successful famous stars are born, not made. Not true! Your brain is constantly growing NEW connections and NEW neuron patterns, every second of every minute of every day of your life! This means that your capacity is almost limitless! You are today a different person than you were yesterday! You are not the same today as you will be tomorrow!

You are constantly changing and capable of “intentional” change! Your brain’s neuron patterns and connections are moving and altering themselves with every thought, learning task, or memory you experience! The total number and capacity of new connections, and new skills and learning neuron patterns that each of our individual brains can form, is the number 1 followed by 6.2 million miles of zeros! No human being has ever been known (*Einstein included*), to use more than 1% of this capacity! Phew!! WHO KNEW!!

What type of NEW neuron connections are YOU making? Are they positive possibility thoughts and memories, or are they the negative “*That’s the way I am*” type of connections? Your brain-capacity for success is absolutely limitless! And it all starts in that little 3-pound “meat ball” we call our brain. Your brain will “process” information (*the “what”*) and form new Dendrite Spiny Protuberances (DSPs) via repetition, association, and emotions.

Water and Writers Block!

You probably already know that water is important for your body to function properly. But do you really know how vitally important it is? You've seen marathon runner's collapse halfway through the race due to dehydration because they didn't drink at the first water posts because they weren't thirsty at the time. And maybe you concluded that since you are not a professional top athlete water isn't that essential for your performance and general health. But that is false information. YOU must drink lots of water.

And maybe you've heard that we can live without food for a very long time, but will succumb because of lack of fluids and you have quickly dismissed this information because you may have thought the likelihood of you ending up in the desert without food and water is miniscule. But we must learn to pay more attention to water. You know, when we think we have writer's block or are finding it a challenge to remember our lines ...well, my friend, it could simply mean that our brain is not functioning correctly because it is simply not hydrated enough. So, when we have creative work to do we **MUST DRINK WATER**, and plenty of it. But it must be clean, pure water! ☺

Your brain, which only makes up 1% to 2% of your body weight, uses *over 30% of your water-intake*, so it's no surprise that even a small amount of dehydration has a crucial impact on your brain. And poor brain performance has a direct impact on how much new information you can learn and how well you are able to recall it. And remember that less water will reach your brain since 45% of the water in your body travels in your blood vessels and if your blood pressure goes down, so goes the flow of water in your body.

Your concentration can drop as much as 10% with just 5% dehydration and this will severely decrease the performance of your brain. That's "severely" as in a 50%+ drop. And don't depend on thirst to be a reliable indicator of when you should drink your next glass of water because by the time you are thirsty it's already

too late. You are 2% dehydrated and your performance has already dropped a whopping 10%.

You see, DSPs or (*Dendrite Spiny Protrusions or Protuberances*) grow in our brain when and as we are learning. Therefore, it is vital for learning new things, for our creative writing process, and for keeping our memory ability healthy. And contrary to common belief and scientific “truths” (i.e. falsehoods) just a decade ago, the ability to learn has nothing to do with the number of brain cells, but with the number of DSPs being generated. So even if your brain cells wither and die it won't affect your ability to learn as long as you give your DSPs the best growing conditions - **water and nutrients.**

Memory

How many of you are worried about gradually losing your memory? Well, first of all, you need to remember to stop worrying about what you can't control! But you CAN control and even improve your memory!

Losing your memory seems to be the great terror of our age. We are constantly assessing the fitness of our memory, but one of the great positives about this is that if you take steps to improve your memory, it can be a shortcut to an even more tempting goal: improving your intelligence! Yes, we can become smarter!! And it is in this area that research is just starting to jump in and discover great results and ideas that can be applied outside the medical field, in the self-motivation and achievement fields.

The most important recent finding is that memory is affected by the usage levels of our neuron patterns. In other words, if we, as we get older, use certain neuron connections and patterns less and less, those patterns literally atrophy, and it is much more difficult for nerve impulses (*thoughts*) to travel down those pathways. This is a problem that is absolutely easily remedied! The old adage, "*Use it or lose it!*" is essential for you. As we get older, we become more consistent in our daily lives, with certain patterns of activity developing. We drive along the same routes, stuck in the same rut day after day, with the same activities. Ralph Waldo Emerson said, "*Foolish consistency is the hobgoblin for a wasted life.*" This is bad for the brain! And remember Emerson said "*Foolish Consistency,*" which to me means doing the same things we have always done and then expecting things in our lives to change! It is like trying to be a world-class wrestler, like our good mate Rock was, and by only exercising your left arm and nothing more. It simply doesn't work.

So what can we do about it?

Step out of your so-called rut. Drive a different way every day. Read different magazines, take new trips, use our Hollywood visualization CD, and experiment with new things. And above all, exercise *all* of your brain. Begin to *truly and deeply* listen when others are speaking. *Stop* yourself from immediately cutting in with *your* stuff. Listen and you will learn and grow more DSPs. And please do not waste your life! Today is a beautiful Sunday and people are out and about enjoying the sunshine. I am here in my office writing this segment about *Brain Power* and this is not only helping me grow new DSPs it is also helping you. It IS important to enjoy our lives of course, however, let's not waste our precious time doing the same old stuff over and over again, living like an "echo." And believe me, I am in heaven writing this now. I am immensely ENJOYING my day.

Let us all now get out of our old thinking boxes. Let us *all* learn NEW things. Another thing that we can do is to become smarter than our brain! As we get older, our brain tries to outsmart us. It is a biological fact that the brain cannot store energy. It constantly needs to replenish its energy completing a given function. When we get a great idea or new thought from the universe, it is first placed into short-term memory. Unless this thought or idea is put into long-term memory, the idea will disappear or dissipate within thirty seconds to twelve minutes. So it is vital that we use various methods to record these new thoughts. Write it down, or do what I do, and carry a small tape recorder with you wherever you go. Later I put these ideas into a tape folder and then catalog them. When I have time to write a new song, or book chapter, etc. I go to my tape file and have them transcribed.

It has been said that ALL of us, each year, have about four great new ideas, and that if we acted upon any one of them with persistence, that idea could make us millions of dollars! I am sure there MUST have been a time when you read a screenplay or saw a new TV show and you said to yourself, "*Oh my Gosh! I had that idea. Someone has stolen MY idea.*" Well my friend, YOU did not take action on an idea that probably quite a few others were given from the Universe on that same day. So get all of these new ideas down before your short term memory loses track of them forever.

I really think that these new ideas are floating around in space and a few of us take in these ideas at the same time. *It is the individual who takes action first who deserves and reaps the success!*

Now on with some more brainpower facts...

New brain-research confirms that the repetition of statements over and over forms new neural pathways (neurodes) that can subsequently fire as a "belief". When this neural "belief" pattern fires, it will trigger new activity or actions on the part of the individual, directly in line and consistent with this new belief! This was written about by Napoleon Hill in his book "*Think and Grow Rich*," Norman Vincent Peale in his book, "*The Power Of Positive Thinking*," and Claude M Bristol in his book, "*The Magic of Believing*." And these authors were writing about this back in the 1920s, '30s and '40s.

It's wonderful to know that we are being metaphysical. "Meta" means beyond or above the physical. Which means, whenever you are thinking, you are being metaphysical. I know I have said this before in this book however I want you to know what it means. It's as simple as that, it's not woo-woo stuff.

Now, let's have a look at some statistics. We have 100+ billion brain cells. WOW!! Now, the brain is stimulated, *no matter what our age*, when we begin to think about something new, or when we start to create new thoughts. When we begin to learn something new, the brain is stimulated and it begins to form as we said "Dendrite Spiny Protrusions", which we will call "DSPs."

An individual may have just learned a new language or become emotionally excited about something new and they are starting to think. They are thinking of something NEW (*ideas and thoughts not presently in their old subconscious list or memories*) which means DSPs are being formed. When you are emotional or excited, even if you are pretending to be excited, and at the same time learning something new, it is a powerful combination because it has been proven that DSPs will then be formed irrespective of what our present age is.

You know, even if we are just acting happy and emotional and not really feeling it, it STILL works. *So, act as if and you will become.* This is extremely important to know. Even if you are just pretending and you start saying out loud, “*Whoa! I’m excited. I’m really excited.*” Even if there are doubts and fears lying underneath, you will still get new DSPs growing in your brain. So keep doing that for the rest of your life so that your brain stays stimulated. Let’s repeat this about being emotionally excited, even if you’re pretending. You can absolutely get this information instantly into your long-term memory as well, which is also absolutely essential.

Something else is amazingly phenomenal that they’ve discovered recently is that we have *six* levels of thinking. But did you know that only 1/6 of those six levels is the conscious mind? Where we think we’re thinking all the time is only 1/6 of it. The other 5/6 of our thinking is all done in the sub-conscious, which is where we are creating our belief systems. That is why the information you are learning about your own conscious mind, the sub-conscious mind, and how to change your thinking patterns, is crucial. Five-sixths of your thinking is done at the other levels and it’s going to create for you experiences even if you don’t consciously choose it. So PLEASE (again I will repeat as you cannot hear this enough), think about what YOU DO WANT and create a great life and new positive belief systems.

I pointed out in the chapter on forgiveness, our past is not a precedent for our future!! I too have to constantly remind myself of this. If someone in your past did something you did not like, it does not mean others will also do the same. We HAVE to learn to trust again and to be our VERY best with each and every new audition or life experience. We have to get over the past sad or negative experiences in order to create a new happy successful life.

So, ISN’T THIS ALL EXCITING? You bet it is!!

I love neuroscience because it’s proven that even our doubts and fears cannot stop our success.

We can even pretend our way to success. Cary Grant said, “*I pretended to be Cary Grant for so long I became Cary Grant.*”

Note: For more information on the new discoveries of the brain go to www.brainconnection.com I also HIGHLY recommend you invest in yourself by getting a superb course on CDs by an incredible fellow I have had the honor to meet, Doug Bench, at www.scienceforsuccess.com He IS amazing and the way he teaches through his INTENSIVE studies of the brain is fun and easy to understand. Doug’s products are the most entertaining when it comes to the topic of our fascinatingly wonderful brain. Everywhere else I have studied about the brain, although interesting, has been a very laborious study. Doug makes the brain FUN! I am all about us having fun while we learn because then we take much more of the information into our long-term memories as there is the anchoring mechanism of the emotion of joy involved. SO even FUN is in FACT very important in helping us learn, as the emotion of happiness helps us quicken our power of attraction.

AGAIN how cool is that? ☺ So, my friend, let’s go on to the next exciting topic on responsibility.....

Responsibility

Take the following information on this page to heart because it can change your life for the better and help you become wealthier and more successful than you could ever dream. I thought of this back in January 2002 as I was researching why some people can work quite well in a job situation; however, when they took time to do their own thing, whether it was to write a screenplay a book or get their websites, etc together, they seemed to always fall short and never finish what they started. This was frustrating to me, as I knew that these people had a deep desire to have their dreams come true and to be doing their own thing in this wonderful world of entertainment.

Why then couldn't they ever finish their screenplay? And or if they did, why did it just sit on a shelf gathering dust and coffee stains? Why was this person wasting their precious time? WHY? Why were they not completing anything they started? Suddenly it dawned on me and became crystal clear. People have been so ingrained to do work for someone else and the fear of being fired seems to be one of the reasons –and of course to pay the rent-the only thing that keeps them doing what they do each day from 9 to 5, or from 4 to 12 - for those who work in restaurants. I realized they were simply programmed to work only when they had been paid by someone else. What if they could change this pattern? Wouldn't that change their lives? Yes it would, so here is my advice! I KNOW it is such a simple and yet so profound an idea that will help you achieve **REAL Hollywood Success**.

Are you ready?

**TREAT *EVERY* ACTION
YOU TAKE
AS RESPONSIBLY
AS IF YOU WERE BEING
PAID \$\$\$\$ Money \$\$\$
TO DO IT!
YOUR LIFE WILL CHANGE!**

Remember the chapter on doing your Daily Action List? Well, here is a reminder! Every single day make a list of a maximum of 6 things and DO THEM and pretend you are being paid \$\$ money \$\$ to do them! Do not get distracted. DO YOUR LIST!!

Note:

As mentioned previously, we have a wonderful e book on www.MusiVation.com that will help you write clear goals and also teach you how to write and utilize the power of a daily action list. It is called “**Michele’s Turbo Charged Goal Setting and 30 day Action Planer.**” I highly recommend this product. I wrote it to help you get your life in order so you can finally have your projects completed. Treat every project as a lover. Love every single thing you do and good will naturally follow.

Now onto a very important and I feel vital topic on
Gratitude.....

Gratitude & Appreciation

Make a list of things and people right now that you are grateful for and appreciate. The power behind being grateful and appreciation is beyond our human comprehension. It creates miracles and enormous success. Wonderful opportunities will seem to fall out of the sky into your lap. Remember, success without fulfillment is meaningless; with fulfillment it is pure bliss. So remember to always give thanks and appreciate all that you receive and experience!! I also recommend that EVERY night before going to sleep that you have a special exercise book or note pad by your side and write down **5** things you were grateful for that day. Anything from having a hot shower, to arriving safely to where you went, whether it was by bus, car, private jet, bicycle, or by foot. Put a date on each page and at the end of the week read them all out loud. It is a very powerful exercise and will STOP you from indulging in the *poor me* game PLUS you will attract even more things into your life you can be grateful for.

I, _____, give thanks for all of this in my life and more.

- _____
- _____
- _____
- _____
- _____

Now to one of my favorite topics, the power of our intuition...

How To Use The Power Of Intuition *To Become A Magnet to Hollywood Success!*

To begin to explain in words how passionate I feel about the power of using our intuition is almost impossible, however, I will do my best. When we tap into our intuition and allow it to guide us, our life will be glorious, happy, and on purpose. Our higher-self will be speaking directly to us. When we understand what intuition is as opposed to an emotion we are feeling, our life will dramatically change. We will be guided. We will know whom to speak to, when to speak to them, where to go, and where not to go. This is so profoundly important for an actor and any creative person, which really means every single one of us. It's profoundly important, for when we are acting, we can intuitively feel and become the part we are playing. Also we will know which part to take and which part is not going to be for our highest good. We will genuinely be Divinely guided, so please study this and know that it's actually not that hard. A few simple tools and advice when followed are all that's required to help us tap into the power of our intuition.

Intuition is so simple, and yet so profound, for our growth as well as for our life. Intuition is the Infinite Intelligence speaking directly through us to us! Intuition means we are IN TUNE with God. It doesn't matter what we choose to call God. We can call it our magical being, magic, higher- self, or Infinite Intelligence. We could even call it Groucho Marx ☺. It doesn't matter what we choose to call it, it is our higher power! So, when we are awake to our intuition, we are awake and in tune with God. I know that all the knowledge and creative ideas that have ever existed are totally available to us when we take the time to stop and listen. This is great as well for writers, directors, producers, or anyone in life. It's so important because when we are *in tune*, our creativity flows and we don't have any blocks. *Yes, no more writer's block!*

While we are speaking of writer's block, if I can just give a quick bit of advice to help you with that as well. I have mentioned this before in a previous topic on Brain Power, but is so important I'd like to say a few more things about it. Profound studies about the brain have been made in the last few years. One of them is that it is absolutely essential to keep the body well hydrated. Even when our body is dehydrated by only 10%, our brainpower diminishes by 30%. So, sometimes you might think you have writer's block, and you might *simply need water*, so stay hydrated. This is also extremely important when you want your brainpower to remember your lines. Now back to intuition.....

Remember that intuition is your soul directing you to all the good and all the success in your life. Now I'd also like you to understand creative visualization, which is sometimes referred to as guided meditation. This is an excellent way to truly empty your mind and begin to learn meditation - *especially if you haven't meditated before*. Meditation helps clear the mind so that we can allow our intuition to be clearly 'heard'. So, in a guided meditation, we learn how to relax the mind and allow someone else to speak to us and to guide us; to empty the mind and start focusing on what we do want to manifest into our amazing life. What I always recommend after a guided meditation is simply to be still. If you haven't done this before, as I said, a guided meditation is an excellent and effective way to start, and I highly recommend any of our powerful Visualization *MusiVation*TM CDs as these will help you to learn how to breathe deeply, slow down your mind, and relax into a state of meditation. This is especially true if you have not done any sort of meditation before.

It takes a bit of training to quiet the mind and a visualization program is a great place to start. Be still, completely silence thought, and allow the Infinite Intelligence to speak to you; and then be in complete silence for 5 or more minutes!

Remember to inhale through your nose, hold it, and exhale slowly through your mouth. Just keep breathing and relaxing. I like to focus on the heart area, some call it the heart chakra, and open that up. When we learn to completely stop thought, it feels to me that

our higher voice is knock, knock, knocking. But if we don't slow down and become quiet, we can't hear the knocking to open the door where all of the answers are waiting to guide us to our next level of success and happiness. When we are silent, this awesome power can be heard speaking to us and through us. We must learn to be still long enough so we can hear and feel our intuition. I'd like you to also remember the importance of breathing, of gently and deeply focusing on your breath.

Ernest Holmes the great metaphysician who wrote "The Science of Mind" said, "*Intuition is not a strong emotion because when we feel emotional it is usually our old thinking.*" That is such a perfect description of intuition. It is so clear to me. Ernest is saying that strong emotions are old paradigms. Old paradigms are our old thinking, old tapes in our mind being triggered by a situation in our human experience. Intuition is that still, small, quiet voice. It's just a *knowingness*. So, when you have a lot of emotion tugging at you, it's usually not going to be your intuition. Intuition doesn't seem to have any emotion. It's just a thought that silently comes to you. When you have that *knowingness* you have peace of mind. It's simply beautiful. It's the mystic. A mystical experience is God speaking through us and that is intuition. A psychic experience is all of the different thoughts that are in the collective unconscious. What I mean by the collective unconscious is the thoughts of all the people in your area of the world that we tap into - and you thought all of that *stuff* you kept thinking about were all your own thoughts☺ - How do we know if something we are thinking is really our own thought? Well this is not important, what is important is that you know whether it feels good or bad. If the thought feels bad NEXT IT!!

People become confused between the two experiences that occur in different dimensions, so lets now discuss mysticism and psychic experiences. Intuition is the Infinite directly speaking to us. It is a wonderful and magical power that we can all access and tap into when we pause to listen. When some psychics tune into spirits, these are thoughts that are in the cosmos being picked up that are entities that don't even know they are dead most of the time, and don't have anywhere near the power you have when you use your

intuition which is your mystic power. That's mysticism. Don't get into psychics telling you your future. **YOU CREATE YOUR OWN FUTURE!** Please know you are much more powerful when you tune into the mystic part of your higher-self and not the psychic part of you, as the mystic message is directly from the Infinite, rather than that of other people's thoughts. You are then totally one-to-one with the Infinite Intelligence, *which can never be wrong*. You don't need to go through anyone else. There are of course certain cases when one goes into a trance and our higher self -which is tapped into the cosmos -will bring us some great mystical information, however as we are all one, it is NOT some entity, it is our higher self speaking to us and giving itself a name to perhaps make us feel more comfortable. This book about being a Hollywood Success is also about you being empowered so you can become the powerful person that you really are. You don't need a guru except to help guide you to wake up to your own power. The word guru simply translated in English means teacher, one who points to the light. A teacher is a guide to help *you teach yourself* to tap into the power that you already possess and that you are one with.

Remember it's all about clarity. It's so important to be clear. I love to know that I am clear. I love to know that other people around me are clear. What's also important to know is when you are not clear, because some people don't know that they don't know. That's one of the saddest things! So, another reason why it is sooooooo important to dispel the fog, the mist from our minds, is so that our consciousness will be clear, which will then allow our intuition to flow through to our conscious awareness.

When you are taking a shower, the water literally clears your aura. Aura isn't just some hippy talk. It's now proven. Neuroscientists are proving, that we do have a vibrational oscillation around us and this vibration *is* in fact our aura. When that is blocked, nothing can flow. Ideas don't flow smoothly and we aren't able to make clear decisions. So, it's really important to use all of our own tools to become clear.

If I have a really big day ahead of me, I'll take a few showers that day, especially when I have a lot of TV or radio interviews so that I am clear all day. Swimming is also wonderful. Use any tools you can to stay clear. Even if you don't believe what I'm saying, it's not going to hurt you to do it. As I said, I'm so happy that at last, neuroscience is proving what has been taught for years about the mind, oscillation/vibration and thought energy. It's so amazing to now be able to prove to people that our thoughts really do become things. It's also great to know that the people around us are also clear, especially our close friends and the people you mastermind with. You don't want to be around people who have got clogged-up minds and think negatively because their advice is not to be trusted as it may be fear based. I know that when we are communicating with other people, if those around us are clear, we are not going to be manipulated by other people's fears or false judgments.

Did you know everyone is intuitive?

It's not some great gift bestowed only upon special people. Everyone, and that includes you my dear friend, is intuitive. It's just that sometimes we are bogged down. We are living in a fog and we have to dispel that to let our intuitive powers flow through. Some people might say to someone, "*Oh, that person's really psychic.*" Well, everyone's psychic. We all have a sixth sense. We can all pick up on the energies that are happening beyond the physical. A very simple, surprising and yet common example is when the phone rings and the person on the other end is someone you were just about to call. This happens because we connect to people beyond our normal consciousness. Our intuition leads us to whatever is for our highest good. It is so funny, it really surprises me when people say, "*Gosh, that's so amazing that that person was on the other end of the phone.*" That's not amazing, that's normal! When you are genuinely tapped into your intuition it's very normal to be psychic. However, when we learn to clear our own minds of the old negative programming and become more positive, we then also tap into our mystical side and that is when true power and guidance comes to us.

Now we know that we never need be afraid of what life has to offer if we are looking inward with spirit, because we will know we are always divinely guided. All we have to do is stop and listen. Listening to my intuition has taken me to places like Malaysia, and now the USA, and has enabled me to work with many like-minded powerful people such as Rock Riddle. It's allowed me to share the stage with Dr. Deepak Chopra, Dr. Wayne Dyer, Stuart Wilde, Bob Proctor, Dr. Lawrence T Bond, Russell Feingold, and so many awesome souls who have taught me so much because of the power of intuition. I won't go into the details of how all these things manifested, yet at the time it was totally illogical, but I followed my intuition and miracles happened.

I know I wouldn't have done what I have done so far in my life if I hadn't followed my intuition. It doesn't make me a special person because I have worked with wonderful people and because I've attracted great stuff. It makes me a normal person because when we get the gunk out of our minds that is when we become normal. And it is normal to be intuitive, creative, happy and in the zone/flow. That is what is normal to me. Everything else is loaded with RUBBISH! 😊

I was attracted to work with people and travel where I have traveled because I started vibrating at a faster and higher oscillation or vibration. My intuition guided me to make the right phone calls, to speak to the right people at the right time, pick up a magazine at the right time, and then these great experiences were attracted just like a magnet into my life. When I haven't listened to my own intuition, believe me, I have experienced big muck. When something has looked more logical to me, but it's felt "off" and I've gone with the logic, it's often ended up becoming a mistake in my life. I've not always seen it right away. However, later when I reflect back, I can see where things started to go wrong and it was always when I went only with logic. I don't want that to happen to you.

Please use your intuition. Learn to use creative visualization. Learn to be still. Learn to be on your own with your own thoughts. It's really, really important to clear your mind. Get rid of the muck. Be

out in nature as much as you can. When our minds are clogged and not clear we sometimes are not even consciously aware of this clogging muck rubbish. So, my friend, any time you are feeling in fear and not experiencing true joy in your heart, that is the time you have to know that you must begin to do something different. Maybe go to the movies; we are talking about Hollywood Success after all - but please make sure you see a wholesome happy movie. Watch a comedy. See something that is going to lift your spirits. Go out into nature, hug some trees. Yes, yes, this isn't some hippy talk. Hugging a tree allows you to receive energy from the tree. It actually helps clear you. Remember to thank the tree. ☺ YES, I mean it. Say *"Thank you for helping me today become clear."* My sister Terri cracks up when she sees me do this, so if you think some of what I am saying sounds weird, you're not the only one, ☺ but do it anyway and see for yourself. If nothing else, you will laugh and that laughter will raise your vibration and put you in the place you need to be to attract the success and opportunities you desire. Have as many beautiful natural plants and flowers around you as you can fit into your space because they help clean your air and give you pure oxygen and good energy.

On the next page there is an exercise I want you to do right NOW to help you understand when you have used your intuition.....

*Cherishing Our Dreams
Into Loving Action
The Awesome Power Of The Mind
To Create What We Want*

What *do* I mean by *cherishing our dreams into loving action*? Once we love our dreams enough we will be compelled to take positive action steps towards our dreams becoming fulfilled. With beautiful and powerful love vibrations, well then, my dear, our dreams are no longer wishful thinking. We must become passionately in love with making our dreams come true.

When we have done this we are literally helping The Universal Intelligence (or Substance) bring our dreams in to *real live living breathing goals* that are then in turn changed into a worthy purpose and powerful intention. This way we truly enjoy the journey and add meaning to our daily lives. We will begin to feel our heart glow with the vibration of love and profound feelings of purpose and fulfillment. I also *highly* recommend we do all we can to be *kind* to ourselves and to all others in our lives. Kindness means we do not always have to be right. Allow our self to open our heart to listen to what others are saying *and* listen also to our own heart's desires. YES, BE KIND TO YOURSELF BY BECOMING A TRUE HOLLYWOOD SUCCESS!!!

There are many actions we can take to help us powerfully manifest our heart's desire and to help propel ourselves into success with quantum leaps of increase beyond what any one else is doing.

This is NOT to be ahead of the competition, as I do not believe the vibration for thinking in a competitive way is at all empowering, in fact I feel it is the opposite. The creative plane of life is where all true miracles occur, otherwise we are only using our very own will power. Why use only our will power, when we have the Whole Power Of the Infinite Universal Intelligence right here to help us?

We simply have to be ready, willing, and able to allow the Infinite Intelligence help us to achieve our cherished dreams. This way, we will get us ahead of our old thoughts of *doing it the same old way* and break the spell we have considered far too long to be *the way it is*.

What I suggest is to write down 110 goals. THIS IS PROFOUNDLY POWERFUL!!

Why do this?

Doing this will get us to go beyond our inner box of *how things have been to..... how it can be*. When we do this, we go deeper to find out in detail what it is we really want. We are creating in our consciousness new thoughts and questions that when infused with love and an attitude of *it is possible for me to achieve my goals* which will then begin to connect us greatly with all of the irresistible power there is. We can then go ahead and usher our dreams into our reality. AND remember to not ask HOW it is to happen, as I have mentioned before. You will feel guided every step of the way. Just take time to stop, breathe, and listen. Study again the chapter on Intuition if this is not clear to you as yet.

After writing down 110 goals I suggest that you choose 10 of these goals and deeply connect with them and write them out again on a large sheet of cardboard as if they have already happened and tape this up to one of your walls you see every day. You may find that an interesting thing occurs.

The first 60 goals you write down may all be about material wealth and "STUFF" that you want to manifest and achieve - which is perfectly right and good, for we should want to increase our lives and have creature comforts and financial wealth. When we have the rich abundance we CAN live a on purpose filled with happiness.

You may also find that the next 50 goals will be about other things you can be doing in life to help others live better lives. This is

when the magic begins to come into play, as we have already gone beyond what we originally wanted for ourselves, with the consciousness of achieving the first 60 goals we will naturally gravitate towards a desire to help others with what abundance and success we have achieved. We have now this way, expanded what we can accept into our lives, which is really not about the getting but about expanding our success consciousness.

This is such a beautiful prosperity and loving cycle to have our consciousness connected to, as when we begin to also see what we can achieve by helping others in our family and the world at large, we create a bigger vision and the desire to do so becomes magnified. This also helps us tremendously to STOP our own little pity parties, which can only lead to self-destructive thinking and behaviors.

We deserve to achieve all we can and we deserve to allow ourselves to be the VERY best we can be. Let us set forth the intention of making our own lives BIGGER, to increase more in abundance, in success, and for our soul to have greater spiritual awareness, compassion, and to increase the life force, our love and happiness for others.

So, my friend, think big and become clear on your goals and ***cherish your dreams into reality TODAY!***

Now let's go onto another great topic the power of Spirit and how to release the ego!

The Power Of Spirit.

How To Release the Ego

A great band from Australia, SKYHOOKS, had a big hit back in the late seventies called “Ego Is Not A Dirty Word.” Well if it is not a dirty word, what is the ego and why does the ego get such a bad rap?

The ego is simply an accumulation of our old paradigm or our small self! I hear you say “*Huh?? I still don’t get it, what is that supposed to mean, Michele?*”

Ok, the ego is simply a collection of all the things in our sub-conscious mind or our old paradigm. This includes an accumulation of our physical sense memories of what our bodies and minds found pleasurable - to explain it with even more clarity - what felt good to our physical senses. Sight, hearing, taste, touch, and sound. Not the things that help our soul feel good but simply our physical senses. The ego has its place in certain situations of course, but too often has a nasty habit of bringing up memories of these so called pleasurable physical sense experiences – especially when we have begun to start taking action on our positive goals.

These sense memories can prevent us from taking positive action, as we go back to what we are used to and where we feel safe and comfortable, even when it may not be good for us. We cannot move forward if we allow this to happen. When we begin to do something new that is good for us - such as working out to get our bodies into top shape to look good for our close ups. 😊 That small self (ego) starts to do its little dance and talk us into doing something else that will just temporarily feel good, such as eating pizza in front of the telly.

This friend, is one of the major things that can occur and will be one of the biggest blocks to our true success and soul fulfillment. That’s the small voice telling us to quit on our dreams.

Well, how do we release this ego or sub-conscious conditioning?

We HAVE to do our very best to not to go for the things in life that are temporary fixes and replace them with permanent positive thoughts and feelings. A great example was given to me today by my good friend Dr. Lawrence T. Bond. He said *"Imagine eating your very favorite ice cream. The first scoop will be delicious, fantastic, then the next scoop will be only good and then after that it will just be ice cream."*

You see this is how it is in life when we focus too much on our physical senses. We may stay in a bad relationship far too long simply because we once felt it was good or the passion was great, etc... We are doing our best to repeat those same good feelings in a situation or relationship that just is no longer supporting us simply because we unconsciously want to re-create what once felt good. We have to **NEXT** these things as best we can and replace them with healthy thoughts and worthy, creative pursuits, supportive aware relationships, and goals that will empower and help us become more successful and better people. This way we are investing in and building up our spiritual bank account.

We can then call upon this power that is *in* our spiritual bank account when challenges show up and the Power of Spirit is accessible to us to draw from to find solutions and move forward in life. Otherwise, we will drop backwards and do anything we can to fill up our physical senses to block what it is we don't like that is just new to us. We do this through overeating, watching too much mindless TV, staying in life-depleting relationships. Etc! Yes, it goes on and on, and before we know it we have wasted our miraculous lives.

Now do not get me wrong! I like to watch TV and eat ice cream occasionally, but I do my very best to do these things only when I know it is not blocking some action I must be taking or a challenge I want to find a solution to. Otherwise we live in denial and our life quite frankly will then suck, Big Time. 😊

When that little voice (ego) says, "*OK you have worked hard enough today let that all go and watch some TV, etc.*", say **NEXT**.

**DO NOT LET THAT VOICE RUN YOUR LIFE.
YOU ARE IN CHARGE.**

Yes, we are in charge of our own thoughts.

Do all you can to feed your mind/spirit with positive books, positive thoughts, positive music, positive TV, and inspiring life experiences. Well, congratulations, because *right now you are in charge by the fact that you are reading this book*. You deserve to be in loving supportive relationships, and *never settle if you are in a dis-empowering relationship. This is one of the worse things you can do to damage your self-esteem and self-esteem is not ego*. Replace those old conditions with positive actions. Hone your craft, go to acting classes, writing classes, positive life-affirming seminars, learn to dance or even learn a new language. Do whatever you can to grow upwards and forwards. No more going backwards. We are never standing still. We are either going backwards or moving forward. No more using the stairs, let's all take the elevator to the top of the mountain. Move onward and upward to our Hollywood Success.

You know if you are reading this and are not in the entertainment industry this advice will of course help you in any business or career as these principals are Universal.

Let us fill our lives up with worthy ideals, nurturing supportive relationships, good food, and the best food there is...food for your mind. We can all achieve all we desire as long as we go that extra mile each day that others cut off when the so-called 5 o'clock bell rings. My bell will be ringing at 5 o'clock soon. However, it will be 5 AM not PM as writing this book helps me to keep on keeping on with a life fulfilled and on purpose. Whenever we are doing what we love, time just flies. That is why when we are in love our time with our loved one seems to pass by so quickly.

By living this way we will have something to take with us forever, so much more that is indescribable, more beautiful and worthy than words can express. We will be able to sit back when we are finished with our physical experience and say. *"I love the way I lived my life. I went for it, I took risks, I took action on my dreams even when the appearance was challenging, and I took action even when I was scared. I did it scared and came through to be a confident aware beautiful and very successful person. I really lived."* We can change the word lived or life today in this affirmation and every new day will begin so that we really do live on purpose.

The most successful amazing actors, directors, producers, and celebrities in the industry, especially the ones we chose to interview in this book, all live this way, which is *why* they are so successful. They found what it is they wanted to do and went for it. When challenges came up or people stopped believing in them (*sometimes even their own families and close friends*), they did NOT GIVE UP! They kept on going and did it even if afraid, with *faith* that somehow if they kept at it and remained focused on their big vision it would all work out. And it did for each of these amazing people we have been honored to include in this book.

One of these incredible stars is a new comer to the USA. A star originally in his homeland of Spain *Jésus Nebot*. Jesús came to the USA without knowing anyone. He has, in a few short years, starred in, co-written, directed, and produced the 21 international award winning movie *No Turning Back*. He did what ever it took to get this amazing movie out there because he just KNEW in his heart that it was a story that had to be told to help our world be more conscious and less judgmental of others. He did whatever it took with Integrity and Focus as did so many of these extraordinary celebrities we have interviewed for our book. Their advice, ideas, and stories are priceless and inspiring for anyone to read, even if not in show business.

So, my friend, you TOO can let the Power Of Spirit, your true self, your higher self, be in charge of your life and release your small

self (ego) with love. **NEXT**, what is not supporting you and the rest, will be the best that life has to offer.

Take action on your dreams, and IF you do not have a dream as yet, simply ask your *higher self* for one. Be still and say...

"Higher self, thank you so much for guiding me to do what it is that I love to do. Thank you for gifting me with the awareness to recognize opportunities and to be guided to recognize them. Thank you for giving me a dream that gifts me with true fulfillment, wealth and the ability to empower myself and others."

Keep affirming this everyday and the answer and guidance will come to you. Yes, it will and when it does, the ego *may* do its best to resist, so be ready to **NEXT** that small silly voice and jump once again over the terror barrier.

When it does show up say to it "**NEXT**, go away, I do not need you anymore. Today I am going for it in my life. I am now living my life doing what I really want to do and what makes me happy. No more wasting my life. Leave, you are no longer welcome! Starting today, beginning **NOW**, I am going to really live."

Know that you are loved and that you DO have the Power of Spirit with you always!

Now onto another juicy topic, releasing our personal power!

Releasing Our Personal Power

To Become One with Spirit Power

When we release and say good-bye to so called personal power – *ego power* - and connect with our spiritual power, our goals will become strong and our weaknesses will at last hold no power over us. We all have the courage within us to overcome any obstacle and to become one with the light and one with all good. I know we do. I know that within each of us we all have this power and that is why I am calling this chapter *Releasing Our Personal Power to Become One with Spirit Power*. What that means to me is simply letting go of the separation by realizing that it never existed in the first place!

One of the biggest challenges on this planet at this time is to let go of our personal power so that we can attain our true power, which is our Spirit or Higher Self God Power. We then can consciously merge into the universe of love. It's very important to begin to understand that separation with Spirit will no longer exist when we let go of control and recognize that there is no separation. We can then tune into a higher frequency, which can manifest not just what is good for ourselves, but what is good for absolutely everyone.

We must move back into the light, connect with our Higher Self from which all was created. This higher self will give us all the answers when we don't understand what's going on in our lives and help us create a reality that is not linear, but that is multi-dimensional. It will make us laugh when we see our little self, our personality self, when it becomes angry, jealous, blaming of others, or scared and fearful. We can put our clown nose back on again and realize that all that fear and anger and blame was simply an illusion that *we* actually created. We can live without negative drama, YES WE CAN!!

So be wise and courageous enough, to every day consciously merge with Spirit. Say right now and everyday "*I am one with my*

Higher Self. I am one with the Love/Spirit vibration now.” This way we will expand our consciousness.

We have to let go. Let go and let our higher self merge with our personal self, then there will be no more separation. When our consciousness expands we will experience people at a soul level. This will help us tremendously with the creative process, which is so vital in show business. When we are creative we are in fact one with Spirit. When we allow the emotional body that sometimes tears us apart to be released, our true feeling nature will return, our soul nature, where all true manifestation begins and forever expands into more good. Then, no matter what is going on around us, we will be courageous because we will be merged with our Higher Self. Then we will have the noblest form of courage. We will have spiritual courage founded on faith and unselfishness.

It is not selfish to want to have our dreams come true. As long as what we want is not hurting ourselves or anyone else, we can and should have what we want. Going for our dreams actually helps wake up our spiritual higher self. No matter what anybody says about us or anyone else that may sound negative, we will know that we come from truth and beauty and that nothing and no one can hurt us because nothing and no one can hurt our God selves, not even us.

Courage is a positive vibratory emotion and all souls within its sphere radiate and instantly attract to it all good. When we face what appears to be a dangerous or a difficult situation courageously, we transmit that same feeling of courage and confidence to others, no matter what kind of situation that is (*e.g., health, relational, business, social, financial, etc.*).

When it's a health situation, the courage will let us see our Higher Self which is perfection, that feeling of being one with Spirit will turn those unhappy dis-eased cells into happy smiling cells, ☺ ☺ ☺, and we will be healed. When it is a financial situation we're facing, the courage will attract to us all of the good vibrations and the right opportunities, the money, and the right people. No matter

what is going on, as long as we hold our big vision courageously, the money and the Hollywood Success will eventually and inevitably manifest in beautiful boundless unlimited ways.

When we consistently exercise this positive attribute of courage when meeting life's challenges and adversities, we benefit as well as do all those in contact with us. If someone says something negative about anybody that we know, we will know that that person is not a courageous person. We will know that they are indulging in self-pity and complacency, because courageous men and women never indulge in negativity about others or self-pity or complacency. Courageous men and women's souls shine as ever guiding lights and lead others out of darkness and confusion.

This is so important if you are a director or producer, as you are the leader, the light to the production so however you come to the set will affect everyone around you.

I know that you are this courageous person because I know your higher self is the source of courageousness and that is who you truly are. Life does have trials and tribulations, that's why we are having this physical experience, to learn to rise above this illusion so we can face it with courage. When we learn to master the trials and tribulations we can release them from our lives. This allows us to strive upward and then everyone who comes into our lives will feel and share in our strength.

How can someone be a leader unless they have been able to show and prove to people that they have gone through their trials and tribulations? And who have come out shining, successful, happy, and fulfilled? We can all do this. When courage is lost, all is lost. We become weak, afraid to meet the test of life. We see examples of this everyday with those who have lost their courage, given up hope, who allow themselves to sink into the depths of despair. These people indulge in self-pity and end up becoming cowardly. They allow their power and energy to weaken. They become overly concerned about themselves and then immediately start blaming everyone and everything instead of being brave and taking

daring, positive loving action. We see these people living on the streets of Hollywood everyday.

Courage creates the constructive power needed for overcoming the negative and destructive forces within us. It's essential to have self-control. Whenever we become discouraged and weak our innate tendency is to go into our animalistic nature and start vibrating at a low plane, which is, when our thoughts and actions immediately start blaming others and we forget to take personal responsibility.

Once we build our courage up through faith and taking positive action, we can start truly loving and sending light to those who attempt to weaken or feed on our energy like vampires. I'm sure you know people who attempt to drain you. I call them energy suckers, however this is just how they attempt to gain energy, when in fact it is going to drain them even more so.

No one can drain our energy unless we first give him or her permission. The best thing to do in these situations is to walk away as we do not want to catch what they have. ☺ No worries. because when we consciously connect with our Spirit power. These energy suckers will not even want to be around us, in fact they will feel repelled. This is a good thing.

We are not judging these individuals, we are simply stating a fact that if we allow ourselves to indulge in self-pity, that is the where we could end up! Right in the middle of the land of energy suckers. ☺ I know you are not one of these folks because you would not have read this book so far. We all, however, have had our moments, RIGHT?! So we cannot judge others! All we can do is walk away and let the good in, and as we do, these negatives will drop away.

People and negative situations do not have the power to stop our good unless we invite them in through our thoughts! Remember this. *They do not have the power to weaken us.* No one and nothing has the power to stop your success or stop your good because your *good comes from Spirit.* Spirit/God/Love (whatever

you choose to call Spirit) is all power, almighty power. Not some power, but ALL MIGHTY POWER.

Say right now, *“I let go of my false ego power and I merge with my True Spirit and Love power.”*

Be courageous, send love to everybody and especially to yourself as I send love to you right now.

Now I KNOW you are going to want to read the following chapter on how to be a \$\$ Magnet to Money \$\$.....

How to Be A Magnet to
\$\$\$\$ Money \$\$\$\$
Through the Power of Love

Now I am going to share with you some tools you can utilize *right now* to help you become a magnet to good old fashioned money. You will not find these tools at the local hardware store, ☺ but in the treasury of your own truly magical mind. It is important to be a magnet to money so that we can live the life we were created to live.

To me, the most powerful way to attract money is through the power of love. Love is the energy that puts us into a high state of mind. When we are in a high state of mind, our vibration level - or our oscillation frequency - is extremely fast or high. When we are in this high frequency we begin to attract the right situations to make and have money - not the seedy ones - so that all involved are greatly blessed.

Our thoughts do indeed create our reality and our thoughts have a vibrational frequency. So if we are vibrating at a love/high frequency when we do our visualization exercises and affirmations, we attract the perfect, right, fun, and loving people as well as money making situations that are soul fulfilling and come from integrity and joy. We can still attract money by not doing this, however it may not come as quickly and could be riddled with challenges!

On the following page are some tools for you to use to be a magnet to money through the power of love.

- 1) We affirm every day what it is we wish to create as if it has already happened. For example: I give thanks that I now have an income of over \$_____ every month doing what I absolutely love to do. The money I am continuously attracting is helping me create the things that I wish to experience, and everyone involved is greatly blessed.

- 2) How do we put ourselves into a high vibration of love so that these positive thoughts fly out into the world at a high frequency and bring back to us that which we desire? We begin to visualize in our hearts a golden light. See in your mind's eye the golden light growing and expanding all around you and say to yourself "*I feel the love, I feel the heart glow, I send out my love to the universe now giving thanks that it brings back to me all good and only good, including money.*"

So, now we have a good beginning. I also know that our *MusiVation*[™] songs are of enormous help for lifting up our vibration because the music affects the right hemisphere of the brain and the positive lyrics affect the left hemisphere of the brain. This is important because...

- 1) The positive thoughts go straight into our subconscious mind and...

- 2) The music literally changes our vibratory rate so our frequency is higher. Any time you are feeling high energy, joy, excitement, or passion that is love. Love is what the Infinite is. Love is not some airy-fairy word. It is a powerful vibration that joins with us like-minded vibrations.

Therefore, when you send off your positive thoughts with love energy, not only do you attract the money and opportunities you desire, you attract it through channels that are for your highest good that are from integrity because that is the only thing the love vibration can attract to itself. This is why being a magnet to money

through the power of love is so omnipotent. The next step is to let go of our attachments *to how* this is going to happen, and simply trust that the Universal Intelligence knows what the best channels are for our good/money to manifest.

It is important to be quiet and let go, not just for our peace of mind, but to let the power flow through us. When we quiet our mind we can let go and get out of the way. You know, sometimes our good is simply waiting to catch up with us and it can, when we take the time to be quiet, relax and let go!

If we can simply turn our attention away from all of the things that we want to manifest in the 3rd dimension - in other words in the “outer” world - and go within to bring it forth, it will surprise us how quickly our good will come to us. Let us all simply do as the great author *Thomas Troward* did and ask “*For more Of Love/God within us.*” Also, ask for more peace, awareness, and compassion. Upon doing this, we will find that the walls we ourselves have built that have been obstructing our vision will begin to crumble and disappear. Then our truth, our dreams will become manifest. The walls will disappear from where they came...US!! Then what we want to create will not evaporate, it will last, and grow, and prosper. This way we will *always* in *all right ways* feel fulfilled, on purpose, be blessed, and be passionate about our lives.

The entertainment industry has gotten a bad rap for way too long – that it is filled with greedy ego driven individuals. So, let all of us change this old paradigm and allow the City Of Angels to be just that. *It is* changing, I see it happening everywhere I go. More positive life affirming songs are being written, more positive uplifting intelligent films are being made, and when we can help our wonderful industry grow in these positive ways, guess what? We can literally help change the consciousness of the entire world.

When you read what some of our amazing celebrity interviews in this book have achieved, you will see for yourself that this shift is definitely taking place. Stephen Simon is doing this with his *Spiritual Cinema Circle* and his latest film *Indigo*; as is Mark Vicente, the director of *What The Bleep*, Jésus Nebot with his film

No Turning Back, as are so many others. Read these interviews and see for yourself. The major studios are going to have to truly stop and look at what is going on or they will miss out, NOT just on ways to make more money, but also ways that will help our world. The world *wants and is craving* for more uplifting and inspiring films and TV shows. It really is! And remember, *we are the world!* (I know this may sound corny, but it is also true! 😊)

The consciousness of our planet is changing. So be sure to read the excellent interview with acclaimed actor Dennis Weaver. He has started something to educate the world on how to make money while helping to save the environment. We CAN make money in this industry and still be doing work that will help our world WAKE UP!

The Hollywood Success we seek, the prosperity we seek, the passion for life we seek, is also seeking us. We simply must let go, be quiet, and *enter into the field*, as the beautiful and Mystical Poet Rumi said, and *meet our good there*. When we do this, it will grow a molecular structure and reach out to meet us in our 3rd dimensional field.

How do we let go to meet our good in the field?

- 1) FIRST, sit down somewhere quiet, preferably in nature or even outside on a balcony as I often do, as long as you can feel you can sit there in peace and quite. I love to be outside, as the natural air on my skin feels magical when I am letting go. Next take 10 deep breaths through your nose and breathe out through the mouth. Do this breathing slowly. As this is happening, think these words, Peace! I AM Peace!

- 2) Then close your eyes and say out loud, "*I am peace, I am joy, I am compassion, I am one with abundance, I am love, I am one with wealth, I am health, I am light, I am beautiful, I am aware, I AM THAT, I TRULY AM!*" (There doesn't have to be an order to these affirmations, simply

say positive words out loud and then breath, relax, and ...let go)

- 3) Then begin to visualize what it is you DO want *as if it has already happened*. Get into the **feeling** that you NOW have all that you have dreamed of experiencing. (See visualization chapter again.)
- 4) Simply keep breathing, relax, and quite the mind. Let go...and let Spirit/Love/God do the work. If you are still having a challenge with quieting the mind chatter, keep repeating to your self in your mind silently, NOT out loud, "*I am peace, I am joy, I am compassion, I am one with abundance, I am love, I am one with wealth, I am health, I am light, I am beautiful, I am aware, I AM THAT, I TRULY AM!*"

Whenever we feel we have to look outside ourselves for love, please, PLEASE know that all the love we could ever handle in a million, billion life times is there pouring itself into, through, and all around us when we let go and allow our sleeping self to wake up and truly experience it. This way we can never really feel alone again. That's why I wrote the *MusiVation*™ songs "I Am Never Lonely" and "I Am Love" because the SPIRIT DOES indeed live in me and I frequently have to remind myself that I Am Love so that the illusion of this physical experience does not play tricks on me.

Now you have learned some powerful ways to be a *magnet to money through the power of love*.

Coming up is my turbo-charged goal setting exercise. IT IS AMAZING, but only *if you do it*. So let's get started now!

Michele's Turbo Charged Goal Setting Secret

The following pages have some powerful information that I KNOW will help you demonstrate what you desire to become a Hollywood Success.

PLEASE follow these instructions to the letter!!

Our sub-conscious mind MUST be inundated with what it is we desire to experience into our lives as if it has already happened. What I am going to ask you to do is so powerful and a MUST because I know you are serious about wanting to bring your dreams into reality, so PLEASE do this following exercise and do it today!!!

I have on the following page a POWERFUL NEW LIFE affirmation for your goals! You are to fill in the blanks with what your "IT" is and then repeat this 100 times out loud into a tape recorder. Have soft soothing music playing in the background as you are declaring this NEW LIFE for yourself. The reason for the music is very important and IF you have been to any of my live seminars you will know that this will help keep your right brain engaged and that is what *MusiVation*TM is all about.

Please repeat this while recording it (*if you do not have tape player now DO NOT WAIT, repeat it NOW anyway, and do it again onto a tape player later*). Repeat it 100 times out loud with PASSION AND FEELING!!! Then after you have recorded it, listen to this recording EVERY night as you are going to sleep. Have it softly playing in the background. Then repeat this out loud first thing in the morning 10 times. Do this every day for 30 days. Repeat it out loud 10 times first thing every morning and every night listen to it again. I also suggest that if you are driving somewhere (and no one

else is in the car with you) listen to it some more. *Do it every day!*
You are worth *it!!*

I know this works. Also *please* really get into the feeling *that this has already happened*. How does it feel? Imagine that this has *now* happened. Doesn't it feel great!! OK, muster up this feeling and then say your affirmation out loud. For those who are "serious minded", I mean this! Do it at first for 100 times out loud. Make sure no one is around. Keep this to yourself as it makes it more powerful and no one can dissipate your good by sending you negative vibrations. Keep on *high*.

Please write in your full name at the beginning of this powerful affirmation NEW LIFE letter. I believe in YOU. NOW it is time for YOU, TO BELIEVE IN YOU!!! I know you can do this!!!

New Life Letter

I _____ am now so happy with my wealthy, healthy, prosperous, creative, successful, joy-filled, passionate, wonderful life!

I am now easily and effortlessly co-creating with my higher-power all of my true and right dreams into my reality. I am now working in the entertainment industry doing what I absolutely love to do as a _____ and I am earning great deals of amazing money doing what I love to do. I deserve this money and the freedom it gives me to live the life of my choice.

Positive, opportunities and wonderful work has come to me and continues to come to me in Divine Right Perfect Ways and all involved including myself have profited greatly and continue to profit greatly with all of the new opportunities that are coming to me every single beautiful day. All of this and even greater good is happening in my life every single day and night!

I am now irresistible to my huge success. I AM in EMPOWERED States at all times!! I am literally A Magnet To Money, Success, Positive Opportunities, Divine Ideas and Support. I also have more money

come to me in unexpected wonderful ways, as every day I expect and accept profitable surprises.

Thank you Life because I know that my HUGE Success as a _____ has manifested in all right positive ways that leave my health, happiness, relationships, spiritual well being and financial condition the best it has EVER been in my entire life. My life just gets better and better.

I am so thankful to my higher power for moving Heaven and Earth today so that all in my experience is happy and successful. I am so grateful to be alive, rich, healthy, successful and happy!!

So much love and thanks,

Sign your full name

Always Be Polite And Stay In Control

“When you are still polite, you are in control. When you lose control, you are the loser, the victim.”

A great sage said this, and these words are so true. In the world of entertainment there is a lot of so-called **impoliteness** that can sometimes go on in casting auditions and on the set. I feel this is triggered by stress because there appears to be a lot of competition and egos involved. When we allow ourselves to get caught up in this competition vibration – which we have discussed all the way through this book - and allow it to affect our lives negatively, we can become bitter and disempowering individuals. *We can* uplift even the most bitter of people if we are simply polite...*even if they are not.*

How we respond to others’ personalities can and will affect our career. We must use discernment before we react. *Please respond, do not react.* How do we even get to the point where we are rude and reactive? Simple! We have become fearful of the so-called competition and this fear affects us adversely. We begin to at first complain a little and to look for things we don’t like instead of what we do like. Remember, if we complain we are simply scared or in fear.

Everybody who ever works with Dolly Parton finds it a joy filled experience. This woman is always grateful for her good. One day when she was on the set of *Steel Magnolias*, it was extremely hot and all the cast had to wear winter clothes. Everyone was complaining about the heat except Dolly. Julia Roberts asked her why she was not complaining, Dolly replied, “*A long time ago I said to myself, I want to be a star. And if I ever get to be a star, I will not complain, because I will have gotten what I asked for. Well, now I am, therefore I don’t complain.*”

Generally when we complain it is about something else in our past that has triggered us unconsciously! It is usually not the thing we think we are complaining about which is why fighting with others will never do anything but drain our self-esteem and make *us* the actual victim. A victim is someone who blames everyone else for their lot in life and will not take responsibility for their own lives. (We are not using victim in the terms of being robbed, molested, etc, so please read on so that this becomes clear.) This person always thinks everyone else who gets the good parts or any success in life is just “lucky”. They may start rumors and gossip about this person they feel is getting all the success. In this industry I hear it all the time. *“Why did they get that part? They are not even that good, I think I am better. They must know someone or be sleeping with someone.”* Eventually these thoughts are bit by bit actually spoken out loud, which is how negative and untrue rumors are started. WAKE UP and take responsibly. Stop complaining and be grateful like Dolly and your life will change so dramatically it will feel like a huge light had come on and then *YOU will be “accused” of being the lucky one ☺ and that will be a very cool day indeed.*

Whenever we hear someone gossip about someone else, DO NOT LISTEN, as it is none of our business. Now I know in Hollywood this may seem impossible, however *you*, my friend, can do this. Do not gossip, say only something great about someone, *never* anything negative as it will only come back to haunt *you* in the long run.

When we come from a place of looking for the good the good is what we will experience. There are no victims in life unless *we* allow ourselves to become one. It is all about perception and sometimes our perception of our world is not even our own. In other words, it is what has been programmed into us from *other* people’s opinions. When we come from a place of gratitude and looking for the positive and the solutions in life, we learn, grow, and attract more happy, successful experiences.

We *never* really know what is going on in someone else’s life. If they are rude to us or seem to brush us off, our first reaction may

be to become reactive instead of responding with love and reason. We become reactive because we are allowing ourselves to feel *less than*. It is a reaction to how we feel inside. We *do* have a choice on how to respond to others. As I said, please *respond, do not react*. Take a moment..... Take a breath..... Be still, and ask your higher self *why am I being so reactive?* It is OUR lack of self-esteem that causes us to react. The more negative ego someone shows we know they actually dislike themselves. Loving oneself *is not ego*, it is actually the opposite.

When we come from a place of being polite and not losing control to our reactive natures, beautiful things will begin to occur in our lives and in the lives of others. I hear from so many actors and musicians who feel rejected - when let's say a casting director or someone in a position of power who may at this stage be more successful in their career, is rude to them I hear them comment, *"They are so rude, they just brushed me off. Who do they think they are?"* Perhaps the person we felt rejected by was simply tired or was on a tight schedule. As I have said before and I will say again, do not even begin to think you know what is going on in this person's life until you have walked in their shoes or moccasins. ☺

I will give you a good example of someone's lack of self-esteem and reactive nature taking over. I was doing a seminar with Bob Proctor in Singapore. Bob is a beautiful soul and always hugs people and truly gives of himself day in and day out. Bob was in his early sixties and had been on a plane from Canada to Japan to Kuala Lumpur, over 32 hours in the air. He did a full 2 day seminar in Kuala Lumpur for Malaysia airlines, then flew straight to Singapore to give another full 2 day action packed full on energetic amazing seminar. He was signing books at the end of the seminar and was exhausted. He really needed to go back to his hotel room and get some much needed sleep, however, he stayed for an extra 3 hours signing books. Normally he would stand up and give each person a hug, but because he was so tired he sat and signed the books and simply gave each person a handshake. I went to the restroom and over heard this woman say, *"How rude is Bob Proctor? He signed my book and only gave me a quick handshake. Who does he think he is? I thought he was a loving person who*

cares. He must think he is so much better than us.” She was clearly upset until I interrupted and explained to her all he had been through and how good he was to actually even sign the books as he was in a state of near total exhaustion and boy-oy-boy did she blush bright beet red.

She reacted - and was the only one I noticed who did - because of her lack of self-esteem or empathy. This does not make her a bad person, she simply requires more self-esteem and love. You see, we never know until we are in the same position what stress that person is experiencing. Bob was not at all rude to her, however her perception was that he was. Even *if* someone is short with us for real, do not react. It is NOT about YOU! Perhaps they are simply going through something that we do not know about.

I will give you another example of this happening in my own life recently when I was the reactive one. I was feeling as if someone I was working with was not doing all they said they would do and we had paid this company money to get these things done.

I began writing an e-mail to him not asking, but complaining about why had they not done so and so and sounded like I was pretty miffed. It was not a horrible e-mail, but it was *not* a professional uplifting e-mail that is for sure. I was tired that day and it wasn't the way I normally handle something. Usually I would simply ask why and wait to hear their response and not complain. But this time I did complain. Plus, did you know that the vibrations we send out in an e-mail will be felt by the recipient even if it does not sound rude? If we are writing or saying something nice and at the same time our mind is cursing them out, they will indeed feel very uncomfortable and wonder why your e-mail is making them feel weird about you. You see, energy/vibration tells the story.

Anyway, when I realized what I had done, I e-mailed him again within 30 seconds. I had quickly realized WOW!! *“I am not practicing what I preach. I must make amends or I may cause damage to our working relationship.”* I did so and asked him *to forgive my last e-mail* and told him *I was very sorry for being a bit short with him* and wrote lightheartedly, *“well I am only 5 foot*

after all.” (Humor always helps.☺) I added that I did believe in him and his company, which is why I originally hired them and I knew they would indeed do the best they could do. He e-mailed me straight back and he said he appreciated my e-mail so much, that he was sorry too as they had not done all I had as yet asked of them. He went on to explain that he had recently been in a car accident and had broken his ribs and was in a lot of pain. He had not wanted to sound unprofessional by letting me know his troubles. So now we have a great feeling between us and I know that what could have turned out to be disempowering did in fact turn around to be empowering. I know he will do good work for us as this communication left us with a heart-connection instead of the sting of that first negative e-mail.

Whoever said business is just business I agree with, but only to a very, very small degree. We are all beautiful individual human beings with hearts, feelings, and emotions, so when we come from a place of love and heart - at the very least of being polite - we will have more empowerment in our lives. It IS empowering to be nice, and the opposite is true when we come from being reactive, judgmental, and reacting negatively. When we drain others, we may for a very short time feel empowered and in control, however later we will become the victim and bit by bit begin to hate our world, ourselves, and blame everyone else. Even if we find success, this sort of attitude in life will make us unhappy and only those who need us for money or work will want to be around us.

A great affirmation to say to help this negative cycle cease is, *“I am responsible for my own life, my feelings and for every result I get. Today I am lovely to everyone and polite because it empowers my soul to empower others.”*

Now on to, how we can free ourselves of negative guilt.....

Releasing Guilt

Guilt is another powerful negative (low oscillation/vibration) emotion connected to resentment that forms part of the failure mechanism of a negative self-image. Guilt is an attempt to make right in the present, something one did or thought of as wrong in the past. Since you cannot change the past, guilt is inappropriate. If there is something you CAN do to make the past okay, do it, HOWEVER, if there is nothing you can do, *then please let it go!!*

NOW the time has come for us to free ourselves from these mental shackles of the past. Let's today begin this "healing process" by getting in touch with the wide variety of beautiful images, which we can form, on the screen of our mind. Then, let us begin to actually *expect* and *accept* to receive the physical manifestation of each one of these images in our own lives.

**So my friend do your very best to be polite
and not lose control.
Remember a little bit of sugar goes a long way ☺**

Now onto a tantalizing topic, the Power of Our Libido....

Directing the Power of Our Libido Towards Creativity and Success!

Yes, I am sure you are wondering, “*What in the heck does Michele mean about the power of my libido? And how is this going to help me be successful in my career in show business?*”

Curious?

Then read on my friend, read on.....

I was feeling the new beautiful spring sun on my face last week and came to think about how our life-force and creativity seem to flow so much easier when we get a chance to be outdoors again, especially when the weather is warm. We all start to think romantic beautiful thoughts and something in our heart begins to feel again. We may begin to say, “*I think I can make it. I really think I can. I feel my faith returning, I feel good.*” All seems so much better in the world. Our libido at this time feels full of passion and life force energy. (Of course some people get this feeling more in winter, especially if they are into winter sports but not me, I LOVE the warm weather.)

Well, before you start thinking along any other lines when hearing the word libido, ☺ let’s first begin by explaining what the libido actually is.

It started with psychologists postulating over what they called the “Id”. The *Id* means the *it* (The unconscious.) As the *Id* emerges into a stream of consciousness, it emerges as the libido. It is our creative energy and this energy is also our sexual energy, AND it is the link between God and us. God is all creative energy and libido is all one and the same, from the very one and same source.

When we find something we are passionate about in our lives, we can redirect this all-powerful libido energy into it and find renewed

life force, passion, and meaning in our lives beyond what we could ever have imagined. What better way to channel your life force energy than into your success in show business!! So what I would love for you to do is really get refreshed and excited about what it is you wish to accomplish in your chosen career whether it is now spring, summer, fall or winter.

Start a project you are absolutely in love with and treat it like a new romance. Finish that screenplay, record your demos. Have you updated your Website recently? If you have a reel, when was the last time you sent it out? Or if you do not have a reel well, DO ONE. You can re-energize your present career in show business *if* you have been neglecting it, but know you still have a deep love for it. Reinvent yourself, start exercising your mind and body again. Get new headshots (Stop sending out headshots that are 10 years old. Hey, you may look better now than you did then. ☺) If you are a writer and have scripts that were rejected in the past, rewrite them and perhaps give them a new twist and name. Get moving again. Get excited again. Doing this will not only bring you passion and fulfillment, it will also help you take a huge elevator up to having your dreams in show business come true.

Studies from renowned psychologists define the libido as “The emotional craving for self expression within all things, the repression of which leads to psychoneurosis.” There is an emotional need from childhood for self-expression. As we get older we often turn this into a need to love someone romantically, which is all very good if it is true love, but not if we are simply looking for an outlet for self-expression. You see, the libido **MUST** have the gratification of loving someone or something.

So where am I going with this? Start loving your career again. Again, I repeat, find something to do that will help the career you love! Write a screenplay and star in it and direct it, start networking again, start an exciting project that will help you and your world, and then you will be using your libido in a healthy way. Also, the plus is if *you do* have a romantic partner in your life you will find your relationship becoming better and healthier because *you* are happier and on purpose doing what you love to do.

If you do not have a romantic partner right now and desire one in your life, you will stop looking and simply allow the flow of life to happen and then at the right place and at the right time you will meet another soul who is also passionate about their lives and a healthy romance will be the natural result instead of a needy romance.

So, my dear, if you do not as yet have something you feel you are in love with, then FIND SOMETHING! And if you have been working on something you love and have become a little complacent with it – as we also seem to do after a relationship has been going for a while - renew your love for it. Turn all of your libido attention on it and take a quantum leap into having it be all it can be.

When I come to my computer to write this book I say, “ *Hello Lover, I’ve missed you. Let’s have a passionate day today and write some amazing things to help our world.*” You think I’m kidding, well I kid you not. Do it yourself, it’s fun and it makes life passionate again.

Now let’s learn how being happy makes us powerful manifestors.....

How being happy can make us Powerful Manifestors

Well, how can being happy make us powerful manifestors?

You see, it is all about the Law Of Attraction. We create our reality with our thoughts COMBINED with our feelings. When we are not feeling joy and happiness, even when we do our best to think happy thoughts of what we do want, these thoughts simply do not have the strength or power to bring forth that which we wish to create or manifest in a timely manner, *unless* these thoughts are backed with joy and happy emotions. We can still manifest, however, not as quickly as when we are happy.

So let me ask you, how would you FEEL if the things that you wanted were already yours?

Happy?
Elated?
Relief?
Peace?

On one of our free teleconference calls (see www.MusiVation.com to join these powerful calls on Mondays and Tuesday nights) we all repeated affirmations that got us all into such a state of joy and elation that many later said they could literally FEEL their bodies become lighter and their hearts glowing and others headaches vanished and for others they felt their bodies go numb and almost see through. You see, when we get ourselves into this state of bliss the happiness and heart glow we feel then helps us merge into our higher self and when we do this great power is then brought forth to help us manifest and create.

Here are some actions you can take to feel happy emotions...

1) Whenever we feel our emotions are in a negative or unhappy state know that this will bring forth similar experiences, so

IMMEDIATLEY STOP whatever you are doing, breathe, and feel yourself already in possession of that which you wish to manifest.

2) I know I speak of this all the time, but hey, how about really going for it this time and give yourself permission to STOP COMPLAINING! This helps us so much it feels miraculous. We can do this as many times a day and night as we need to whenever our feelings are not happy. If it is a hundred times a day so be it! Stop complaining a hundred times that day if that is what it takes and breathe in the light and visualize and see and feel yourself in possession of what you really, really want.

(Remember DO NOT do this for a romance as this is infringing on another person and will not bring about happy results, only do it for your own career and experiences you wish to have. If you want romance write down the characteristics you want in a romantic partner you wish to attract and then begin to cultivate these same traits within yourself)

3) If we are doing actions that do not make us happy but that we know will help us towards having our dreams come true, then immediately stop again, and breathe, and think of all the great things that will occur from our doing these actions. Example: Last week I was filing and not enjoying it so I stopped and began seeing how doing this was helping my business be in order, helping me during my day for me to be able to locate things faster and hence save me time, not to mention getting my office space in order which would also give my mind clarity which is so important to my business running smoothly. I began to feel so happy and my filing was finished in no time at all. You see, when we are happy time feels like it is flying.

4) Do things that make us happy during our beautiful day. Whatever that is for you. It may be buying yourself some flowers so you have these beautiful creations to look at and smell during your day. Or buying some flowers for a dear friend just out of the blue as giving to others also gives us feelings of happiness.

5) Instead of projecting thoughts about WHAT YOU THINK others are thinking or doing and what to do if so and so happens in a downer way, change these downer thoughts to. *"It is none of my business what that casting director, producer, et al is doing. I am doing this right now and I have no idea what they are thinking and I will leave them to their own business"*. This will help us stop projecting and cease judging others. Remember, whatever we think of others or do to others we do or really think and do to ourselves, *for we are all connected*. This is so true it is truly amazing. So also think happy thoughts of others. Also, if you are projecting thoughts that are all about what to do if so and so happens that is not a good thing. So STOP and start thinking about how you DO wish those things to turn out as if it had already happened in good ways, in ways that will be a great experience for you.

See the good..... *feel* the good!!

6) And finally, do not think of what might have been, think about what WILL BE!!

You see, every thought that is backed with strong emotion will be powerful whether the thought is a good one or a downer thought. Our emotions are the gauge, and a powerful gauge at that, to let us know where we are in our thinking. Sometimes we do not even know that unconsciously we are worried, all we know is we don't feel happy, yet WE CAN create happiness in our body and emotions instantly. Let your emotions be your guide to whether you are presently in a negative or positive vibration. If you are feeling sad emotions then stop and think of something wonderful.

There are many ways of doing this. Listening of course to our powerful and positive *MusiVation*TM Affirmation songs. Or, there may be other songs that make you feel good. Put on our Laughing Meditation CD, play music that makes you feel good and get up to do a little dance and yell out what it is you want as if you already have it. Get your vibration up and then breathe and see all the things you want as if you already have them.

As mentioned in the chapter on the libido, *treat all of your projects* as if they are someone you are deeply in love with. We must be

excited with our career and know that we have a purpose that is wonderful and give it compliments just as we would someone we love. (I do hope you compliment your loved one. 😊)

Remember what the great Abraham Lincoln said...

“We can be as happy as we choose to be!”

You are going to be a powerful manifestor if you allow yourself to be happy. 😊 😊 😊 😊 Choose happiness and your good will soon follow.

Right now say out loud six times.

I am happy 😊

Do this EVERY MORNING and add to it.

"I expect wonderful happy things to happen to me today. I really do 😊"

Remember, you are loved and you CAN manifest what you want no matter how big it is. Know that this is the truth. At the right place and time it will be delivered to you.

Now my friend, please read Rock's Powerful Hollywood Success Tips!

Rock's Hollywood Success Tips

- ★ **Promote, advertise, and market yourself!** You are the ultimate product. Nobody will hire you if they don't know you exist
- ★ Meet **producers**. **Producers hire and fire everybody**. Whenever possible, deal directly with those who have the most power.

Want to do more film and television work?

Meet more producers and you will!

Want to work **regularly** in the film and television industry?

Meet enough producers and you will!

- ★ Read the professional trade papers: **The Hollywood Reporter** and/or **Daily Variety**. Stay on the cutting edge of what's happening in your industry.
- ★ Remember the gift we gave you today. Don't expect agents, managers, or anyone else to do it for you. Here it is again:

IF IT IS TO BE, IT IS UP TO ME

- ★ Do not let the 'dream-stealers' steal your dreams. The only way they can is **if** you **give** your dreams away.
- ★ Surround yourself with positive people who **truly** want you to succeed!
- ★ Get away from negative people. **Fire all the negative people** in your life!
- ★ Send thank-you cards to every producer whom you personally feel should be thanked. Include your photo business card.
- ★ Get a Website if you don't already have one. Get a domain name: www.YourNameHere.com

- ★ Make sure your photo business card contains contact information and your Website name.
- ★ Send a congratulatory card to every producer, director, etc. when you read in the trades that he or she has signed or agreed to do another project. Include your photo business card.
- ★ Send birthday and holiday cards to producers and directors you admire. Include your photo business card.
- ★ Keep a ‘tickle file’. Keep notes on the people who can hire you. Make sure they hear from you at least once a month. Make sure the cards are appropriate.
- ★ Build a file (on 5x7 cards) with photos and information on every producer and director. Search the Internet, and especially read the trade papers for the most dependable information.
- ★ Your theatrical (film & television) agent’s true job is to negotiate money and billing for you after **you** find film or television work for yourself. Make sure you do your job!
- ★ Over 95% of the working actors get over 95% of their film/TV interviews and work through sources other than their theatrical agents.
- ★ Act as though you are a business owner with \$500,000.00 invested. Don’t put the investment at risk. Make sure it multiplies and produces **major success**.
- ★ Your business is the marketing of you as a product. Market your product well.
- ★ After you have attained success, give back to the industry. Show others the path.
- ★ Very, very few actors know the ‘rules of the game’. Make sure you are one of the very few.
- ★ This is not a business of personal rejection. It is not personal. It is business.
- ★ If it appears that someone does not like you, it is that person’s problem only. Don’t make it yours.
- ★ For business purposes, some casting people will attempt to intimidate you. If they cannot intimidate you in the office, they sometimes feel you are ‘safe’ to put in front of the camera. Do not

take it personally. It is **not** personal.

- ★ See and understand the industry from the producers' point of view.
- ★ Go to give, not to take. Your job is to make the producer's vision and dream come to life on the screen.
- ★ You are being hired to bring the character to life the way the producer/director sees the character, not the way you might guess the character is. Make sure you understand the producer/director's vision.
- ★ The last thing producers want to talk about is you and your acting background. Talk about them and their projects. Talk about what is important to them. THEN, they will find you interesting and they will want to know more about you.
- ★ Be a team player.
- ★ It's about the project, not about the individual actor.
- ★ Network, network, network. The producers MUST meet you and feel comfortable with you before they will hire you.
- ★ The most dangerous thing a producer does is putting an actor in front of the camera. The project and the producer's future career are on the line. One wrong actor could cost the producer his career. Make sure the producer perceives you to be totally professional ('safe').
- ★ Never, never, never give up. The world is full of people who had no idea how close they were to success when they gave up. Don't be another one of those people.
- ★ Remember the title of Terry Cole-Whitaker's book: "What You Think of Me Is None of My Business". Again, don't take this business personally.
- ★ Make sure you are having fun. If it's not fun, do something else.
- ★ You do NOT have to 'Pay Your Dues'. You do NOT have to spend years and years training and doing little theatre and then do extra work and tiny bit roles in no-budget independent films. There is nothing wrong with starting at the top!
- ★ While the other people are 'paying their dues', you can achieve major success!

- ★ Those ‘friends’ who will hate you for achieving success – Dump them **now**.
- ★ Your success does not take away from anyone. It only adds!
- ★ It’s okay to be visible. It’s okay to take the spotlight. If there is fear involved, turn it into excitement!
- ★ Your success is about more than you. It is a position of responsibility and leadership.
- ★ Do not hang around with other actors. Most actors are threatened by your success. Rather, surround yourself with successful producers and directors.
- ★ Believe in yourself and your value. The producer is not ‘doing you a favor’ by hiring you for the project. Rather, you are doing the producer a great service by your contribution. You help bring the project to life!
- ★ Be sure to stay in touch with me and keep me up-dated on your progress. And, thank you for allowing me (and us) to be a part of your success! Rock@hollywoodsucces.com

Many of the following ‘words of wisdom’ were shared with me by friends over the years. I would now like to share some of them with you.

- ★ Even if you're on the right track, you'll get run over if you just sit there. - Will Rogers
- ★ If you really do put a small value upon yourself, rest assured that the world will not raise the price.
- ★ When you create your own destiny you prevent others from doing it for you.
- ★ Opportunities multiply as they are seized; they die when neglected.
- ★ All sunshine makes a desert.
- ★ To avoid criticism, do nothing, say nothing, be nothing. - Elbert Hubbard

- ★ Life is either a daring adventure or nothing. - Helen Keller
- ★ You can't build a reputation on what you're going to do. - Henry Ford
- ★ Failure is the path of least persistence.
- ★ Go as far as you can see, and when you get there, you will see farther.
- ★ There is only one you. Don't you dare change simply because you are outnumbered.
- ★ One of these days is none of these days.
- ★ Purpose is what gives life a meaning.
- ★ The secret of life is to know who you are and where you are going.
- ★ A ship in a harbor is safe, but that is not what ships are built for.
- ★ One of life's greatest pleasures is accomplishing what others say you cannot.
- ★ Use the talents you possess, for the woods would be very silent if no birds sang except the best.
- ★ Those who bring sunshine to the lives of others cannot keep it from themselves. - James Barrif
- ★ The smallest good deed is greater than the grandest intention.
- ★ Remember, no one can make you feel inferior without your consent. - Eleanor Roosevelt
- ★ You can either take action, or you can hang back and hope for a miracle. - Peter Drucker
- ★ The critic is convinced that the chief purpose of sunshine is to cast shadows. - John Mason
- ★ Do not worry about whether or not the sun will rise. Be prepared to enjoy it.
- ★ History has demonstrated that the most notable winners usually encountered heartbreaking obstacles before they triumphed. - B.C. Forbes

- ★ There are thousands of reasons why you cannot do what you want to. All you need is one reason you can. - Willis R. Whitney
- ★ Let each day be your masterpiece.

I salute you for having the courage to reach for the stars – and
to achieve your dreams!

Thank you! – *Rock Riddle*

The Celebrity Interviews

I realized that even though there are many things that Rock and I have been able to share with you to help you become empowered and to know the nuts and bolts of this wonderful show business industry along with the metaphysical side of how to become successful, there were still some areas we felt were missing. I then was intuitively guided to do interviews with specific individuals in the industry who not only had achieved GREAT success, they also have wonderful attitudes and advice that can help you.

I then looked at all the areas we had not covered and then did extensive research to find directors, producers, and actors who truly walked their talk. We also found some amazing people who are the VERY BEST in their field worldwide to help you know about how to do professional interviews, write scripts for film and TV, and even get funding for your films. So I am so happy to be able to present to you **The Hollywood Success Interviews**.

Enjoy, study, be inspired, and learn!

I Love you

Michele xxx

Stephen Simon

Stephen Simon, Academy award and Emmy award winning producer and of so many amazing films, including *Somewhere in Time* (Christopher Reeve, Jane Seymour, Christopher Plummer); and Academy Award® Winning *What Dreams May Come* (Robin Williams, Cuba Gooding, Jr.); Director/Producer of *Indigo* (Neale Donald Walsch); and the founder of www.SpiritualCinemaCircle.com



An Interview with Stephen Simon

For the very first interview, I am so happy to present to you a man who totally walks his talk. A man who had had a dream to help make this world a better place by bringing inspirational films to the world and that is exactly what he has done. Before doing this interview, I had never met Stephen Simon. I flew up to Ashland Oregon to meet him where he now lives. I have to tell you that since then I am honored to be in his circle of friends and am also totally dedicated to helping him promote his **Spiritual Cinema Circle** to the world. A warm and charming man, Stephen is committed passionately to his family, the environment, and to the world of film. Stephen Simon not only has extensive experience and great success in filmmaking, he is also AWAKE. And what I mean by that is he truly knows spirit and consciousness. He has a mission in life, as I do, to help our world wake up to their unlimited power of good. He is doing this through bringing to the world the **Spiritual Cinema Circle** and helping to create and bring forth empowering uplifting movies, and at the same time helping filmmakers, writers, and actors who want very much to do this genre of film get THEIR movies out to the world.

Stephen Simon has produced many great films including, *Somewhere in Time* (Christopher Reeve, Jane Seymour, Christopher Plummer); and Academy Award® Winning *What Dreams May Come* (Robin Williams, Cuba Gooding, Jr.); Director of *Indigo* (Neale Donald Walsch); and the founder of “**Spiritual Cinema Circle**”. Stephen is also producer of the Emmy-nominated television movie *Homeless to Harvard: The Liz Murray Story*. He was, at the time of our interview, editing his latest film *Indigo*, which has since been released (Jan 2005) to rave reviews and sell-out openings.

Stephen Simon is also author of "**The Force is With You: Mystical Movie Messages that Inspire Our Lives**," published by

Walsch Books, an imprint of Hampton Roads. So now let's go straight to this amazing interview, as Stephen will blow you away with his insights into the wonderful world of entertainment. My wish is that YOU, my friend, will have an open mind and hear in your heart his wisdom so that YOU can have a much better and happier life in this wonderful and magical world!

Michele: "Stephen THANK YOU so much for doing this interview with me today. I have read so much about you from your websites including www.movingmessagesmedia.com - and some of the things when reading them were really profound and gave me Aha moments. I know that music, movies, and TV are the strongest mediums to change consciousness, nearly instantly in some cases, because it's affecting most of our senses and it's going straight into our subconscious mind, and 5/6 of our thinking is in the subconscious mind. We think in pictures, so seeing a movie really does affect the way we think and then of course how we feel. What I love so very much about what you're doing, Stephen, with Spiritual Cinema Circle, is you're not judging, you are simply bringing uplifting movies to the world and allowing others to think for themselves. I love the fact that you say, 'Spiritual Cinema is not about teaching life's lessons, it's about empowering people so they start feeling again.' Then we get to interpret it in our own way. That, to me, is how lyrics with music are. As soon as I read that I thought that you were my 'brother", a true member of my particular tribe. ☺ Please, Stephen, share with us how you woke up, or were you always spiritually aware?"

Stephen: "Thank you Michele I am happy to meet. I came to spirituality really young in life because my dad died when I was a small boy, only four. Within a year of his death, I was very conscious of a presence around me. I actually used to tell my mother and stepfather that there was a man in my wall at night. It didn't frighten me; actually, it comforted me but I wasn't conscious that it was my father's spirit until many, many years later. My Dad's name was Sylvan Simon and he was a director, a writer, a producer, and a studio executive. He made movies in the '40s' with people like Red Skeleton and Abbott and Costello and, even though I do not remember him well, I am told that he was an

extraordinary guy. There were times during the making of our film “Indigo,” that I knew he was with me. One day, I couldn't conjure up just the right shot and I just walked away from the camera and said, ‘Dad, I need a shot here.’ And it just came to me instantaneously, like my Dad was just there with me saying, ‘This is how you to do it, son’ and I think it's now one of the best shots in the film. ‘Indigo’ has a very specific homage to ‘2001: A Space Odyssey’ because it was that film that consciously energized me to be in this industry. In 1968, I was 22, and I walked into the Hollywood Cinerama Dome and saw ‘2001: A Space Odyssey.’ When I experienced the last 15 minutes of that movie, it just transfixed me and I knew that kind of metaphysical exploration was what I wanted to do in film but I went through a lot of different things to get there, including being a ‘recovering lawyer.’”

M: I love that, hey, you're a funny guy! 😊

S: Well, some may think so. (Laughs) In 1975, I read a book called ‘Bid Time Return’ which is this wonderful, wonderful love story. It was just before my 30th birthday and I begged my way into a job with an extraordinary producer named Ray Stark. The first thing I did when I got the job as Ray's assistant was to call the author of that book and make a lunch date with him. About 3 years later, that book became “Somewhere In Time.” (Starring Jane Seymour and Christopher Reeve) and that’s what set me off on my individual producing career. Spirituality in movies has always been the passion in my life. It’s always been what I wanted to do. That’s why “Somewhere In Time” was my first film. That’s even why I made ‘Bill and Ted’s Excellent Adventure’ which is a kind of a silly side of that. I was given the galleys for ‘What Dreams May Come’ when we were prepping ‘Somewhere In Time’ by the author of both books--Richard Matheson. Richard gave me the book in galleys and that began the 20-year journey to get the film made. The film is similar to the book, but there are a couple of major differences. In the book, ‘What Dreams May Come’, the children are still alive when Annie takes her own life. It was always a huge issue about how to create sympathy for a woman who takes her own life and leaves her children, so I

probably have 110-115 rejection letters in a file. There's a story in my book about how we finally solved that ---or actually, the universe stepped in and solved it. Anyway, I finally got 'What Dreams May Come' made in 1997 and it was more movie than I ever thought it would be. It did about \$100 million in business worldwide and won the 1999 Academy Award for Best Visual Effects. I was so proud of it, so happy with it ---and then, like 'Somewhere in Time', it was pretty much savaged by the critics. I don't want to be too tough on the critics because they're dealing in a different world. The world that they live in and work in and the people that they're talking to, what they are doing is valid...in *that* world. What Hollywood is doing is valid in *its* world. We don't need to make them wrong to make us right. The biggest problem that people have is this "either/or" business; and when you are on a spiritual path, you recognize that the power is in knowing that there isn't 'either/or', that there is 'this *and* this'."

M: *"I agree 100%, to become judgmental will only perpetuate judgment and will stop us all thinking for ourselves. I feel having non-attachment is the most powerful tool we can learn as then we will not be pulled constantly up and then down by others opinions."*

S: "Yes, as even when O.J. Simpson became this extraordinarily notorious person because everyone was completely convinced that he killed his wife. People had a really hard time with that because how could this really charming guy also be a cold-blooded killer? He has to be one of the two, right? Well, no he doesn't. He can be both. My idea of this kind of Spiritual Cinema has been around for a very long time. No one has consciously - and that's the big issue - **consciously** put spirituality and movies together and called it Spiritual Cinema. This *is* a genre and it's been around since "It's A Wonderful Life" and movies before that in the 30's and 40's. That's what I did in my book "The Force Is With You: Mystical Movie Messages That Inspire Our Lives," and what I've done with our Institute of Spiritual Entertainment and with my speaking engagements and seminars over the years: bring more into the public consciousness that *it is a particular genre of film*. There are video stores all over the country and a pilot store right here in

Ashland that put together a Spiritual Cinema section with over 400 movies. The owners of the store told me that these movies were sitting in various different categories and many were not renting; however, as soon as they put them in a Spiritual Cinema section and people started seeing it as a genre, they now fly off the shelves and they can't keep them in the store. There is this deep hunger, a need and passion, a real thirst from people for meaning in their life. And these movies profoundly help people find their OWN meaning to life."

M: "We are coming out of the information age into the spiritual age now. The golden age is coming up. People are waking up all over the world to it. What I've seen all over the world during my seminars and teachings is that when people wake up, whatever is near to them at the time they tend to gravitate towards it to find meaning from their new found consciousness. For example, if they are Catholics or Muslim etc, then sometimes at they first become totally into their child-given religion and after a while they tend to start really thinking for themselves and finding out what spirituality is in their lives. Often they find this through many other avenues including books, music, and of course MOVIES!!"

S: "Spirituality is not about religion. The thing that I find most interesting in my talks is that-- particularly with mainstream media--but also with a lot of people, they make spirituality and religion the same thing. The way I distinguish the two is that *religion* is an organization that tells us a particular set of rules and regulations and rituals that we MUST follow to the letter in order to experience God, which is usually defined as a male being outside the experience of humanity. And that's totally valid. *Spirituality* is an inner-experience in which we experience God/Goddess/All that is, the Divine, Life, Spirit, and the Universe, whatever it may be, in a very unique, internal, and individual way. Spirituality is a very, very wide umbrella in that it encompasses religion. Religion does not necessarily encompass spirituality. You can be a very religious person and be spiritual. You can be very spiritual and not be religious at all."

M: "That is a brilliant analogy, Stephen."

S: “Thank you!! Obviously, the best example of religious cinema would be ‘The Passion.’ The best description of, or as good a description of spiritual cinema would be “Whale Rider.” There is a difference. They are both valid, but they are valid for different audiences. What I don’t want to do is denigrate one in order to exalt the other because that is what’s led us into trouble forever, for centuries. It’s like what the Catholic Church did to the Druids in England. They came in and basically decided that they couldn’t co-exist together, that one had to dominate over the other, but it doesn’t have to be that way. That needs to end!

What I have been doing with spiritual cinema is saying, “Look, it doesn’t have to replace anything. It’s not better than anything else. There’s nothing more intrinsically valuable about a movie like “Whale Rider” than there is a movie like “Natural Born Killers.” And that is really difficult for a lot of people. “One’s this really violent movie and...But it’s ???!...” So what? There’s an audience and people want to see that and they’re going to go see it. We can’t make ourselves better than. Neale Donald Walsch has this wonderful phrase, “Ours is not a better way, it’s just a different way.” That’s what I feel. My work is about having this genre recognized as a genre, as its own separate genre; and then to get more movies made in this genre and to distribute them to people. Because the goal, the vision that I have for what we’re doing has actually begun---**with The Spiritual Cinema Circle**. We are putting 40-50 movies a year into people’s homes, that they get to own, that are in a genre that they wouldn’t see *any place else* unless they went to every film festival in the world. Eventually, we will distribute films theatrically and have a cable network that will be the HBO of spiritual entertainment that will have comedies, dramas, talk shows, and things like that. Spiritual entertainment is its own thing and people who want it can get it and if they don’t, they don’t have to. It doesn’t replace anything and it isn’t better than anything. I am not a metaphysical missionary. I’m not looking to convert people. I left L.A. because I just didn’t think that I could help birth this new consciousness of movies and entertainment where the old paradigm is.”

*M: “Well, Stephen, I for one am so happy that you took that leap to help us all enjoy positive spiritual uplifting cinema as I have done the same thing with my TV show. It’s currently an Internet TV show called **www.MPowerTV.com**, and I too intend to have it be its own cable network; and I know more and more individuals will be doing this as the entertainment world sees that people truly do want this because our world is waking UP! Stephen, you and I now have had a deep impact on the world already and I would love you to share with us how your amazing film with Robin Williams ‘What Dreams May Come’ has affected our world.”*

S: “I had an experience, Michele, that changed everything for me, that literally was the catalyst that moved me out. ‘Dreams’ had been out for about a week, two weeks maybe, and we got a phone call from a man who had a terminally ill daughter in Milwaukee who desperately wanted to see the movie and was too ill to get out and go to the theatres. Actually, PolyGram (who financed the film) got the call and they came to me. I went to them and said, ‘Look, we’ve got to get a video cassette to this guy’. Studios are none too thrilled about putting out videos of \$80 million movies that were just released. But I said this is why we made this movie, this is what it’s for. We got a video made, we sent to him. The studio actually sent it by courier. I found out later that they gave the courier instructions to stand there, to stay in the house, watch the film with them and take the film and leave. But when the courier actually got there and saw what the situation was, he just said to the father, ‘Listen, here’s my number, watch the movie with your daughter and call me tomorrow and I’ll come back and get it.’

I didn’t know anything about any of this until about two weeks later and I got a phone call from Chuck Weber. He told me that his daughter was 17, her name was Amanda, she had a very rare form of cancer and she had been extremely brave up until the end. Then she got frightened because she had no frame of reference as to where she was going to be. She saw the ads on television for “Dreams” of the painted world scene and said to her dad that she had to go see it, but she was too sick to go. Chuck was a single dad, too, so he and I had a strong connection from that standpoint. He told me, ‘I’ll be honest with you, Stephen. I did not watch the

movie. I watched Amanda watch the movie. And when it got to the painted world scene, I saw all the fear and pain go out of my daughter's eyes.' And the next day, it was a beautiful fall day in Milwaukee, and he took her out to the park to see the fall colors. I thought she was going to check out in the park. But, she said to me, 'Dad, when I die tomorrow you'll know where I am' And he told me that she died very, very peacefully the next day. And he said, 'I don't know if I'm ever going to have the courage to watch this movie, and I don't know whether it's a good movie or not. But, I can tell you that it totally changed the last two days of my daughter's life and that's the only success you should ever want.'"

M: "Wow Stephen, that IS truly what it is all about and I can see WHY 'What Dreams May Come,' has affected so many peoples lives. I have seen it too many times to count and it will last in the archives of our time. Now Stephen you say that 'Dreams' had bad reviews from the critics, here is an important example, as it does not matter what others say about our work. When we feel we needed to do something that we are totally guided to do and we do our very best then that is all we can ask of ourselves. Let the rest of the world sit around in their little comfort zones judging because they are afraid to do something them selves. Perhaps reading this will help someone stop crying over what critics or anyone for that matter has said negatively about them and help them wake up out of that horrible victim role of self pity and drive them again to take action on their dreams. We are in charge of own destiny. We do create our futures. So what you did, Stephen, with 'Dreams' will help people for years and years to come and how this man's daughter was helped to make her transition peacefully is what it is all about."

S: "That was it. This stays with me (a picture). She is always with us. My daughter Cari has most of her clothes, my daughter Heather has most of her crystals and music. I carry this picture with me all the time, and we have some of her ashes at home as well. In the end, she evidently had a wicked sense of humor. Chuck had her ashes put into this wonderful crystal down in New Mexico, and by her request, it says, 'Amanda Weber 1981-1998,' and underneath it says, 'I told you I was sick.' When all that

happened with Chuck and Amanda, I said, 'That's it. I have to get it out.' It took me a couple of more years, but I left L.A. in 2001 and moved to Oregon. I just committed myself to not making any more big-budget movies with movie stars. I'm not making any more. I'm not working through the Hollywood system anymore because Hollywood doesn't understand this. They never will understand it. They don't understand the audience for it. They don't understand how to market it. They don't understand how to make it. Most of these movies get made only because a big star says they'll make them. We never would have gotten 'What Dreams May Come' made without Robin Williams. 'Sixth Sense' doesn't get made without Bruce Willis. 'City of Angels' doesn't get made without Meg Ryan. "Phenomenon" doesn't get made without John Travolta. I mean, in Hollywood they don't believe in this."

M: "Well thank goodness those stars did say yes as all the movies you mentioned are so uplifting and beautiful! However, I see what you're saying, they would not have been made without the highly paid high profile stars."

S: "They don't believe the story or the messages that these movies have. So, I said, I've got to go do something completely different, and I moved to southern Oregon. I wrote my book and went out selling it around the country and getting people to be aware that this is a genre. In the last 18 months, it's caught fire, it's really caught on. The Spiritual Cinema Circle has become a phenomenally successful business. I'm going to make 2 more movies in 2005. I'm going to make a film version of the book by Neale's 'Conversations with God.' Then do a romantic comedy about Mary Magdalene. It will be a modern day version. I think you can do a lot of things in comedy that you can't do in drama. 'Splash' worked because it was a comedy and not because it was a drama. If you try to do it as a drama, it wouldn't work. So, my passion is to open people up to this and help filmmakers do more of these movies, and to have filmmakers understand that when you are doing these kinds of movies, it's very dangerous because a lot of people want to preach and teach people things and movies are about entertainment. It's an entertainment medium and you have

to *entertain people first* which means you can't suspend the rules of drama, you have to have conflict because that's an essential and a natural part of drama. You don't want to have people skipping along holding hands singing camp songs---you have to have a really entertaining, engrossing, empowering story.”

M: “I agree, as sometimes we have to delve fairly deeply to get people to think!”

S: “When filmmakers want to get movies to us at the Circle, the first thing they say to me is, ‘What do you want?’ The first thing we want is something entertaining. It's got to be entertaining, hold people's interest; it has to be an interesting thing. And then if you can get the message in, it's great. One of the greatest pieces of advice I ever got as a father was from a friend of mine who said, ‘Your only job is to make sure your children love themselves. If they love you, it's gravy.’ In film, our job is to make sure people are entertained. And if there is a message we can get in with that, underneath it, so that people can ask themselves the big questions. *That is the gravy.* I am asked about spiritual cinema –‘What is it?’ Movies that ask who we are, why we're here and hopefully have you feel a little bit better about being a human being when you finish seeing it than when you started. That's what spiritual cinema is. If we can do that and then people ask themselves the big questions afterwards and we don't try to give them answers, then we have accomplished the highest potential of the art form.”

M: “I agree because our higher self will always answer the important questions if we will only ask them. They WILL always be answered in some way and one of those ways is through watching a movie or sometimes listening to a song. Some people ask me, Stephen ‘How do I know it's the truth that the answers I THINK I am getting are really the truth the right answers for me the right guidance?’ Well, simply because the answer will empower you, open your heart, and make you FEEL again. For example, how do we know if someone we are romantically involved with is for us? Well, do you feel better when you are with them? Do you feel uplifted and happy? That's it. Keep it simple. KISS. Keep it simple and spiritual!

S: “I like that.”

M: “Just like the greatest affirmation song, I feel was ever written, “I Feel Good” by James Brown. You can ONLY feel good when you hear that song. God bless James Brown! ☺ Anything that brings us to a higher vibration is a good thing. One of the things I want to get back to Stephen, because I think it’s really important for the young filmmakers and actors not necessarily in age, but maybe new to the industry reading this, is about your advice concerning industry critics. As singer and songwriter, I’ve had my share of looking at good and bad reviews, and it’s really, really challenging. I think your interpretation of critics really hits it right on the mark.”

S: “The movie business created critics and now we’ve been hoisted on our own petard over it, and we deserve it because we gave away so much power to the critics. I find it an unfortunate process. If you have to sit through bad movies whether you want to or not, and you have to see 3-6 movies a week, it is going to jade you in your job as a critic. It’s going to make you jaded and cynical. It’s going to desensitize you and it’s probably going to make you a little angry that these people get this money and they go out and make these really horrible movies.

Nobody sets out to make a bad movie and frankly, I don’t think there is such a thing as a bad movie. I think there are simply movies we like and we don’t like. I don’t think there are good and bad movies. I understand where critics are coming from. The problem is that the industry and the people themselves have given away WAY too much power to them. I don’t think the industry should be quoting critics in ads because it’s great if they like your movie, but then if you put out an ad without a lot of critics on it people think, ‘Oh well, it must be a lousy movie’.”

M: “That is so true I hear people always saying, ‘Well, it must be good because so and so gave it thumbs up,’ etc, and base whether they will watch a movie on these critics so-called thumbs up or down.”

S: “That’s too bad. I think people should see what the subject matter is and if they are attracted to it, go see it for themselves. How many times have you heard a movie was wonderful because of a critic and you go and see it and say, “What is wrong with these people?” Then you get these terrible reviews and the movie comes out on video and you watch it on video and say, “Man, if I knew it was that good, I would have gone to see it at the theater!” When “Somewhere In Time” was originally released, it bombed.”

M: “That is unbelievable as it is such a well loved movie!”

S: “*It* was a total disaster. It just bombed. It came out and was out for 3 weeks, disappeared, grossed less than \$10 million, cost about \$4.5 million. It took years for it to finally get on HBO and cable and then people started catching up with it. And finally, now it’s become a phenomenally successful video. There’s a fan club for the movie and there’s a newsletter for the movie that comes out 3-4 times a year, and every year the fan club takes over the entire Grand Hotel, where we shot the film, the last weekend in October and the entire weekend is devoted to ‘Somewhere In Time.’ They show the film, they do walking tours of where we shot things. They do re-enactments of scenes and then on Saturday night people come dressed for dinner in 1912 costumes. The fan club (INSITE--the International Network of Somewhere In Time Enthusiasts!) and the state of Michigan erected a little plaque where we shot the ‘Is It You’ scene where they first meet. On the plaque it says, ‘On this place, on June 28, 1912, Richard Collier met Elise McKenna.’ (Characters from the movie)”

M: “Here again, Stephen, is another great example that you don’t have to be concerned about what the critics say. It doesn’t mean it’s going to be a flop or that it’s going to be really great.”

S: “I find that most critics now write for themselves and each other. Critics wind up having a hard time with movies that have a very spiritual and uplifting and empowering theme to it, because they call them too sentimental. They think they’re manipulative. Well, any kind of emotion you put on the screen is manipulative. You don’t think violent films are manipulative? Of course they are

and love stories are also manipulative. That's what it does. It manipulates our emotions. I don't think people should pay attention to that. At the same time, I don't want to put critics down because if I had to watch 3-4 bad movies every week, I would get pretty angry and negative, too."

*M: "My point is that people that are out there in this industry are creative souls including actors, writers, directors, and musicians etc. Very sensitive folks, and it can be a very challenging harsh industry, especially when we first get work out there. I think it's important for everyone to know this information because I was told some excellent advice when I first released a record. 'Don't read your reviews, Michele, because you'll have to believe the good **and** the bad.'"*

S: "Great advice. That's why I don't read them. You have to balance them. You can't believe the good ones and you can't believe the bad ones. And you can't be affected by either. There's a wonderful phrase that you don't tell somebody else a joke that you don't think is funny on the offhand chance that they're going to laugh. You better think it's funny yourself. They still may not laugh, but you can't tell a joke unless you think it's funny. You have to make movies, as filmmakers, from your own heart and soul and what appeals to you. If it works out that a whole bunch of people like it, that's great. If it winds up that just a few people like it, but they really love it, then that's great, too. I've done that most of my career. 'Somewhere In Time' was not a big hit. Now it is. The people who love it, love it. Personally, I think when you're pushing the envelope and you're trying to do new things, you want people to either love what you're doing or hate what you're doing because then you're *stimulating them to feel*. I'd rather have 50 people love something and 50 people hate it, than 100 people say it was okay because in the latter you've made no impact whatsoever."

M: "It's like the words neat and nice. I don't like to have that nice or neat word in my vocabulary. Feel something, people!"

S: “When we were younger and people tried to introduce you to someone else, to fix you up with someone, and they said they were nice, wouldn’t you run? “☺

M: “Yes I would, and that is funny! One of the things that means the world to me, as you know, Stephen, is music. I recently started writing positive self-esteem pop songs for children because I’ve always felt that there are a lot of special kids out there that are born to parents who are not aware in the slightest that their children are unusual special gifts. It makes sense, if I look at these souls/kids helping the parents, and that could be one of the many reasons they choose these parents they have, because I do believe we choose our parents. I’ve noticed in my research that a lot of the parents of special children are just not spiritually aware. I mean, everyone is spiritual, but not necessarily spiritually aware and some of these people have these special children and they don’t know how to deal with their energy. Instead of simply putting them on a healthy diet and getting them to exercise, they often take them to doctors who say their kids are hyperactive and end up putting these kids on prescription drugs. PLEASE parents, DO NOT give your children drugs. Feed them well and have them exercise everyday. Yoga would be great, and of course give them some positive input, positive music, and movies for example, ☺ Anyway, back to a few different aspects of this movie you have completed that IS all about these special children called “Indigo”. You came up here to Ashland to focus on spiritual cinema and have this lovely place to live and do your work without the chaos and craziness that L. A. can sometimes be.”

S: “...and the cynicism and materialism and superficiality. I’m a native of Los Angeles. I was born there and I grew up there. L.A. was an absolutely extraordinary place to grow up and a wonderful place to be back in the fifties and sixties. The Eagles have a terrific song on their ‘Hotel California’ album called ‘The Last Resort’ and in it they have this wonderful line: ‘If you call someplace paradise, you’re kissing it goodbye.’ What happened to L.A. is that it *was* paradise for too many people and it no longer is.

It's a very, very difficult place to be a spiritual being and to work, particularly in the entertainment industry, in a spiritual way because the values of the business itself are so completely antithetical to them. We have a very large spiritual cinema community in L.A. now --people who get together once a month and are supportive of each other, which I'm really happy about. But, for me personally, I just needed to get out. I needed to go away and make a different type of movie that has nothing to do with movie stars, nothing to do with visual effects, nothing to do with big budgets, and return to what I believe spiritual cinema at its heart is, and that is the 21st Century version of shamanic story telling. It's the high-tech modern version of sitting around a campfire with a shaman passing down the myths of the culture from one generation to another. That's what spiritual filmmaking is. It's a return to story. That's why 90% of the movies we put out through The Spiritual cinema Circle feature actors that the audience may never seen before. Every once in a while, there will be a movie with some recognizable people in it, but most of the time it won't be because we don't want that to be the focus. We want the focus to be on the story. And that's what it is. **Everyone has to get into a new story."**

M: "There are some major actors who are now interested in doing work for independent movies that they believe in. I think it's good that we can use them sometimes to help get some of the movies made to a wider audience who as you said are not normally exposed to spiritual life affirming movies."

S: "Yes, some major actors are definitely willing to do that but our focus needs to be on the actual story aspect of it."

M: "For you as a producer and director of this amazing movie 'Indigo', why choose this story by James Twyman to start with out of all the other scripts you could have done?"

S: "My dear friend Neale Donald Walsch, who wrote the 'Conversations with God' books and who couldn't be closer to me in the world if he were my brother, recruited me to move to Ashland. And at the same time, he recruited James Twyman to

move to Ashland as well. Jimmy's work with Emissary of Light and Emissary of Love has been very much with indigo children and other things. Jimmy and I have been friends for many years and were friends before we both moved here. I moved here with my youngest daughter and he moved here and his daughter joined him. His daughter and my daughter are best friends. Neale, Jimmy, and I are all best friends. Jimmy has always wanted to make a movie. So, Jimmy came to me in March 2003 and said, 'You know, I'd like to make a movie about an indigo kid.' I said, 'You can't make a dramatic movie about Indigo kids--a documentary, yes, but not a dramatic film. You can make a movie that has an Indigo child in it, but you have to make the movie about something else.' So he said, 'Will you work with me on the script? You know, just as a friend, will you help me?' I said, 'Sure.' Then we kind of worked on the story together. Jimmy wrote a couple of drafts of the script and I liked the story but we needed some help with it. Finally he said to me, 'will you help me? Will you produce it?' I said, 'Yeah. If we can make it here in Oregon and we can make it for a reasonable amount of money.' Jimmy wanted to direct it and I said to him, 'Jimmy, what makes you think you can direct a movie?' He said, 'I know I can if you help me put it together.' I said, 'Okay, as a friend I will.'"

(Note to readers "Indigo has now been released and is a great success. Please do yourself and your family a gift and go and see it.")

S: "And then, we started developing the story more and it became clear to me that the character we were creating, a man who in his late 50s early 60s, had been totally focused on success and had a completely disintegrated relationship with his family and then something happened and his entire life blew apart and he had to really be put back together again later. I kept reading my friend Neale into the part because one thing about Neale is that most people don't know, is a very accomplished dramatic actor. He had been in 50-60 plays before he came to the 'Conversations with God' book. So I said to Jimmy, 'Neale should play the lead in this.' He said, "Oh yeah, that's a great idea' And then Neale started working on the script with Jimmy. We started putting it all

together. We didn't really have a script yet for this in May 2003 and I said, 'Jimmy, do you really want to do this?' He said, 'Yeah.' I said, 'How much money can you raise through your organization to do it?' He said, '\$500,000. Can we make a movie for that?' I said, 'Yeah, we can. But you're going to have to jump' He said, 'Okay,' and he committed to doing it."

M: "I Love that because once we are truly committed to a project, everything begins to flow and that moment of decision is very powerful."

S: "We started putting it together and it became very clear as we went through the process that Jimmy was not up to the task of directing. He had never even been on a set before. At the same time, it also became extremely clear to him that he was not up to it. There was a day where I said to him, 'I have to talk to you.' He said, 'No, I have to talk to you.' Finally I let him go first and he said, 'I'm in over my head here. You need to help me.' I started to laugh. He said, 'Will you do this? I know you've wanted to direct for a long time. You're the only one that really understands this.' I said, 'Yeah. I'll do it.' So, it was only about 2 weeks before we started shooting. It was an amazing experience to direct and produce this movie at the same time. In fact, there was a moment when I called Jimmy early in the morning and said, 'Jimmy, as the producer of this movie, I have to have this conversation with you. You're financing it.' And we talked until I said--'Now, as the director of the movie, I have to have this conversation with you...' and I completely contradicted everything that I had said as the producer!! He said, 'What am I supposed to do with that?' I said, 'You have to make up your own mind. I gave you the producing angle and the directing angle. Now you're going to have to figure it out.'"

M: "It must have been wonderful to make."

S: "We had a magical time making the film. We had 38 speaking roles. Only three other people had been in any kind of film before. None of our major characters had ever been in a film. We got some 650 people to show up for our casting calls from all

over the world because they wanted to be a part of it. We got some fabulous professional people like Joao Fernandezs, who is our cinematographer and who worked for 10% of what he usually gets. A lot of people did. We had 25 full time volunteers. Somehow or another we put together a 20-day shoot for \$500,000. We never had a glitch. We had the whole movie planned. We did a shot list for the entire movie before we even started. We rehearsed all the actors on the location they were going to shoot on. We did a very specific shot list because of that. It just worked. It was great fun.”

M: “So what is “Indigo” actually about?”

S: “The film is not about an Indigo child. The film is not a documentary. It is a dramatic film about the disintegration of a family and about the choices we make that lead to the disintegration of families. Into the midst of this disintegrated family, 5 years after it completely falls apart, with a bankruptcy, a disappearance, and one of the family members going to jail. Into the midst of that comes the youngest member of the family who is a 10 year old child who has had these extraordinary psychic and healing powers since she was very young and has been afraid to let anybody know. And for reasons that people learn in the film, she has to go on the run with her grandfather, who is the patriarch of the family, who is the principal reason why the family fell apart in the first place. In the running together, he discovers who this kid really is and she helps him and helps heal the family. That’s what interested me, the idea of this movie having all of that, and having this wonderful child as the catalyst for it than have the story be about something else. And that’s what it is.”

M: “How did you cast the actual Indigo child?”

S: “The little girl that plays the lead, Meghan McCandless, came in and did an audition and had never done anything before. She blew everybody away in the audition. She was head and shoulders above anyone else that went out for the part. When we offered her the part, her mother and father came to me and said, 'We are a very, very Christian family.' Meghan goes to Bible study every Wednesday. She’s in church every Sunday. We have some

nervousness about this.’ As soon as they said this, I knew this was the perfect girl to play this movie. That’s what spirituality is about. It’s about everybody under this umbrella. I said, ‘Let’s make a deal. We’re not going to try to convince her of our beliefs because that’s not what spiritual people try to do. We’re not missionaries. But, when she goes home at night, don’t tell her everything she’s doing during the day is all a lie. Let her determine that for herself.’ We had the best time. Her parents and I have become very dear friends and I think my favorite story about ‘Indigo’ is when it was done. They got a lot of questions from their church group about letting their daughter be in this film and things like that. Cameron, Meg’s mom, went to church one of the days after the film was finished and their pastor actually asked her to speak about the experience and she did. Somebody said to her, ‘Well, you don’t believe in this stuff do you?’ She said, ‘You know, some people who I’ve really grown to love and respect believe in this and that’s good enough for me.’ I thought, ‘Oh my goodness. What a wonderful way to express that kind of open hearted, loving acceptance that people don’t have to be wrong for you to be right.’”

M: “I love that!”

S: “That’s what I told Meggy all the time when Meggy would ask about this. I would say, ‘There is no wrong and right. We’re right with our own hearts and you and your folks are right within your own hearts. And we’re all right.’ There isn’t a question about this is this and that is that. So, it was an amazing experience. We came in right on budget and right on schedule. We decided to make the movie in May and it opened at the Santa Fe Film Festival in December. Seven months from the time we decided to make it, prepped it, shot it, then edited it, and opened it. It won the Audience Choice Award over 200 other films in Santa Fe. The film will now come out in October 2004 and it’s a wonderful little movie. We are very proud of it. I think it says a lot of things. It doesn’t wimp out in any way. It cost \$500,000. So people who are expecting to come see and hear the guy who did ‘What Dreams Come’ has done this film, I mean \$500,000 was the catering budget on ‘What Dreams May Come’ !!! So you have to

understand that within the realms of what you're expecting. But, I'm really proud of it. I'm proud of how it turned out."

M: "Stephen, now let's talk about budgets with films. Now you have completed what to you is a small budget movie however to many \$500,000 is no small amount of money to some that is a healthy budget."

S: "Well it is a lot of money. You can make a terrific movie for \$500,000."

M: "You do a lovely intro before the short films on the Spiritual Cinema Circle DVDs."

S: "Yes, I do the introduction before all the films. It's important for me to be able to share with people why we're choosing the movies."

M: "It does really make you take more note of the movie with your introduction. I love the fact that you talk about the budget and other topics for the Spiritual Cinema Circle because I have an idea from my own experience of what things cost. Some of the budgets were only a few thousand dollars. How do these wonderful people do such amazing movies on such tiny budgets?"

S: "Because the stories are good. It's all about storytelling. You can be really creative on small budgets. Frankly, I believe the less money you have the more creative you need to be. When you see movies that are made for very little money and they're really wonderful, it's because they didn't have a lot of money."

M: "Absadoodle! A great example is from a great comedy by Monty Python 'The Holy Grail.' They had coconut shells the actors were using to make galloping horse sounds as they ran along pretending they were actually riding. They said it was simply because they could not afford real horses. That was one of the funniest parts of the film not to mention many others. John Cleese said that many of their funniest bits were done simply because of budget restraints."

S: “With ‘Indigo’ there were things that we needed to do, that we had to do, because of the budgetary situation that I was not used to doing. I think we were really much better off than what I might have done if we had more money. I frankly don’t know if ‘Indigo’ would have been a better movie if we had a \$1 million or a \$1.5 million. I’m not sure it would have been. I love the creativity of working on a low budget and the camaraderie of it, rather than having to deal with entourages and inflated egos and all the things that go along with mainstream Hollywood filmmaking. The average Hollywood movie in 2003, average studio movie, cost \$102 million to produce and market. That’s the average cost.”

M: *“That is wild!!”*

S: “Yes, it is crazy. There are a lot of reasons for it. The corporate world has taken over Hollywood. The idea is, to throw as much money at things that they can. Creative movie people are basically not running the store anymore. It’s become much more of an integrated business where the marketing people have the veto power over what movies get made. They are looking for things that can be franchises. They are looking for things that can have action figures at McDonald’s or a Burger King. They are looking for all kinds of things other than what used to happen, which was some studio head who loved movies saying, ‘We’re going to make this movie.’ And it used to be that’s what they would say. They were going to make this movie and they would tell their marketing division, ‘This is the movie we’re making. Figure out how to market it.’

Now, it’s ‘This is the movie we’re thinking of making. Do you know how to market it? Because if you don’t, we’re not going to make it.’ That’s a completely different way of going about the creative process. That’s why so many movies wind up looking so alike because they wind up going through this cookie cutter. Can you make a great 60-second trailer and get butts in the seats for the opening weekend? That’s why with most summer movies from 200-2004, have these huge opening weekends because the marketing people know how to get these movies opened wide and

then they fall apart very quickly. But with money from DVD and stuff like that and foreign money, they're either going to break even or make a profit. There's nothing wrong with that. God bless people who want to do that. I just don't want, at this stage in my life, to do that. I want to do things that have soul...I don't care if millions of people see the movies that I make, I really don't, as long as the people who see them really enjoy them and that we can make a decent profit so we can make more. It would be really nice if they did make a lot more money, but if they don't, as long as we have a good time making them and people enjoy them when they see them and they make enough of a profit then we can keep making more. That is what I want to do.”

*M: “And you ARE doing it. Bravo!! I've been teaching people for a long time about how to be a magnet to money and success. I want them to get the real message, the real message is that we've got to create, co-creating to me is the purpose in life. Because whenever we are creating, we are thinking. We've got to go outside of our own boxes not just typical industry created boxes. We raise our awareness whenever we start asking questions. You can't create without really asking a question. And when you're creating a film or anything to do with this medium, it's important for people to understand that the reason you want profit isn't about the money, **it's so you can keep co-creating.**”*

S: “It's called show business, not show art.”

M: “Now that is something that Rock ALWAYS teaches his actors!”

S: “You have to have that in mind and too many people on the spiritual path have a disconnect when it comes to money. That's our religious upbringing. That's what's been pounded into us by the old time religions. To be a religious person you had to be penniless, abstinent, and celibate. We've seen how celibacy works for the Catholic Church over the last however amount of time it is. And if that was a vote that was taken in the afterlife, most of us would have been locked out and pounding on the door saying, “Let us in. That's not the way we want this to be’.”

M: “Amen to that brother! ☺

S: “And Awomen, too! (Laughs) I think people on a spiritual path today really need to be conscious of the fact that not only is it okay to go out and make money, it is wonderful to make money through your spirituality, or else you can't live your life that way. That's why it's so great to see people like Neale Donald Walsch, Marianne Williamson, and Deepak Chopra. All of these people have made a lot of money doing what they're doing and God bless them for it. But a lot of spiritual people that you get into conversations with about money get very nervous. It's easier to talk about sex or politics than it is to talk to spiritual people about money because they feel still, many of them, that there's something wrong with it. What I've said to people is, 'Look. I intend for these movies to make a profit. I make a profit off my seminars. I make a profit off my telecourses. This is what I do with my life. This is how I make my living. I'm not ashamed of that. I'm proud of that.' All of us want to make money doing what we love.”

M: “YES, because then we can live independent free lives! I don't have to ask anyone, like a record company, to make and release a song that I love...Because how am I going to do my next book or next TV show if I'm just relying on what someone else thinks of what I wish to create or to tell me if I'm allowed to be creative or not. That is madness. Nothing new would ever be invented or written if we had to wait on the so-called powers to be to create something new. Our soul is here to create. Money is about helping us be independent and then we can truly live life being free. Stephen let's talk more about small budget movies that are in the Spiritual genre (Which of course can be romantic or comedy) Can someone send it to Spiritual Cinema Circle for consideration?”

S: “YES we really want people to send their movies to us. Go to www.SpiritualCinemaCircle.com and look under the filmmaker questions to see how to submit films to us. We don't have a submission fee and we love looking at movies. That is how we get

our films. What I encourage people to do is get the films into film festivals so people can see them. Ninety percent of our films are from film festivals. One of the biggest problems people have today is making shorter films. Some of the most popular films we got out in the first few months of The Circle have been films that were 25 and 30 minutes long. There's no distribution outlet for them. You can't find distribution for that and that's what we're really excited to do. We've had some features, like "Mother Ghost" which has an amazing cast, an extraordinary cast of people. It's just wonderful. It just fell through the cracks because no one thought it was a broad enough appeal movie."

M: "Oh I adored 'Mother Ghost'. A truly wonderful and inspiring and not to mention VERY well acted and entertaining film, that somehow did not make it out in a major way. Thanks to you and Spiritual Cinema we can have an opportunity to see wonderful touching movies such as this."

S: "So basically, what we've said to people is that these are movies that you'd have to go to every film festival in the world to see. Join The Circle and we'll get those to you. The filmmakers need to go to film festivals. They need to understand that they may not make a lot of money off their first or second movie but, if they get it shown, they can eventually get distribution from it and can make their next film and so on. When I work with screenwriters, I tell them, 'As really hard as this is to accept, 95% of first scripts never get made because they are usually an autobiography and nobody cares but you. Five percent of the time people are going to care, but 95% nobody will.' You have to hone your craft. You can't be just thinking about what's going to sell. That just doesn't work. That's a cynical way of doing things."

M: "Now, Stephen, I would like to ask you about the "Conversations with God" movie you're going to be filming with Neale. First, what was the synchronicity that happened with you with meeting Neale Donald Walsh?"

S: "Neale came to see an early screening of 'What Dreams May Come' and was a huge fan of the film and actually wrote about it, I

think, in 'Conversations with God' book 2 or 3. I actually don't recall which one it was. And Neale and I just became very dear friends. That was in 1998. The friendship continued over the years and he was the one that encouraged me to write my book (The Force Is With You) and he was the one who encouraged me to leave LA. and recruited me to come to Ashland. He published my book through his imprint at Hampton Roads and Neale has become my dear, dear, dear friend. So that's how really our relationship began and then we did "Indigo" together where I directed and produced, and he starred in it. We are now in the process of planning to do the 'Conversations with God' film, which I will also produce and direct, and in which he will star as himself."

M: "That's amazing. I mean because I've read all his books, and he's just so different with the way he came out with that. I love that his books and one of the reasons is because they got people to think and there was a lot of controversy. Controversy is great because it gets people to think!"

S: "Oh, very much so."

M: "Which as you say in your book, I mean when we get people to think, that is one of the secrets to help us wake up to who we truly are. A powerful spirit having a physical experience."

S: "Even more important is helping people reconnect with their feelings, because the thing that I think motivates most of us, is our feelings. Neale's work has been extraordinary around the world, and has resonated with people everywhere. Neale has always said that there's nothing all that new in anything that Neale has written in those books. It's *the way* it's presented that has resonated with people, because people connect it to their own experience. And that is the gift of Neale's 'Conversations with God' His experiences and his books have been able to resonate in the world because they connect readers to our own internal connection with God, Goddess, life, spirit, the universe, whatever you want to call it. He's made an extraordinary contribution to the world. Many people have asked, 'how are you going to make that into a film?' And the answer for me has always been very simple. It is very

much Neale's story. Yes, there will certainly be a large section of the film that will deal with his experience with how he came to the book, how it came out of him, and what that all is about. But it's also the story of a man who was living with a broken neck in a park as a homeless man, collecting cans to live on a dollar a day, who two years later became a world famous best-selling author. That's an extraordinary story of triumphing over adversity, an extraordinary story of letting go and allowing, literally allowing, these messages to come into your life. It's compelling; it's the kind of story that has twists and turns that you never could get away with in fiction. People would say, "I don't believe that", but he lived it so it makes an extraordinary, compelling, powerful story and I'm really honored to work on it with him."

M: "Well, real life is often times stranger than fiction.☺ That is why I love films that are art imitating life!! Hey, if they're ever going to do "Moses" again, I think he could act in that too. He looks a LOT like pictures we have of Moses."

S: "He's as old as Moses, so I'm not surprised. I actually think Neale and Moses went to high school together. Neal was a senior and Moses was a freshman."

M: "Stop, or I will never stop laughing long enough to ask another question, Stephen!! I loved the documentary you did on the making of "Indigo". Neale really is an exceptional actor. I really felt him pop out from the screen. Everything he says just goes to your heart."

S: "Neale is a wonderful actor, and he has a great screen presence, a terrific screen presence. And we had a lot of fun making that movie. That movie was for me, by far, the most enjoyable professional experience of my life because I was working with two dear friends in Jimmy and Neale, a crew of people that were recruited by us, and other people that we were connected with, and volunteers around Ashland. I got to live at home. Two of my daughters worked on the film, and three of Neale's sons, and Jimmy's daughter. It was just an extraordinary experience. And, as we said in the documentary "Behind the

Seen", it was blessed. We had a really difficult 20-day schedule that had to have everything go right for us to make it. And everything did go right."

M: "So share with us your daughters' names."

S: "My beautiful daughters are Michelle (29), Tabitha (27), Cari (24), and Heather (18), although Heather always hates the billing order and wants the youngest to come first."

M: "I could see that 'Indigo' was just magical to make. You could just feel it. I loved the fact that you got so emotional at the end of it, because I mean it was an emotional experience. I love men that can show how they really feel. To me that shows an awake and loving man. AND I adored Meghan in the film! She was pure delight!"

S: "Oh, yes, Meghan. Yes she is a little force of nature ... (chuckling)."

M: "Yes. It was like this little adult speaking. She was amazing."

S: "An amazing young girl. She was just having so much fun. She'd be doing something and then I would say, 'Ok, honey we've got to shoot', and she would like ... Boom! BE THERE! All of a sudden, she would become the character, totally dead right on. You know something we didn't show in the documentary, when we came to do the looping for the movie, you know, months after the film is finished. (*Looping is when you have dialogue that had sound issues while you recorded it and you have to bring an actor into a studio, put them in front of a microphone, have them watch their performance and then mouth the words exactly as they said before. Then you have to replace the sound that was actually shot with the sound from a studio*). There are actors who have been doing that for twenty, thirty years who do not do it well. It is a very challenging kind of a process. We had to do, I think, about eight lines with Meghan, because of sound issues that we had. And she came into the studio, she looked at everything, and she said, 'Well what is this? What am I doing?' I put the earphones on her, and I

said: ‘Now you're going to hear a beep, beep, beep, and then you're going to hear in your head a line. Then you need to repeat it.’ I showed it to *her once*. And she said, ‘Ok, I get it’. And I said ‘Do you want to rehearse it?’ And she said, ‘Why? I don't need to rehearse, let's just do it’. The sound engineer and I looked at each other, and Neale was there too, and sure enough ... Boom! She hit it perfectly on the first one. I said, ‘Ok, you want to hear the next one?’ ‘No, I remember what I said. Just do it.’ And it took us maybe ten minutes to do her eight lines. She walked out, and I told her that she was amazing. She looked at me like I was nuts. She was like ‘What's so amazing about that?’”

M: “A little Frank Sinatra, a one take wonder.☺”

S: “Yeah. It was like that. (Laughter)”

M: “Oh, God Bless her.”

S: “Yes, I think SHE already has!”

M: “What I love is that when I heard the ‘Conversations on God’ audio book they had wonderful actors. I loved that they had a male and a female God. Ed Asner and Ellen Bernstein doing the God voice, but I love that you are going to be using Neale’s voice for his voice And the voice of God, because to me, it is our own voice that we hear when we hear our higher power. And not only that, Neale has an extraordinary quality to his voice. It's just mesmerizing.”

S: “The only way this can work is if, when Neale is conversing with God, we hear it as Neale's own voice, because you know that's how we all experience it. We don't experience somebody else talking to us, at least those of us who are on a spiritual path. We experience it in our own voice, in our own idiom. So that would be the way I think everyone should hear it on film.”

M: “And I think it is also a VERY important message in Neale’s Books. I love that you obviously truly get spirit Stephen and that you know we are one with it. Spirit or God or whatever you choose

to call your higher power is not some separate entity. It is within us.”

S: “That's the key to spirituality. That's the key difference between spirituality and religion, both of which are valid, both of which are beautiful belief systems. With those of us on a spiritual path, the key to our growth and our evolution in our divinity is within us, not outside of us. And it's not that we don't believe in God, or the Universe, or a Force and all of that. We do. We do. But we know that it is inextricably connected with the divinity within us. We each have that individual experience and relationship with divinity. So that when we are true to ourselves, we are true to our God. And, as Neale says in ‘Tomorrow's God’ God doesn't expect anything from us, doesn't want anything from us, doesn't need anything from us. Our relationship with God exists because we have a conscious desire to evolve. We have a conscious need to move forward, and to know, and to learn, and to educate, and to do all of the things that we have come to this planet to do. So that is in essence what all of spirituality is about---looking within.”

M: “I feel that this movie is truly going to be a profound experience for people. I love the fact his books are already enormously successful. I remember the way I got to the book ‘Conversations with God.’ I was in Santa Barbara doing a seminar, and I went to a coffee shop afterwards. There was this young guy speaking so passionately to his mates, and he said, “You've got to read this book.” He was passionately telling them about how profound it was, and how God is within us. And I went up to him, and I said, ‘Ok, ok, ok, what's this book?’ And he showed me the book, and I immediately went out and bought it and loved it! It's one of those times, I think it was like when ‘Celestine Prophecy’ by James Redfield came out. It became so popular through a LOT of word of mouth. When something's time has come, it really has. And in your book, Stephen, I feel the same way. When you're talking about in your book ‘The Force is within,’ you write about Shirley McClain, I love that you mentioned her. Because after my car accident, one of the tapes that truly helped me was a Shirley McClain tape helping me to open my charkas. She was a voice for us all and a powerhouse of persistence and

passion in getting this new idea out. It isn't a new idea to the Universe, but it was to many people who had been brought up with so called 'religious dogma.' You know, the idea that God is some old man out there on a white cloud type of thing, and you've got to fear him etc."

S: "YES, Shirley is a major hero, particularly to people in the entertainment business, because she literally and figuratively went "Out On A Limb" (Name of her best selling book and movie) in 1983. By doing that work, she set the standard, and blazed a path for all of us now who have the ability to talk about consciousness and spirituality in an environment that did not exist before Shirley did that over twenty years ago. Any of us in the entertainment world owe an enormous debt of gratitude, and respect, and love to Shirley McClain because she was the one who blazed the path."

M: "Yes indeed. She IS AMAZING GRACE TO ME!!! I have another interesting story of how I read "Out On A Limb" by Shirley. My father, who is totally not into the metaphysics, sent the book to me, which blew me away, and inside it he said, "I haven't read this book, but it spoke to me, and said, this is for my wondersome daughter Michele, because she always goes "Out On A Limb". So that's how I came to read her amazing book from the last person I thought would ever give me a metaphysical book. So our angels come in all forms.☺"

S: "Yeah, that's a wonderful experience for everyone who's read it, and everyone who's lived it."

M: "Stephen THANK YOU so much for this interview. It has been such an honor to meet with you. This interview has so much amazing information for our readers and I HIGHLY RECOMMEND to everyone reading to go to Spiritual Cinema Circle now and join and of course get Stephens amazing Book 'The Force is With You: Mystical Movie Messages that Inspire Our Lives,'. Bless you Stephen you ROCK!!!!"

S: “You are most welcome, Michele, you are one of us. As I always say to people in our seminars: **we are the ones we've been waiting for--let's get on with it.**”

For more Information go to www.SpiritualCinemaCircle.com and Stephen Simons "**The Force is With You: Mystical Movie Messages that Inspire Our Lives,**" go to www.movingmessagesmedia.com

Kathy Wilson

Kathy Wilson Talent Agent and Casting
Director of *Indigo*.

<http://www.wavelinkproductions.com>



An Interview With Kathy Wilson.

Kathy Wilson Talent Agent and Casting Director is a personal friend and such a beautiful spirit as well as the casting director for Stephen Simon's wonderful new movie *Indigo*. She has also been a talent agent and her slant on this business as an agent is truly inspirational which I feel will help actors gain a different perspective into this field of entertainment. So be ready to learn and be inspired by the lovely Kathy.

Michele: “We are very blessed today to be interviewing you Kathy for our wonderful book. Thank you so much. If you could first share with our readers a little of your background so that we know the story of how you got to be in this Field of show business?”

Kathy: “Michele, I am always happy to be included in any project you would ask me be involved in. My background is very different, I would say. I actually started out in corporate America with a corporate and management job. So I have a business background. I was working for the railroad. I originally come from New York but I was with the railroad in Omaha, Nebraska. And through a series of things, I wound up in management and did ‘my thing’ in management in personal injury. I didn’t like dealing with the doctors and the lawyers and that whole thing about injured people, so I left the railroad. I wound up actually working with the young man that wanted to open a talent agency in Seattle. I was in Portland, Oregon at the time. He got one of our friends to fund that for him. He wanted also to open a branch in Portland. Well, I wasn’t doing anything at the time, I had just left the railroad and I had some time, so he asked me if I would run it. Well, I knew nothing about it. You know, I’d never been in the entertainment industry so I hadn’t had a desire before that to do anything in it. How I came to be in this industry was NOT through a deep desire: however, it now has turned into my passion, especially now that I

am working on such amazing films like “Indigo” with Stephen Simon. That was a great movie to do the casting.”

M: “That is amazing. You would have to be the FIRST person I have interviewed who became an agent or casting director who did not also love acting or want to be in the industry in some way.”

K: “I never had a desire to do it or anything like it. I simply loved the people. I always loved people. So he said, ‘You’d be great at it, you’d be great at it!’ So I said, ‘Okay, to help out, I’ll give it a try.’ So I opened the branch office in Portland. I got to know the whole community and I LOVED being out there marketing and so on. However, it only lasted maybe a year, and he wound up going bankrupt and closing the doors. And it was very, very messy. So that gave me an idea of what can happen in this business pretty early on.”

M: “Now during that time, what sort of work, what sort of actors, what sort of talent agency, was it - music or film?”

K: “Basically, it was an all-service, complete service. So we were doing film, television, voice-over, and modeling. The company in Portland was mostly actors. It was very interesting because it was a brilliant idea. If people wanted to be in that market, they had to get two separate agents, one for Seattle and one for Portland. Having both areas was great and people began to become attracted to us. I started to get some of the bigger talent after they checked us out for a little while. But then as soon as this happened, he closed the doors and was basically doing the whole business, and I knew there was trouble. There were signs of it, but he kept saying, ‘No, we’ve got it handled. Everything’s going to be all right.’ We were negotiating that I would take over the Portland office, but then within a week of that, he shut the doors in Seattle and it was horrible. I mean people would have hung him, because they had been left in the lurch. He left a lot of actors not being paid. So I had a choice at that point. I had just started the market, really getting my face out there and I wanted to be able to help these actors. I really FELT for them and wanted to help. I realized these actors were very special people who had a desire and

gift to give to our world. That is why I really fell in love with this business, through loving these wonderful entertainers.”

M: *“Now Kathy, THAT is what I love to hear. You were doing it because of loving people and this again proves that you do not need to be a hard nosed cynical person to be a casting director or agent, and really I am sure that no one sets out to be that way, however, this industry can turn the best people cynical which is why I feel so strongly about giving this industry tools to help them wake up to their potential and to live their dreams. You are successful and everyone who works with you and knows you loves you as I do. You are on a beautiful mission in life to help our world as your light always shines through. I saw that when I first met you. So, my dear, what happened next in Portland?”*

K: “What happened was, I said to my husband, ‘Listen, let me do this for six months.’ Just get the actors paid in the Portland area, because there were some that never got paid there. I said, ‘Let me clean that up and then I’ll shut the doors.’ I knew how tough it was going to be to make money as an agent but I really wanted to help these people. It’s tough, and especially when you’re in a smaller market. So he said okay. So in only one weekend I had to create an agency. I hadn’t been doing billing and I had to create a name. I named it “Wilson Entertainment.” Mainly because I wanted to use the W.E. which meant “we” and to me this is UNITY!”

M: *“Oh, I LOVE that, Kathy!! And so you wanted to do this on your own because you started loving it and you also wanted to help the actors that were left behind?”*

K: “Yes. I just felt guided to see it through. I always adored my actors. I loved developing people and empowering people. And that’s the main thing for me. I really wanted to empower them to realize that when it was appropriate, they should always be listening to their intuition and I did not want them to become jaded, especially the ones who were new to the business as I was myself. (Laughing) I wanted them to know they could always say,

‘No’ and not to be swayed by someone who looked like they had a lot of power.”

M: “Right ON!!!”

K: “That was something that really disturbed me about the industry because actors are very sensitive and such wonderful loving creative people!”

M: “Again, RIGHT ON SISTER!”

K: “They’re very susceptible to being controlled. And that was the one thing that disgusted me and I wanted to make a difference that way. And so anyway, I continued to run the agency. Six months went by and I ended up having the agency in Portland for eight years!! I think the main thing that I wanted to get across with my journey of being a talent agent was... at the very beginning...I realized that of course, it’s not always easy to make it in this industry. And I knew that going into it. But I had a passion to help and make right the situation I was faced with, and it wasn’t easy. It was a very difficult time for me. I had to come up with an agency name, develop something of a business within a weekend so I could continue to help people. And I lost some of the bigger talent because I was an unknown at that point. All of a sudden it was just me with no real experience. But I thought, well, I’ll just do the best I can, without knowing the rules, without knowing people, not even knowing how to be an agent, really...I’ll just do the best I can’. So, by the time I sold my agency, which was about eight years later, I was experienced to say the least, and totally in love with this industry. Even with all the difficult times, I got to be with these wonderful people who make a difference in our world and I felt honored to support their passion.”

M: “I think you are being a little modest and I love that about you as you DID end up having success for it to last eight years.”

K: “Yes, I made it to become the top agent in Portland by the time I sold”

M: “Do they do movies in Portland?”

K: “Yes. With what happened I was very, very blessed...because prior to that, it was a very small town and most of the agents had their clients. It was very hard to break in because everybody had their client-base locked up. But, thank God, casting agents started to come to Portland. And with a casting agent, of course, they didn't care who you were as long as you had some talent that you could provide them. They weren't interested whether you were the top or the bottom or where you were on the rung. So we started to get movies-of-the-week, we got episodic there and we started to get a lot of business outside, from L.A. So at that point, I started getting my people into things and it started to take off. And if it hadn't been at that transition time, I don't know if I would've been able to keep the doors open. Because, as I said, there were huge agencies in town and they all had the clients pretty much locked up. So I was slowly getting into those doors. I joined the *O.M.P.A.*, and was on the board of directors. I was in the right place at the right time.”

M: *”I love that because I truly believe when we follow our intuition as you did, that right circumstances are created for us. So YOU created that timing, my dear, through your desire to help and I know you must have used your spiritual studies to see that happening for yourself. Also as Rock and I have been saying, even though we say Hollywood Success, we are also saying that wherever you are in any city or country you CAN still create what it is you want. These laws of the Universe work where ever we are.”*

K: “Yes, I agree fully and I would continue to visualize what I wanted to happen as keeping one's mind on the big vision is very powerful and helps us get through the more difficult times. Our minds DO work in co-creation with spirit. By the way, the *O.M.P.A.* is the Oregon Media Production Association. I became one of their board of directors. I was very involved with the film office, in fundraisers, in everything that was going on. I just took a very active role in the community. So it's interesting as to start with, I had no experience, no background, but still I just did

something every single day. As you say, taking action every day no matter what is so important.”

M: “What drove you, Kathy, was it simply the love of the people?”

K: “Mostly what drove me was, YES, that I really loved my actors and I wanted to do a good job, and I loved the creative process. I loved seeing a project come together with the directors and producers and everybody in town. It was a small community, and I just loved the people that were involved in it; and I loved seeing their creations come alive and being a part of that. I just wanted to do it. After a period of time, I also represented writers. I started a little literary agency. I thought we could do our own projects. You know, beginning writers, and try to get them started. But that never really came to fruition. But I read a lot of scripts. (Laughing) I was up many nights reading scripts, and found some very incredible ones. But writers have a really difficult time too. That is also why this program and book you are doing with Rock is so vital for everyone in the industry, Michele.”

M: “At this stage of your life, you were into, as you said, metaphysical study! Lets talk about that.”

K: “I always have been in some respect even though at the time, I had not really put a finger on what it was that I did...I’ve always had a core to me that was, well, spiritual, metaphysical, or whatever you call it! Whatever that word is. I’ve always drawn on that place inside of me.”

M: “So how did you draw upon that during these times of challenges or whatever, how did you use that in combination with your work?”

K: “Well, basically I would just keep pursuing, keep persisting, knowing somehow that this was a key; visualizing it all turning out OK if I just kept at it with a positive attitude. You know, when it looked against all odds, I would take in to consideration other

people's information, but then I knew that I always had to make the final decision. So I had to rely on myself."

M: "Can you be more specific with what sort of spiritual studies, or anything that you were into, that helped get you this sort of faith for persistence?"

K: "I had read the great "Masters of the Far East" years before this and I was always attracted to those kinds of inspirational teachings...I know I've just always had an intuitive thing that what I had read made sense to me."

M: "Was it always an intuitive thing, that you had some sort of faith?"

K: "Just intuitive. Yeah, I've always had that. Something bigger than myself was looking after me...much bigger than myself. And I've always drawn on that."

M: "That's why you're so creative and have such a love for the actors...you feel they're sensitive, because you are sensitive, which is beautiful. Your eyes are shining so beautifully now I wish this were on camera. Anyway, next time. (laughing)."

K: "And then it was really funny because my assistant started giving me healing books. There are many metaphysical, I mean so many actors are metaphysical. Even if they're not aware of it. And metaphysics, again as you say Michele, is just working with spirit beyond the physical."

M: "Yes, so whenever you're thinking, whenever you're being creative, you are being metaphysical. So there! No more stigma about the word." ☺

K: "Right, right. You're just tapping in."

M: "Now let me ask you a more specific question? So let's go from your moving from Portland. What happened during that time?"

K: “Okay. Well, I’ve always stayed in touch with the industry. I sold my agency, and was out of it because of a healing situation for myself. I crashed and burned basically. So I had to put myself back together. I spent several years doing that, but I’ve always maintained a relationship with all the people I know in the industry. And I continue to teach classes for actors because my passion is empowering these wonderful people.”

M: “*Were you still in Portland?*”

K: “I was still in Portland after I sold the agency. And so I continued to do classes, which would empower, at the community college. I got a class they agreed to run so I could teach actors how to prepare for the industry. I’ve done that for about seven years. I have moved now, as you know. However, I go there again each summer to teach when I can. So I left Portland and I had still had a lot of contacts down in Hollywood that I had made over the years. I was not interested in coming back into the industry just to make commercials, or slasher movies, or any kind of commercial, products. I specifically, in my mind, and this is how creation happens, wanted to work on spiritual projects or in projects that make a difference in a person’s life.”

M: “*GREAT!!*”

K: “Okay. The projects did not have to be a religious type of thing, but just projects that you walk out feeling, ‘Oh my God, that made a difference in my life.’ They inspired you. So that’s how I was thinking. I didn’t know how I was going to accomplish that but I just KNEW that was what I wanted to do. That was my intention.”

M: “*I love that because once WE put an intention out there with passion and some action, eventually the circumstances, people, etc., show up that/who also want what we want. You again have proven this, Kathy, with all you are now doing. This always makes me so excited and PLEASE, the person reading this, take this in. YOU CAN do what it is YOU want to do. You simply have to do*

some of it scared until the fear goes away. So what happened next Kathy?"

K: "So what happened next was I met a friend in L.A. I was on my way to live in the San Diego area. I met my friend in L.A. a person I had not known for very long. She said, 'Well, you need to contact Stephen Simon because he's working on these kinds of projects.' I knew that Stephen was making a project in Portland last summer called "Indigo". He had moved from L.A. to the Ashland area, kind of to get out of L.A. to create what he wanted to do as a genre called "spiritual cinema". So I emailed him and I just told him that I had been in Portland, my background, people I knew all over the state, that I've been a talent agent etc....and I would love to help in anyway I could. Well, three days later, he emailed me back, 'Great timing, I need a casting director.'"

M: *"Ahhhhh! That's so cool! I love your story!!!! I love it!*

K: "Yeah. But that's how we create stuff in our life ...I mean it does really work. It is like magic!! But see, that was in my heart and I didn't know *how* it was going to manifest but I had faith that it would. And then I almost gave the project away because the timing of it. I had relatives coming from New Zealand whom I had never met who were going to stay with me right at the time when we needed to start casting. So I was going to give it to another casting person."

M: *"What a test for you to do what you need to do for you. The hardest thing to break is what we feel are our obligations to relatives sometimes. And of course I do not mean children, because we are responsible for them. So what did you do?"*

K: "Well, I nearly took that responsibly to heart and I was going to give that job away. But then as I looked at it I said, 'No, this has to be my job. This is my coming back. I have to do it!'"

M: *"So you cast "Indigo". Cool!"*

K: “Yes. I was blessed that I made the right decision for me and it was a totally different kind of casting. And I don’t think you want me to go into that, but it was unique.”

M: “Hey, of course we do. It is actors and people in the industry reading this Kathy, plus I feel it is interesting for any of our reader no matter what field they are in. So please DO share that with us, PLEASE!!! It’ll be interesting.”

K: “It was very different because the people involved were Stephen Simon, who of course has a big following of people whom he knows, and James Twyman, who had the idea of the story. James also had a database of maybe twenty to thirty thousand people, or whatever, that follow him. He’s the peacemaker troubadour that goes around the world, but he’s been very involved with the Indigo children. That’s why his passion was to make a film about the Indigo children. At first he just wanted to do a documentary about the real kids, and he approached Stephen who was also living in Ashland. Stephen said, ‘No, don’t do a documentary. You want to make a movie that will tell a story’. So then, James had to write a script. He had never written a script in his whole life. And the money was raised by actually going out to people who were very familiar with his work. He started a class called the Spiritual Peacemaker. He put it over the Internet and I actually took the class before I even got involved with the movie. It was all geared towards raising money for this movie. And he said, ‘the money that you put in to this course will do so and so ...’so he actually funded the movie with ten, twenty, thirty dollar donations from people taking Spiritual Peacemakers.”

M: “I love it! Again, when we really want to do something we can make it happen! Go James and Kathy, it was no coincidence that YOU happened to be one of the people on that particular Internet course!!!”

K: “So, back to the casting, I came on board and Stephen says, ‘Okay, we only have about twenty major parts and the indigo child doesn’t talk till the end. Well, a week before casting the part of the little girl who didn’t talk, was changed and SHE WAS going to

talk throughout the whole script. So we needed a totally different type of child actor/actress. And by the way, this was non-union, and that's another hole to my casting. There were over thirty parts that needed to be cast, so what we did was very much out of the norm. I forgot to say that Neale Donald Walsh was brought in to be one of the lead actors. He had written "Conversations with God" books and also had a major following. He began co-writing with James. So between the three of them and their networks, they e-blasted casting calls all over the planet. They gave my email address to respond to. So I had actors from England, New Zealand, all over the planet wanting to be involved in this movie because they were passionate about the subject matter and about the type of movie it was going to be. So I had so many people respond. I had one woman who had flown in from London to audition for this movie."

M: "Oh God bless 'em all!!"

K: "And so I did contacts on the agents that I knew to also get submissions. We did this basically on an open call situation in both Portland and Ashland. We found most of our people on the open call in Ashland. And this little ten-year-old girl walked in and knocked our socks off. She was from Medford, Oregon, had never done much, just a couple of plays. It was just amazing that we found her. But again, Stephen had in his vision that he knew he was going to find that kid. And he knew what he was looking for and so, OF COURSE, she walked in the door."

M: "And just a little comment here, which goes to show, it's not about who you know always, though sometimes this helps. The more potent power IS having a vision about what you want to create, and taking action, and knowing that it's going to happen for your highest good in ways that will seem miraculous. True?"

K: "Very true. Very true."

M: "That's whether you're going for a part in a movie, or whether you're looking for the right people with whom to work."

K: “Yes, both ways. And what was amazing, is one of the women who auditioned in Portland, didn’t get a part. She was so passionate that she wanted to be part of this simply because she was drawn to it. My assistant up in Portland recommended her and she worked on the film, by doing make-up on the film. She was the first one who opened a video store that’s strictly showing spiritual cinema as a section in their store. So her whole involvement helped her realize her passion.”

M: *“Wow! Isn’t that awesome?”*

K: “Yeah. She came in as an actress and now she’s working with Stephen on all of these other projects and is a very happy person who has found her passion. So that’s what can happen. She was passionate and she was willing to do whatever it took.”

M: *“Listen to that. Say that again.”*

K: “She was passionate and she was willing to do whatever it took to have her dreams realized”.

M: *“Even when you’re scared or in pain, as long as you take action, you will get through it and you will feel fulfilled when you get there. It just works. Even if we don’t feel like it does, even our own fears and doubts cannot stop us if we take action and keep visualizing a perfect outcome through all the fears. Stopping and doing nothing when we are scared is what destroys our dreams. We talk about this all the way through this book.”*

K: “Right. That’s what it’s all about action and the big vision.”

M: *“So along with Stephen you helped cast the entire movie this way.”*

K: “Yeah. With Stephen...”

M: *“And so, let’s talk a little bit more about what’s happening now, since then...”*

K: “Okay. With “Indigo” I mean this has been a miracle story too. We started to take it to festivals and show it as an opening film, not in the festivals. And we did that in Santa Fe, and had over five hundred people come from all over. The film festival was blown away. They’d never had this happen. People were coming from all *over just to go to the screening*. It was our world premiere. They had to add extra screening dates because there were so many people. And then we screened it in L.A. and we had to turn away over three hundred people. There was a second screening in L.A. and now it looks like we’re going to have distribution some time in the fall.”

M: “*So are any of the actors well-known?*”

K: “No. It’s all unknowns.”

M: “*Let’s close this wonderful interview with a little more information about ‘indigo’ children.*”

K: “This film was very important because there are a lot of kids that are now being called Indigo children. Basically, they’re very, very sensitive. They’re very telepathic in a lot of ways. They’re just very tuned in. And what’s been difficult for them is that a lot of people around them don’t understand what they perceive, and a lot of the time they’ll be discouraged. They’ll be told, ‘Don’t talk like that, or don’t say that. That’s not things that we talk about.’ They start to think that they are weird so they’re scared to show their gifts.”

M: “*So their parents, etc., make them feel as though they are abnormal, correct?*”

K: “Yes, very much so only because their parents simply do not understand. And as you know, Michele, what we don’t know we tend to be afraid of. So I put this one young man on tape. I did a little documentary myself of some of the people on the set. It was so much fun. When I spoke with him, I asked what it is like to be Indigo? He said, ‘I don’t like labels.’ And he was very hesitant to tell me about what he was experiencing so finally he said, ‘I can

just sense, I know what people are kind of thinking. I just know. And I think I want to be a psychologist, because I think I could help people.’ He was fourteen years old. And he said, ‘I don’t think I want to be a movie star. I don’t want to be in the movies or anything, but I think I’d like to help people.’ These kids can be very, very hyperactive sometimes, and very hard to control. I think diet is important with them, really. There are things that can really help these kids. A lot of times, they’re not grounded. What they DON’T need are prescription drugs that some doctors tend to advise the parents to give them.”

M: “I know that these kids are extremely, spiritually aware, like little earth angels. They’re really amazing, and giving them drugs is going to kill their gifts. These gifts are their purpose for why they’re on this planet”.

K: “Yeah. Definitely. They simply require a lot of love, a good healthy diet, exercise, water, etc.... because a lot of time they find it so hard to be grounded. And so doing things that help them to become grounded like physical things are really good for them. One of the little girls that was in the movie, Angelie, is a doll. And her gift was that she was just very sensitive to people. Like one time, her grandmother was upstairs while they were having dinner, and she started saying, ‘Mom, my leg, my leg is killing me.’ There was no reason for her to have anything wrong with her leg. But she kept complaining about it, and her mom was very understanding. Her mom was very tuned in to her daughter. So what had happened was that her grandmother had hurt her leg upstairs and she had picked that up.”

M: “So she was an empathetic. So was it a prerequisite to be an Indigo to be in the movie or did you simply attract a lot of these kids and you saw that they were Indigo in the casting.?”

K: “It was not prerequisite by any means. We would’ve liked for the star to have been an Indigo, however she wasn’t, even so, she was an amazing actress and that is her special gift. A natural talent. This movie is very important because it gives permission to a lot of these kids who have felt isolated, that have these gifts, that

they are not alone and they are not crazy. In fact, they are very special.”

M: “And I know that we can help ANYONE realize his or her special gifts, Kathy, as we DO ALL have this power inside of us and we can learn how to tap into it. That is why I felt this section with you and Stephen was so important for our readers. This industry is filled with many sensitives who I feel sometimes get into this industry because it is a place where they do not feel like a freak of nature simply because they are passionate, sensitive and creative. They have a home in a sense amongst their fellow entertainers.”

K: “I feel so strongly about this too, Michele. I am talking about all people that **have** to act or **have** to write; or have to be in the entertainment industry. I’m not talking about people that think, ‘Oh, that would be nice, I’m pretty’,” I’m talking about the people with the real hidden passion for it. These people are highly spiritually aware people. And they’ve just got to, I feel for their own sanity, begin to study their spirituality. This way the more at home they’ll be in the industry, because they’ll realize that they’re not lone rangers, and in fact it’s more normal to be awake and sensitive than it is the other way.”

M: “Yes, that is why I feel so passionate about why this system and book I have done with Rock is so important. If we all knew what power we have inside of us this industry could not suck the life force out of everyone. ☺ I know this may sound negative but it is entirely too true”

K: “Very much. In fact, what we’ve been talking about is actually getting a pool of actors who want to work on spiritual projects, or these kinds of projects.”

M: “I understand, and getting projects off the ground with like minded positive people is always so much fun and exciting. Then everyone has a bigger vision and it’s not just about them. That is when miracles happen. I have rejected so many projects because they simply were not empowering. It’s not about the money for me,

it's about my mission in life. I was blessed enough to be woken up, and now I want to help other people. I am not saying that I'm fully awake spiritually yet, I've got a long way to go, otherwise, I wouldn't still be here in my physical body (laughing). That's my mission and burning desire, beyond burning desire. I have to do it. So that's why it's important to help you and other creative people. Money as we mentioned is OUR servant and is a Must to help us create these projects. It is not WHY we do them. It is so that we can work together and make these kinds of projects and be in a safe environment to do that. So now that you've got the opportunity to let people know, let's tell them about the spiritual cinema Website and everything else."

K: "Well, Stephen has a website, movingmessagesmedia.com, and Stephen's website links to a lot of the other websites. Because what has happened since "Indigo" is they also started doing what they call spiritual cinema circle, and that's kind of an offshoot of Stephen's passion to create a genre called "spiritual cinema". So basically what's come out of "Indigo" is this spiritual cinema circle, which are movies that are actually distributed to the public by membership. It's a membership-type thing, so sometimes you get 3-4 movies a month, a couple shorts, and a full-length feature chosen specifically. I know we have spoken to Stephen about this so again I say to all of our readers, PLEASE do yourself a favor and see "Indigo" and join Spiritual Cinema Circle!! "

M: "Yes, and if our readers also go to **www.MPowerTV.com** and click on SPIRTUAL MOVIES category they can also get to the Website. Kathy, thank you so much for this wonderful interview and as we sign off for now, what does the future hold for you."

K: "What I'm doing right now is I'm supporting and doing everything I can with the spiritual cinema. Actually, I'm working on getting video stores to set up spiritual sections and I have many already lined up. Several of my friends have projects that are getting ready to pop. I will help with casting. But I'm looking more at possibly developing projects myself as well as being involved with other people's projects. And I'm finding my home

right now. And I've really been meeting a lot of incredible people including you, Michele. I want to be deeply involved with these types of projects as there is a huge community coming together, worldwide. And they're getting it. And it might seem small, but I think it's going to explode. I honestly feel that it's going to get momentum to it. Right now, Stephen, within just a couple months, has thousands of people who are involved with the Spiritual Cinema Circle, getting the DVDs. The more we show, and the more that people come out and show up for this type of genre, the more at home they will feel as, they are not alone. I know that there are a lot of spiritual people in the closet."

M "And you know who you are!!" 😊

K: "And we just want to give everyone permission to come out. And with that, I'll end it."

M: "To contact you, *Kathy*"

K: "My email: kwilson@aol.com Call (760) 967-1612 and James Twymans website is www.emissaryoflight.com"

M: "Thanks so much sweetie, I love you!!!"

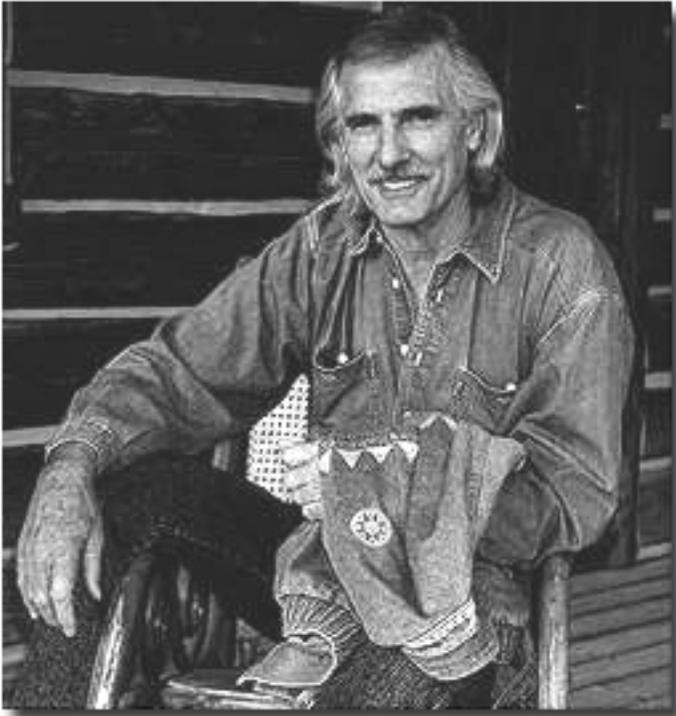
K: "I love you too Michele, thank you for letting me be part of this amazing book, this world really needs it"

Kathy Wilson's website is:

<http://www.wavelinkproductions.com>

Dennis Weaver

Dennis Weaver is one of the world's most beloved actors. He is an award winning actor, singer, and environmentalist. Films and TV include ***Gunsmoke***, (Dennis played the wonderful Chester); ***McCloud***; Steven Spielberg's ***Duel***; Orson Well's ***Touch of Evil***; and so many, many more major films.



An Interview With Dennis Weaver

I am so excited to be able to bring you an interview with one of our most beloved actors **Dennis Weaver** actor, singer, and environmentalist. Films and TV include *Gunsmoke*, *McCloud*, Steven Spielberg's film *Duel*, one of Orson Wells' greatest films *Touch of Evil*, and so many more mentioned at the end of this interview. Dennis is an amazing talent and a truly beautiful human being.

Dennis continues to act in many great films and is presently doing a new film for the ABC, *WildFire* and he was actually on the set of this film when we conducted our inspiring interview. I was told I would only have twenty minutes to speak with him as otherwise he may not have time to eat and he still generously gave me forty minutes, so we got to cover many topics that you will love.

Throughout an acting career spanning five decades, Dennis Weaver has brought to television and motion pictures the distinctive qualities that have always made a star appealing to all generations, namely strength, sincerity, truthfulness, sensitivity, and talent. You do not simply believe a Dennis Weaver performance.....you trust it. And that trust means staying power! *(Read more about Dennis at the end of this interview)*

Michele: "First of all I want to thank you Dennis for doing this interview with me today on location for your new film "WildFire", I appreciate it very much. You are such an amazing person as well as one of the world's beloved film stars, so I know you will be an inspiration to all of our readers."

Dennis: "There's no problem, happy to do it."

M: "Dennis, I've read so much about you and of course seen your countless films and TV shows, I'm honored to meet you. You've not only gifted the world with such extraordinary talent on

the screen, you're also educating us about our beautiful "Mother Earth" or, as I like to say along with Buckminster Fuller and as you do, "Spaceship Earth" from your wonderful documentary about your environmentally friendly completely natural home you and your wife built. You also write wonderful songs about the environment, which is terrific. So I do want to speak to you about "Ecolonomics," however, first I'd like to ask you some questions about your amazing career."

D: "Great!"

M: "Dennis when did you first have a desire to be in this industry and to be an actor?"

D: "When I was four years old." (Laughs)

M: "Really? So you knew right from the get go that this was the career for you!"

D: "Yes, in fact I can't remember not wanting to be an actor. I was always impressed with Saturday Matinee Movies when I was a kid and in those days they were mostly Westerns. There were also movies about Tarzan and other adventurous people, that sort of thing, and it was just fascinating to me from the very beginning so I've been wanting to be an actor since I was a little bitty kid."

M: "You ended up going to the actor's studio and then went on to Broadway. Did you do school plays when you were in high school?"

D: "Sure. I seized every opportunity I could to perform and then when I went to college I majored in drama. I have a BFA in Drama."

M: "Oh, so you were totally immersed in acting. Did you think the actor's studio really helped you Dennis?"

D: "Oh, of course, the environment there was very creative and it was a wonderful time that I had and I think that if it hadn't been

for the actor's studio I probably wouldn't have gotten an offer to come to Hollywood.”

*M: “Your body of work is outstanding, you’ve done so many things. You won an Emmy for your wonderful work as Chester on “Gunsmoke” and you were nine years on that show. You received three Emmy nominations for the “Mc Cloud” series. You were absolutely phenomenal in the movie “Duel.” What was it like to work with **Steven Spielberg** on *Duel*? I understand you guys did that movie in only ten days?”*

D: “It was an interesting experience. That was the first film Steven had done for the big screen. The studio came to me after I'd been cast for the role and asked me if I'd accept this young director that they had under contract and they hyped him pretty good. They said he was very creative, very willing to take risks, very imaginative and I said, “Sure, let's go with it.” He proved the studio to be exactly right. He was very creative, he was very much in command of the film and the crew and what he was doing. He was very, very nice to work with and we got along very well together. He was willing to accept some creative input from me and that's always good. If a director understands that his creative ability really is to draw the creative ability from the actor because in the final analysis the film filters through the actor. A director that understands that and understands the importance of the creative ability of the actor, that director is far ahead. And yes we did it in a very short amount of time.”

M: “Well after seeing “Duel” again recently, as now it has been distributed again (re-released in 2004 on DVD), and Steven said some wonderful things about you in a recent interview for this new DVD release, I highly recommend to all our readers to see this amazing film. Dennis you are also a great athlete, which really showed up in “Duel” with the running that you had to do. Man, were you running. You're a decathlon athlete, right”

D: “That's correct. I was in the Olympic finals in the decathlon.”

*M: “And you are still in such amazing shape, plus I might add, you’re looking great Dennis. Three of the movies you were in were sited as part of the **ten best movies ever made** by the Washington Post including “Duel”, “Amber Waves” and “Ishi: The Last of His Tribe.” So, now with all of the work you have done this may be a difficult question, however, I would love to know what was your favorite acting role?”*

D: “Well, you know, that’s sort of like asking me which one of my kids do I like the best. (Laughs) There are so many good roles and I appreciated them all so much. You like them for different reasons. In other words, if you’re going to talk about a series, of course, “Gunsmoke” was very important to me and I have great fondness for the character “Chester” because that character opened up the whole movie industry for me. It opened up a lot of doors, but the most fun time I had, I think, was with “Mc Cloud. If you’re talking about movies, you were talking about “Duel” and that was a terrific opportunity. I also had a wonderful time with a director named Orson Wells.”

M: “Oh, yes the film ‘Touch of Evil’.”

D: “Yeah, and it was one of the most rewarding, creative opportunities that I have ever had. This man was just a total genius and he pulled out some interesting stuff from me.”

M: “Steven Spielberg was saying that he loved your interpretation of when you were out of control and not knowing what to do in “Touch of Evil” so much so that he said he asked you to portray that same stuff for that final scene when the truck went over in “Duel”.

D: “I don’t actually remember him mentioning anything about “Touch of Evil” to me but at any rate I thought it was kind of an unusual ending in “Duel.” The selection I made was a little bit out of the box with all the jumping around-that was all mine.”

M: “I love the part where the train was going by and you think that it’s the truck coming up and in relief you just start laughing. It’s just such an incredible scene, it’s just amazing.”

D: “(Laughs) Yeah, that was a good scene. Of course, you mentioned the film called “Amber Waves” and it was a creative orgy for me because I wrote about three scenes in that film. I wrote one entirely for the film that was not in the original script and then there were a couple of others I rewrote and made them work. I also wrote a song called “Amber Waves” for that particular film. I had a wonderful director to work with named Joe Sargent who is a three time Emmy winner as a director for TV. He’s also a dear friend so we had a wonderful time on that film.”

M: “Well I’m going to be sure to go on the Internet and get that film because I haven’t been blessed to see “Amber Waves” as yet. Dennis, you’re also a gifted country singer and your latest album “Make Love to Life” features songs that are about the environment. I’d like to talk about your singing career now and about the songs on your new CD.”

D: “Well, I did write an environmental song for that album called “Where Have The Wild Blackberries Gone”. This song came out of my own experience of when I was a kid. My Mother and I lived on a farm about ten miles out of Joplin, MO and in the summer we would go down to the blackberry patch and fill our buckets with blackberries. It was a wonderful time and of course she would can them. Then in the ‘80s we decided to go back and take a look at the old farm but I couldn’t find the blackberry patch. The Interstate Highway had just gone through and it was all under concrete and asphalt so that’s when I was inspired to write the song, ‘Where Have The Wild Blackberries Gone’.”

M: “Music is such a powerful medium for getting people to change their minds, to give them ideas about what they’re doing. I’m going to encourage all our readers to get your CD “Make Love to Life.” I also want our readers to know about your non-profit institute, “Ecolonomics”. Now, you’ve been married to your childhood sweetheart, Gerry Stowel, since 1945, which, again, in

Hollywood is amazing in itself and you have three beautiful grandchildren, Jennifer, Travis, and Jess. Did having a family, especially grandchildren, inspire you to want to help the environment?"

D: "Why sure, I want to do all I can so that they have a planet left to live on."

M: "Amen to that Dennis, and of course, your home "Spaceship Earth" had a documentary made about how it, and how you built your environmentally friendly home - which I highly recommend to everyone see. So now let's discuss your non-profit institute and your love of the hybrid car, which you drive."

D: "OK"

M: "Dennis you've been talking for many years about hybrid cars, to get people educated. I've been hoping they bring out a slightly bigger version of the car, but you've got the Toyota hybrid, is that right?"

D: "That's correct, this is my third one."

M: "What can we be doing to help you with your non-profit institute, "Ecolonomics" besides getting everyone to join up and become a member, which I'm about to do, and giving donations? Tell us what it's all about because it's extremely important. The government has been trying to tell us for years that certain environment friendly projects just do not make economic sense and you, my friend, are proving them totally incorrect. So at last someone is educating us to realize that we actually can have profit in the community as far as business and still look after our environment."

D: "Well, Michele "The Economist's Magazine" which, of course, deals mostly with the economy, has said that the environment may be the greatest opportunity for enterprise and invention that the industrial world has ever seen. So people who are knowledgeable understand that we certainly don't have to trade

our clean environment for a strong economy nor do we have to trade our strong economy for a clean environment. We can and must have both.”

M: “YES! YES! YES!”

D: “That’s exactly what “Ecolonomics” is all about and we are making that happen. “Ecolonomics” is a word that I coined which represents the truth that our ecology and our economy are interdependent on one another, they’re two sides of the same coin. If we don’t develop environmentally friendly industries and if we don’t create the environment in which the economy doesn’t suffer, in other words, if we don’t have a sustainable environment in a sustainable economy then we’re going to have a very dismal future.”

M: “That’s right, educate us more.”

D: “We need both of those because human well fare depends upon having both a sustainable environment and a sustainable economy. We need to teach the young people that and that’s why the institute is now focusing its energy and its time developing education. Educating the young people is so important, particularly reaching the young minds that are still open to new ideas, new ways of thinking and before they get locked in to the ways that we’ve done things in generations past. We must be out of the box and look at new ways of doing things, new technologies developed which can become what I call “economic businesses” that give us a good strong economy but at the same time do not destroy the place we live.

We’ve got to have enough intelligence to do that and we have those technologies available to us today, we’re simply not using them. Even the concerned scientists tell us that we’ve got to change the way we relate to this earth and the way we relate to this earth is through business. Whatever it is that we’re doing, whether it’s growing things, manufacturing things, selling things, transporting things, building things, developing things, it’s all done

through business. If business doesn't change the way it relates to this earth, there simply will be no significant changes made."

M: "Right on, PLUS, by educating people to also make a profit, more people will then want to become involved. Brilliant and it makes so much sense."

D: "Exactly because we know also that business won't change unless there's a profit to be made and that's the way it should be because if a business doesn't make a profit, then it's out of business and then it has no power whatsoever to make those significant changes. We can develop and create those technologies that can give us those kinds of businesses. For instance, we're now supporting our economy by using fossil fuel, primarily oil. There's no doubt that we cannot grow oil, we cannot manufacture it, it's going to be gone, scientists are telling us, in about 40 to 50 years. So whatever it is that we will be forced to do to at that time, we should be doing **right now.**"

M: "Oh my gosh yes, 40 or 50 years from now I had no idea!"

D: "We can't wait until the last barrel is pumped and then look around and say, "Ok gang, what do we do now?" It only makes common sense to try and create a different energy to support our economy that is clean and inexhaustible. We should be developing industries based on wind power, sun power, and hydrogen power. Hydrogen is clean, it's inexhaustible and it's the most plentiful element in the entire universe. It's not as though it's the new kid on the block, we've been using hydrogen for decades. We wouldn't have a space program if it weren't for hydrogen. Hydrogen is what lifts the rocket into the air."

M: "That's right; technology has already been here to use hydrogen!"

D: "Yes and hydrogen is what we use in our space station to create energy, to create water, to create electricity. With that electricity that we create in the space station, we're using the sun to create the electricity to create the hydrogen so it's a clean

energy. We can do the same thing on the earth. You see, on the space station we create the energy at the point of need. We create that electricity, we can do the same thing here on earth. We just need national commitment to do it.”

M: “Absolutely.”

D: “We need the kind of commitment that J.F.K. had.”

M: “...and Buckminster Fuller...”

D: “Yes, but J.F.K. who was president at that time said early in 1961, “I am committed to putting a man on the moon by the end of this decade.” There was great energy going into that effort and great commitment and it was done.”

M: “Exactly. This is what I love to let people know. There are no boxes, there are no limitations to what we can do. It starts with just one voice, then two voices, then three etc because otherwise this beautiful planet won’t be here anymore or perhaps it will, but we sure won’. That’s why what you are doing is absolutely phenomenal. It’s phenomenal education that you’re giving us. What could our readers do to help with this? What could they be doing right now to help your non-profit institute?”

D: “We have a program at the Missouri Southern State University that carries a minor in ‘ecolonomics’ and very shortly they’re going to have it available as an online course so people can participate via distance learning. Also, the University of New York in Courtland is creating a Certificate Program in ‘ecolonomics’ and there’s an ‘ecolonomics’ program at San Juan College in Farmington, New Mexico, and what we will be doing is expanding the educational program in to many, many other colleges. We want to create a network of ‘ecologic’ students who inspire each other, who talk with one another other, and are able to move the whole idea of ‘ecolonomics’ forward. So education is one of the keys.”

M: “You know what I love Dennis? I love that the readers can now understand what is really important. I think so many people get so caught up in the entertainment industry as actors, that we need to realize that we have to have other interests that are helping us because then I find we’ve got more joy in our hearts, we’ve got more fulfillment. Of course our entertainment world also have a stronger voice to do this because of their celebrity as you do and Susan Sarandon, Tim Robins, et al. But getting back to my point, I think people’s attitudes are better when we don’t get so focused on only ourselves because look at you, you’re in the middle of doing a great new movie for ABC and you’re still out there doing all of these other things. I mean, Dennis, you are such a mentor to all of us.”

D: “Thanks Michele.”

M: “Are you having fun doing this new movie “Wildfire” for the ABC network?”

D: “Oh absolutely. This is a series idea and whether it becomes a series we’ll just have to wait and see but it is aimed at that. It’s the kind of project that I’ve been really waiting for because it’s really a good entertaining story. It’s a film that you would not be at all hesitant in taking your whole family to see.”

M: “Who’s the director for ‘Wildfire’?”

D: “Steve Minor.”

M: “Oh yes, I’ve heard of Steve. What part are you playing in ‘Wildfire’?”

D: “I own a thorough-bred farm named “Rain Tree Farms” and the story takes place on it. It involves horses, and one particular horse named “Wildfire”. It’s a wonderful story and it will be out in April of 2005. Well, they’re calling me to go back to the set now Michele.”

M: “Dennis, again thank you so much for your time today and have a great shoot.”

D: “You’re most welcome, Michele!”

For more information about “Ecolonomics” and Dennis Weaver’s CDS and books go to www.DennisWeaver.com e-mail: weaver@dennisweaver.com

More about Dennis Weaver!

Dennis played "Chester" in TV's longest running series, GUNSMOKE. In it, Dennis created one of the most endearing sidekicks in the history of Westerns and won an Emmy in 1959 in the process. After nine years on that mega hit show, Dennis traded in his patented and now world famous "limp" for stardom in such series as GENTLE BEN, KENTUCKY JONES, EMERALD POINT N.A.S., STONE, BUCK JAMES, *and, of course, MCCLOUD, the role that brought him three Emmy nominations.

Along the way, Dennis saw the television movie evolve into real maturity and went on to star in such films as AMBER WAVES, ISHI: THE LAST OF HIS TRIBE, and the unforgettable DUEL, directed by Steven Spielberg. These three films have been cited by critic Tom Shales of the Washington Post as being among the "ten best TV movies ever made."

In 1993, Dennis founded the INSTITUTE OF ECOLONOMICS. The Institute is a 501 (c) (3) based on the realization that both our ecology and economy must be sustainable. For every environmental or economic problem, the solution already exists in the mind of an inventor, innovator or entrepreneur. "The mission of the IOE is to demonstrate that creating a symbiotic relationship between a strong economy and a healthy ecology is the only formula for a sustainable future." Please check out the Institute Website and follow the link to the "Drive to Survive" site.

Whether Dennis Weaver is portraying an impassioned and environmentally enlightened Senator from New Mexico in THE

RETURN OF SAM McCLOUD “or traveling to the Soviet Union to bring the message of peace, in his daily, as well as professional life, he creates a platform for the issues that are near and dear to his heart. By his example and his commitment, Dennis inspires people to help bring about a shift in world consciousness towards love and cooperation. For information regarding Dennis Weaver, The Institute of Ecolonomics, or Earthships (Survival Habitat), please contact Alice Billings at 970-626-5351 or write to: PO Box 257, Ridgway, CO 81432.

Dennis Weaver's EARTHSHIP environmental film (available in VHS or PAL) on the building of his home. This film was shown on PBS stations across the country for three years. We also have the 3 volumes of EARTHSHIP's "How-To" books by architect, Michael Reynolds and a "How-To" film by Michael Reynolds. In June of 1996, Dennis was in Kansas shooting a movie of the week called STOLEN WOMEN. And In July was in Calgary shooting a Movie of the Week called HARVEST OF LIES. While in Canada, he was the Grand Marshal of the Calgary Stampede.

On Showtime, June 21, 1998 - Dennis starred in THE ESCAPE FROM WILDCAT CANYON a movie about survival and friendship in a harsh mountain habitat. The story continues! In January of 2001, Dennis starred with Bill Pullman and Diane Lane in "**The Virginian**" which aired on TNT. The film is based on the 1902 novel by Owen Wister. Dennis is the bad guy you'll love to hate.

On March 1, 2003, a TOUCHED BY AN ANGEL episode called "The Good Earth" aired starring Dennis. He played Emmett Rivers, a scientist whose invention could help save the world. It was a wonderful episode, and hopefully, will be repeated soon. Watch for it. Of course, if you choose, you may send more as a donation to Dennis' non-profit, The Institute of Ecolonomics. Check it out on the web at <http://www.economics.org/>

Jeraldine Saunders

Jeraldine Saunders author and creator of Aaron Spelling's *The Love Boat TV* series and author of the *The Love Boats* Film, and author of *Love Signs* many other amazing astrology and self-help books.



An Interview With Jeraldine Saunders

I so enjoyed my interview with Jeraldine Saunders and I know you will too. Jeraldine is the author and creator of “The Love Boat TV” series and Films and books. She is so inspiring and if you really read and follow her inspiration and then you too will imagine/visualize your own success. She is also a world renowned Astrologer. A powerful, multifaceted best-selling author whose years of astrological practice, books, and lectures have made her a worldwide success. Jeraldine is listed in the World Who's Who of Women. She has appeared on Good Morning America, Merv Griffin, and more than 400 other TV and radio talk shows in the United States, Canada, Europe, and the Pacific.

To earn a living while studying astrology, Saunders modeled for the finest couturiers. After Saunders left the world of high fashion, astrology led her to a career in the cruise ship industry. She began her work on the high seas as a lecturer on subjects such as astrology, motivation, and the Four Season Color Concept before moving up the ranks as the world's first female cruise director. During this time, she authored her autobiographical book, *The Love Boats*, which was the impetus for the popular ABC television series, *The Love Boat*. The series has been syndicated into more than 100 countries.

A true mystic, Saunders lectures worldwide on astrology, graphology, numerology, palmistry, and face reading. With eleven books to her credit, including *Signs of Love* (Llewellyn Publications), Saunders successfully conducts seminars around the world. Originally released in 1990 as a trade paperback, *Signs of Love* is now enjoying a new surge in interest since it was released in 1995 in a mass market format. Saunders is involved in professional, charitable, civic and philanthropic activities. Some of her affiliations include American Federation of Astrologers, Poets, Essayists and Novelist (PEN), Film Welfare League, Screen Smart Set, and the International College of Applied Nutrition.

When the giant turbines and propellers start to churn though the water, something inside of you revs up too. Twelve miles out from shore the laws of the land no longer apply, and as you inhale the salty ocean air you get your first intoxicating whiff of the possibilities that await--not just at exotic ports of call but on the decks of the ship itself. Jeraldine Saunders has ridden the waves and determined the destinies of cruise ship passengers for more than two decades. Her book about her job as a cruise director launched a hit television series and single-handedly rescued a sinking cruise ship industry. Recently, legendary entrepreneur Peter Uberroth called Jeraldine the "patron saint" of cruising, having increased the business by 3,000 percent! Here is Jeraldine's hilarious--and sometimes heartbreaking--true-life story, in our wonderful interview. So hop on, toss your inhibitions overboard, and get ready for the time of your life--on the real Love Boat with Jeraldine in our exciting and informative Fun interview!!

Michele: "First of all, I want to say thank you so much Jeraldine, not just for doing this interview for the book, but for bringing to the world such a positive, uplifting, fun, and inspiring TV show as "The Love Boat". This show has been something that is so beloved all over the world and, the longest running TV series with amazing global ratings. It's just incredible. We watched it in Australia, everyone has watched it all over the world. The media is so powerful for affecting the way people feel and your creation sure did help lift people's spirits. So congratulations, and thank you for blessing us all with 'The Love Boat'."

Jeraldine: "Well, thank Universal Television for blessing me."
(Laugh)

M: "I've just finished reading your book "The Love Boats" and you're such an amazing woman. You're absolutely inspiring and I simply fell in love with you. I know that for everyone interested in any form of self-improvement or anything in the entertainment industry, your story really proves it doesn't matter who you know, it's what you do and how you think. It's taking action, it's going for it when you sometimes even know how to do it, literally

thinking outside the box because you didn't have a box to go into to start."

J: "Yes Michele, it takes a lot of courage, however we can all do it even when we haven't figured out quite how to do it yet."

M: "Exactly. I wish to briefly let the readers know that you, Jeraldine, are such a beautiful woman inside and out. For right now we're going to cover the main parts of your amazing story because your story is so inspiring I recommend after reading this inspiring interview the reader go to your website to get your books. Jeraldine, let us speak about this life you lived as a Ship Cruise Director."

J: "Well, I was in fact the very first female Cruise director in the industry worldwide."

M: "Yes that in itself is a great story on how you created this position for yourself."

J: "At the time, Michele, they only had male cruise directors. But first, before that career, I had a modeling career that lasted 20 years. I thought I was getting too old to model so I decided I'd better find something else to do so I became a Cruise Hostess. For two years I was a Hostess on a cruise ship and was just sort of the flunky to the Cruise Director because they'd never had a female Cruise Director. You know, the men tell you 'just do this, do that, get the microphone ready, and write a speech.' You know, this and that, and introduce the passengers to the captain. You're busy all day long working very hard for the Cruise Director. Finally, after a couple of years with the Cruise Director and the wine, women, and song, they'd have to cart these men off in a basket. Then, after 2 years they decided that maybe I could be a Cruise Director even though I was a 'measly little female'. (Laughing) So, I became the first and only female Cruise Director, which I did for ten years."

M: "Wow! Thank God you did otherwise, we would not have had "The Love Boat" So share with us some of your experiences."

J: “I was very good at it because I didn’t mind hard work. I knew how to keep the passengers happy, that’s the main thing. You’re in charge of the passenger’s morale. The first thing I’d say to them when I’d give them the “Welcome Aboard” speech in the morning was, “ You know, on this cruise everybody’s going to the same ports, eating the same food, experiencing the same entertainment as well as everything else. So, if you want to have fun, it’s a matter of attitude. If you’re near someone who’s complaining, don’t stay near them. Walk away because they’ll ruin your cruise.”

M: *“Now THAT advice is good for ALL areas of our life!”*
(Laughs)

J: “Yes, it sure is, and no one wanted to be isolated while on board so no one would complain. I used psychology on them and I said, “If you want to have a good time, it’s up to you. When you leave this ship, I’m going to be standing out at the gangway saying good-bye and you’re going to say, “Jeraldine, this is the best cruise I’ve ever been on”. I planted these positive thoughts in their minds because a lot of things can go wrong on a cruise and it really worked. Most of the ships I was on were really posh, posh, posh, but one time I was on a ship that was kind of an off Broadway ship and everything was going wrong. So, the first day when I gave the “Welcome Aboard” speech I said, “ A lot of passengers like to say to each other “Well, when I was on the QE2 we had this and that and when I was on such and such a ship we had...” to impress each other. “I know you’ve all been on bigger and better ships, but this ship has special loving vibrations. You’re going to find that when you leave this ship, you’re going to say, “Yes, you’re right, this ship does have special loving vibrations”.” We had the laundry over flowing, drunken cooks, we went aground, and everything you can imagine went wrong.”

M: *“I know. Your book just cracked me up. The things you had to handle with hardly any sleep at all was astounding. I don’t know how you did it for so long.”*

J: “Yes, but it was so great to see people have a good time because I’d prepared them.”

M: “I want to interject something here because one of the things that I teach and share with people that an extraordinarily powerful thing to do is go a full twenty-one days without complaining. It changes their lives because every time they complain I say, ‘Stop and ask yourself what are you scared of? What are you afraid of losing that you have now or what are you afraid of not getting that you really want?’ This helps us all to understand that it is only fear that causes us to complain and when we see that what we are fearful of is usually nothing at all.”

J: “What a great idea. I love that!!”

M: “When you were planting those positive seeds of saying, ‘No complaining or you get thrown off the boat’, you were literally changing those people’s lives forever so that when they disembarked, they were, I am sure, changed in so many wonderful ways, as the fact is, if anyone has even seven days in a row of not complaining their lives change. Some of these cruises go for quite a long time, right?”

J: “Anywhere from three days to eighty eight days so yes, that was a lot of continued time of not complaining to accumulate!”

M: “Wow, 88 days. It’s hard to imagine for me even having 3 days off.” (Laughs)

J: “Yes, me too, especially at that time it was non-stop work. So, with the same passengers, you get to know them well and there’s a lot of psychology involved because you can’t talk down to them and you can’t be subservient, or let them think they can push you around because then they start picking on you and bedlam happens. So you have to have a certain amount of authority and yet not put them down while still guiding them on how to behave.”

M: “You went through so many personal things as well, Jeraldine. Personal tragedies and so many different experiences

while on the cruise ships which we'll talk about in a minute, however, Jeraldine, I would like to talk about how you discovered you were actually dyslexic because at the time people just didn't think you could spell very well. You were writing home to your Mum and to your daughter and you asked her to keep all your letters about all the adventures and the different things that were happening on the ship and these letters were the later used as the basis for creating of "The Love Boat", so let's talk about those very special letters."

J: "I didn't think anyone would ever really be reading those letters. I would just be very uninhibited and write to my family. If I didn't know how to spell a word, and I could see that they wouldn't even know what it meant, I would spell it three different ways so that they'd hopefully get an idea what the word was that I was trying to spell."

M: *(Laughs)*

J: "I'd simply share with my family what was going on. Every day was a book in itself on a ship. Something beautiful happens to people when they board a ship. They seem to let their protective walls down and they are friendly to everyone so it's your own private party. Everyone talks to everyone else. I'd write home to my family, 'You'll never believe what happened today.' When my mother had saved a large stack of my letters she sent them to an agent."

M: "Did you know your Mum was going to do that?"

J: "I think I probably told her to actually." *(Laughs)*

M: "So, how did you get the idea for her to even send the letters? How did occur to you since you weren't truly in the entertainment industry and had not written any books yet? How did that idea come to you?"

J: "I just took a chance because I didn't know anyone in the business. My mother just took this box with all these letters with

terrible spelling in them and sent it to the agent. The agent then sent them to New York to a publisher and when I was down in the South Seas I got this cable that I should send him a couple of sample chapters. Well, I didn't know how to write a book and had no one to ask. There weren't any libraries in these little tiny places. So, I simply took a tablet and started writing and evidently they liked it. I did lot of *imaging* of what I wanted to have happen and I would send the mail only according to the days that were astrologically the right time. Then I would just image that it would lead to a book and image it was in print. Imaging is just like praying, you know."

*M: "YES, imaging is also called visualizing, which is extremely powerful and neuro-scientists have proven now that we definitely do think in pictures and I know that imaging works miracles, which is why Rock and I have a visualization section and CD in our **How To Become a Magnet To Hollywood Success DVD Training System** as we know it works. (See back of book for details.)"*

J: "Even more powerful than wishing for something with an image, is to also FEEL that it's already happened."

M: "Yes, the emotion as if it has already happened whether that be relief excitement or whatever the individual thinks they would feel when their 'IT' has taken form. Visualize it and feel it as if it's already happened. Absolutely, Jeraldine!!!"

J: "Anyway, that happened and it did become a book, and then I imaged some more and imaged some more and it became a Movie of the Week. Then I imaged some more and imaged some more and it became a very long lasting major TV series."

M: "Well, the proof of the pudding so to speak, (Laughs) is definitely with you and your success with imaging, Jeraldine. Now let's go back a bit here because I want the readers to truly understand. They've already been reading a lot about metaphysics and the mind and how we attract through our thoughts. When you say, Jeraldine, that you started imaging it, you literally started

visualizing and imaging that the book was already published is that correct?"

J: "Yes. I had taken a course many, many years ago called PACE (P-A-C-E). I think they're in the valley somewhere here in L.A. It was a long, long time ago, but it taught me about imaging, that your subconscious has no reasoning power. Whatever you are saying to it, it's being recorded. And it's being recorded with no reasoning power whatsoever. Whatever you are telling it, it believes."

M: "That is 100% right. Our subconscious mind is completely subjective and only knows now!"

J: "Yes, we must see it as if it is already here with us. So I started saying to myself, "Oh, I love to travel, I love to travel." So I just went out - and I really couldn't afford it at the time - and bought myself some luggage that was on sale. I started imaging myself traveling and then I went on this interview as a Cruise Hostess and they asked me if I knew how to do all these things and I told them I knew how to do ALL those things they asked about, including speaking all the languages and everything. I slightly fibbed to say the least." (Laughs)

M: "Yes, because you thought you'd have time to learn Bridge and the languages before you started. Thought you would take some crash courses huh?"

J: "I figured I'd learn in about six weeks with yes crash courses, so I said I spoke Spanish and Italian. Those were the two languages they wanted so I said those were the two I knew and thought I'd go to college one night for Spanish and one night for Italian. Then they said, "Can you run a Bridge tournament?" and I said, "Oh, yes." So I figured another night to learn Bridge."

M: (Laughs) "Another night to learn Bridge, not such an easy game to learn."

J: “Then they said, ‘Good, you start work tomorrow morning.’ So there I was with all my fibs. It was kind of scary, but you know they say, ‘Necessity is the mother of invention’ and I had to work so I did it.”

M: “*Right. You had a daughter to support.*”

J: “Yes, I had to go to work so off I went. I thought the first cruise they were going to throw me overboard because I didn’t know those Bridge players took that game so seriously.”

M: “*Oh yes, they do.*”

J: “I gave them the wrong winners or something and I thought they were going to throw me overboard! Then the next cruise I said, ‘Now, we’re going to have a tournament and I want you to write down any kind of a rule you want so that we can play it the way you want.’ That way I could get some rules.”

M: “*VERY clever.*”

J: “So they wrote them all down and I had somebody in the Purser’s office type them up and boy I hung on to those for dear life for ten years cause I never did know what was going on in that Bridge game. (Laughs)

M: “*Let’s get back to the book. They ended up publishing it and it became a big hit. Then how did the Movie of the Week for TV ‘The Love Boat’ come about?*”

J: “I had to do it all from the ship.”

M: “*So you took action, didn’t you? It wasn’t the publishers who did that for you. You ended up taking action. You’re the one who got it out there.*”

J: “Agents and publishers don’t do anything for you. You have to do it yourself. You’ve got to get down there, write those letters, send them out...and of course, keep imaging.”

M: “I’m telling you, honey, that’s the best advice you can give people and you certainly walked your talk and went for it I LOVE YOUR STORY so much. Rock speaks of this all the time in this book. (See the chapter on The Agents Role.) People truly do think that when they have an agent that the agent gets the work for us. They’ve got to take action themselves. Good for you. Great, great advice, Jeraldine, and you did it.”

J: “The thing about it is that I was on the ship working eighteen hours a day so it was kind of difficult. Anyway, I sent my manuscript to everyone I could think of. Finally, someone at the Los Angeles Times who had a travel column, Jerry Hulce -- who’s since passed away – received a copy. His column that was very well read and he said, ‘I just read this manuscript. Boy, it would make a great TV series.’ So that night Doug Kramer and Brandon Stoddard were at a cocktail party and they both said they had also the column. Each one said they wanted it and they shook hands and said ‘Whoever’s secretary called, they’d tell the secretary to call my agent’. Doug Kramer’s secretary called first and so he got it. After ‘Love Boat 1’ came out it was followed by number 2 and 3. Then Aaron Spelling hopped on board and did some recasting which he had a magical way of doing.”

M: “Yes, he does, his track record for hit TV shows is truly amazing.”

J: “‘The Love Boat’ was at the top of the Neilson Ratings for almost all the time it was being aired.”

M: “Did you image/visualize the movie as well as the book?”

J: “Yes. Imaging to me is praying, you know. Because I had absolutely no connections anywhere, didn’t know anyone, and had no one to help me, so it was answered prayer.”

M: “Right. Well, you had the Universal Intelligence working with your imaging.”

J: “No one is separate, you know, we always have the Universal Intelligence to help us because there isn’t any separation. There’s no sense of separation.”

M: *“That’s right. I love that I’m interviewing you Jeraldine, as all that you are saying is in total synergy with what this book is all about and all of my life’s work.”*

J: “Yes, these principals of creation are Universal and no one’s ever alone.”

M: *“That’s right. Oh, my gosh, I love you Jeraldine! Speaking with you gives me what I call ‘God Bumps.’ When I get these I know truth is being said or done.”*

J: “God Bumps, yes I love that. With all that power, you know, the mind can be used so constructively. Also, it can be very destructive if you start thinking of fears because your life becomes whatever you’re dwelling upon. If you dwell upon your fears, sure enough, they happen. If you dwell upon your wishes, the wishes happen.”

M: *“And fear is simply False Evidence Appearing Real. So we MUST focus on what we DO WANT and not on the opposite.”*

J: “Yes.”

M: *“Now let’s talk about the series when Aaron Spelling came on. Did you have a say in the final scripts for each show. Did you write any of the individual shows?”*

J: “I created it and then they would send me the scripts they had various people writing and I’d say, ‘This never happens, and don’t do that and don’t do this...’ This kind of correcting, so I was always there to have it be as true as possible with advice and ideas.”

M: *“So, you’d be the advisor on what actually goes on during a cruise?”*

J: “Yes, exactly.”

M: *“Please share the story of what nearly **didn’t** happen with the very first TV movie. If it weren’t for your quick thinking and action it never would have even aired. They were going to shelf it because of the fact that they couldn’t get the rights to actually film on a ship, is that correct?”*

J: “Yes it is. We had only one ship sailing out of L.A. and the Public Relations man for that ship didn’t want to go to all the trouble of having the film shot on board so he said, ‘No, you can’t use our ship.’”

M: *“Which ship line was this?”*

J: “‘Princess Cruises.’ Doug Kramer wrote me and said, ‘It looks like there isn’t going to be any ‘Love Boat’ TV series because we can’t get permission to shoot on board. You’d better do something or there isn’t going to be any TV series.’ Well, that was all I needed. I found the number of the owner of the ship who lived in Seattle whom I’d met on one of the cruises. It was Sunday and I called them and they happened to be home. So I told them, ‘Look at this fantastic opportunity for PR for the cruise line and this and that but your PR man won’t let us on board.’ And he said, ‘Don’t worry, Jeri, I’ll call tomorrow and make sure you can get them on board to film.’ So, from that day on that PR man had it IN FOR ME. I was blacklisted by him.”

M: *“I couldn’t believe what happened when they had the cast party on board ship. He didn’t invite you t it and yet, you were the actual creator of it. Simply amazing!”*

J: “Yes, the very first film was on board ship and I was actually on board at the time and he didn’t invite me to the cast party. Now that’s a laugh, hah!”

M: *“It’s so interesting how people’s ego can get in the way of the big vision. So many people are afraid to admit they may have been wrong. So it absolutely essential to focus on the big picture, and*

because of you, Jeraldine, cruise line sales have now gone through the roof. You are the one who revived the cruise ship industry.”

J: “The cruise ship industry increased about **6,000%** since I created the TV series.”

M: “Phew, that is phenomenal! Again, what I want the readers to know is that Jeraldine took action. When she was using her imaging, she was absolutely knowing and unifying with the Universal Intelligence so of course the owner was home when you took action and called him. It was all in divine right timing because it has to happen when you’re imaging it that way, and of course, you were bold.”

J: “Be courageous. You can’t sit back and let people push you around.

M: “Exactly!”

J: “But you can do it in a nice, soft way.”

M: “That’s true. That’s what I’d love for people to also remember. We can be polite no matter what. No point in losing control. I want to get into some of your books now and the other things you do, you’re such a fascinating, wonderful woman.”

J: “Thank you. I do have a very interesting full life. I lecture on 11 different subjects such as astrology, graphology, numerology, palmistry, how I created a TV series, the four seasons color concept, how to pose for pictures, etc. And when I finish my lectures I tell everyone that they too can have a magical life. I can go on a ship anywhere I want, lecture for an hour and travel to exotic places, anywhere I want. I took my mother with me, and my husband with me, and I can do anything I want. I can stay home when I want, go anywhere when I want to. I tell people, ‘Here’s the secret, put this sentence on your refrigerator and your bathroom mirror...**You tend to move toward that upon which you dwell, so dwell well.**’”

M: “Oh, I love that!”

J: “Whatever you’re dwelling upon, whether it’s a fear or a wish or whatever it is, it comes back.”

M: “Whatever you are seeking is seeking you so watch what you’re seeking. 😊”

J: “Yes. (Laugh) That’s so true.”

M: “That’s beautiful. There’s just so many areas that we could speak about now, so is there anything in particular you would like to share with our readers as far as how *The Love Boat* happened.. How about the industry side of it? What did you do for getting your contracts together so that you would be sure to create residual income for yourself? Did you have an agent negotiating for you?”

J: “My brother helped me as you never get what you’re worth, you get what you negotiate.”

M: “Right. Good advice.”

J: “My brother’s an attorney, thank goodness. He’s a little Irish guy here in Glendale so I got him to go over there and negotiate with all those big, bad attorneys, (Laughs) and he was able to get me a good contract. If I hadn’t had a brother who was an attorney, I don’t know whether I’d have gotten such a good contract. Now I have another contract which is very good, we’re going to do a feature film called, ‘Love Boat, The Movie’.”

M: “I know, that is so cool that *The Love Boat* continues.”

J: “I have an even better contract now because I get foreign rights as well. *Love Boat* is now being played in **119 countries** in every possible language you can think of. I know it was big in Australia where you’re from Michele.”

M: “Oh, Gosh yes. It was huge down under. In Australia, cable TV has not been around for too long as before we only had three commercial stations. So those three commercial stations have a larger choice of overseas television shows, and of course we have our own Australian TV shows as well. The Love Boat was huge.”

J: “I know when I was on the QE2 lecturing and when the ship arrived in Sydney you’d have thought I was Queen Elizabeth. They had me get off the ship before anyone and put me on TV right away.” (Laughs)

M: “Oh, absolutely. They would have put the red carpet out for you, my dear.”

J: “I checked into the hotel and they didn’t give me the room I’d paid for, they gave me the whole top suite, dining rooms, and dozens of bathrooms.”

M: I love the way the series was always uplifting and romantic. It was inspiring.

J: “My book, ‘The Love Boats’ is about what really happens above and below deck and the book is still being sold at 1-800-The-Moon. My publishers are in St. Paul, MN. Llewellyn Publishing, they’re very good on anything that’s metaphysical.”

M: “Yes, they are very good publishers of positive uplifting material.”

J: “So it’s called 1-800-The-Moon, but the book is a collector’s item now. It really gives you a peek into what really happens behind the scenes. People don’t realize all the cloak and dagger stuff that goes on. There was only one woman working on the ship all the time when I was on and everybody wanted my job so it was not easy. It was a good thing I was good at it because everyone wanted to get their girlfriend on, or their wife, or some passenger. No matter how much money the passenger had or who they were, they all wanted my job. They thought all I was doing was just walking around wearing pretty dresses and introducing people to

the passengers. They didn't realize I was working eighteen hours a day and slaving away, not getting any sleep."

M: "Oh, it's amazing what you were doing. I remember in one part of the book you wrote that there wasn't any entertainment and you had to be the entertainment."

J: "Yes, that is a fun story. I got on this one ship and said, 'Take me to your entertainers for tomorrow's Welcome Aboard show.' And they said, 'The entertainers? We don't have any entertainers.' I said, 'Well who puts on the Show?' and they said, 'The Cruise Director.' I said, 'But I don't sing.' Anyway, we were in Alaska so I thought the only thing I know how to do is to do the hula. It didn't exactly fit in with Alaska but anyway I said, 'We're going down to the South Seas this winter and we hope you'll come with us, so to get you in the mood, I'll do the hula for you.'"

M: (Laughs) "Also they didn't have a medic on board so you had to learn First Aid really quickly."

J: "Yes, somebody fell and I said, 'Quick, somebody's fallen and hit their head on the coffee table and they're bleeding up there, call a doctor.' And they said, 'When you're within two and a half hours of land, you don't have to have a doctor on board.' I said, 'Well, who takes care of the people when they're bleeding and hurt?', and they said, 'The Cruise Director does.' I'd never even had a First Aid course. They had a hospital on board, but they didn't have a doctor there and everything in it was in Spanish because the ship came from Spain. They said, 'We'll put on a First Aid man next cruise and teach you how to take care of people.'"

M: "OK, Doc Saunders, ☺ Let's get your advice on seasickness."

J: "If anyone gets seasick, if they look out their porthole in the morning and they see white caps, that means that the sea is a little bit rough. They need to stay away from anything that's liquid, coffee, Jell-O, soup, anything that's liquid while there are white caps. If there aren't any white caps, then you can have anything

liquid you want. If you stay away from liquids when the sea is rough you won't get seasick."

M: "Right. Just have solids. What about water?"

J: "NO, not even water!"

M: "OK, no liquids at all."

J: "I was complaining that we needed a doctor so finally they put on this medical student. The head of the food department came to me and he said, 'Jeraldine, what's going on? We ran out of orange juice. The medic is prescribing orange juice for sea sickness.' Oh my Lord! Of all the worst things you could have with seasickness! So I told him, 'Look, you never, ever recommend anything that's liquid for seasickness.' I had to give him a course in seasickness."

M: "I love that and another great story is that you really wanted to make sure there was a hairdresser on board so you could get your own hair done and you'd managed to get a hairdresser on board and then you gave him the seasickness advice, which he didn't take."

J: "We had a beauty salon but they didn't want to pay for a hairdresser so I told them that everybody was complaining that we didn't have a hairdresser, which they weren't, but I needed a hairdresser because I never got off the ship. There was no way for me to get my hair done. So, we put this hairdresser on and I asked him where he was from and he said, 'Tacoma', and that he worked at Penny's. I said, 'Well, tomorrow morning when I introduce you don't say anything.' So when I introduced him I said, 'We have this very talented hairdresser from the studios and he got tired of all those prima donnas down there complaining and now he's with us and if you want him, he's got some fabulous hair do's, make an appointment early because he's really good.' I told him, 'Now we're going to be crossing the Queen Charlotte in the morning so be sure and eat your breakfast but don't have any liquid because the Queen Charlotte is rough.' I was giving him this lecture in the Grand Salon and he calls, 'Jeri, Jeri.' I looked at him and he's a

white as a sheet. He says, ‘I just had to grab a lady by the hair and I threw up in the shampoo bowl.’ So I asked the passengers to excuse me for a minute and I took him down to our little hospital. Once you start to regurgitate, you can’t take Dramamine because it won’t stay down and there wasn’t time for a suppository because it takes so long. So I gave him a half a shot of Dramamine and said, ‘Lay there for 10 minutes and then get back in there and take care of those ladies.’

M: (Laughs) “That was brilliant! You needed a hairdresser so you got it happening and it ended up being financially viable for the ship so again you helped out.”

J: “So don’t complain that anybody doesn’t work, you have to get along with everyone. That’s the essential thing when you’re on a ship!”

M: “Right, complaining is such a dis-empowering thing to do and all we have to do is take some action.”

J: “It’s like being in a submarine. It’s tight quarters and everyone knows everything about everyone because they read the stuff in your wastebasket. Everybody knows everything.”

M: “I really feel, Jeraldine, and I’m sure now that you’ve been in the business for so long you would agree. If anyone in this industry could be a part of a cruise as an employee, they would learn how to be a total professional and get along with people on the set of a movie or a TV show.”

J: “Yes they sure would!”

M: “It’s really important, and I think too many people don’t understand how important it is, because no one understands what the director’s going through or what someone else is going through and to just come from a place of not worrying about what others think and just do your best and to NOT complain or gossip. Be positive, have a good attitude, and be professional. If they have to

go through what you've been through for even a few days on a ship it would totally change their perspective on the set.” (Laughs)

J: “You’re absolutely right.”

M: “*Once your book came out, how long before you actually started making real money?*”

J: “Well, they didn’t give me much of an advance on the book so I had to keep working and writing. I would mail the various chapters from different ports according to astrologically fortunate times. Finally the book came out and I met a gentleman, not on a ship, but because someone brought him to my house for a dinner party. Can you imagine, I only had one night off and I gave a dinner party?” (Laugh)

M: “*When did you ever rest?*”

J: “Mostly never, (laughs) anyway, he talked me into getting off the ship.”

M: “*Oh, was this your husband?*”

J: “Yes. He passed away just last month.”

M: “*I’m so sorry.*”

J: “Thank you. So, after getting married I got off the ship and finished my book. Then I was able to devote my time to the PR and promoting myself. You have to have a lot of enthusiasm and think positively, as well as be good to the secretary. I always send two books, one for the secretary and one for the boss.”

M: “*Very smart.*”

J: “And don’t mind going to the top person.”

M: “*Exactly, you know what, that’s such great information. Go to the top, to the decision makers. The worst thing that can happen*

is that they'll hand it down to someone else who works under them so find out who is a decision maker and go directly to them."

J: "Right."

M: "So how long did it take before you started really experiencing the success from it all?"

J: "When it went into the TV series and I was getting these big fat checks every week. I bought a couple of condos in Hawaii and was able to take my Mother to rehearsals with me and we just had a wonderful time."

M: "It's what I say to people, it's really interesting, success seems to come along slowly, slowly, and you've got to keep taking action, you've got to keep visualizing, holding the big vision, but when it does come, it really does flood in very quickly. You really have to prepare your mind for success so that you can handle it responsibly."

J: "Yes, because otherwise you can lose your way."

M: "Yes. That's also important. You'd already been through so much I'm sure you were definitely prepared in all ways for that success. It was like, all right already, where are you success?" 😊

J: "I've lived in Glendale all my life and have a lot of friends so I was able to keep my feet on the ground."

J: "You might know that Sydney Omar was my husband, he was the world's foremost astrologer and he died a year ago in January. I now do his column in over 300 newspapers throughout the world, 365 days a year."

M: "No, I didn't know that. So now that we are on the topic let's discuss astrology. We create our reality through our thinking, but there are energies and there are planetary positions that do make a difference in ones life."

J: “Yes, and timing.”

M: “Yes, there is timing. So can you explain a little bit in general about astrology for those people who don’t know much about it?”

J: “One of my books is called, “Love Signs” with Llewellyn publishing also, 1-800-The-Moon and I say that the only people who do not utilize astrology are those people who don’t know about it. The only ones who put it down are the people who don’t know about it. That’s it. There are no two horoscopes exactly alike. The one in the newspaper is just going by the month you’re born, but your complete horoscope is based on your month, day, hour, year, and place.”

M: “So is there any point in somebody reading their daily newspaper horoscope?”

J: “Oh yes, it’s better than nothing. It’s like taking an aspirin. It’s not going to cure a brain tumor but it’s sure going to help in the mean time.”

M: (Laughs) “Ok, good analogy.”

J: “If you took a photograph at the very spot you were born, took a photograph of the heavens, that’s the deck of cards you’re born with. You can play a better game of life if you know what cards you’re holding. No two people can be born in the same spot. Let’s say there was a prince born at the same moment a stable boy was born, the stable boy was born just a few yards away from the palace, they wouldn’t have the same kind of life, but they would both get married on the same day, they would lose their parents on the same day, they would both have an accident on the same day but according to their environment. Everything comes into play, but the main thing is to know that it’s like if you trying to cross the street, you would look to see if the sign said “Stop” or “Go”. Knowing whether your horoscope says this is the day to mail all the mail or just stay home to write the letters, mailing them at the opportune moment makes a lot of difference. So astrology

really shows that you do have free will because if you know what your horoscope is, then you have the free will to push your luck when you have the aspects in high energy and to lie low and prepare during the other aspects. Then you realize that no matter what's going on in your life even if it seems very terrible at the moment, it's not going to last because the only thing that's permanent in life is change because those planets are always moving. This too shall pass, because the planets are moving on."

M: "What I find interesting is, even when someone's made a decision to change their life and to go for it and live boldly, sometimes things in our life can seem to be going wrong. That is because once we have decided to make a big change and a shift in your life, things that would normally play the same old experiences again can't happen any more. So we are literally shifting changes and that's why people should not be afraid when they've decided to have a better life and some things seem not to be going right as this is very temporary and soon all will be great! It may simply be because those old things that used to work for us aren't going to work for us anymore. Especially when we have decided to truly make a quantum leap into a new way of living. I know that astrology helps us understand this."

J: "Yes, it will, and yes, we can take quantum leaps in time."

M: "Yes, Yes."

J: "It's the timing, knowing when to do it. Astrology is actually a study of time."

M: "See now, I didn't know that, Jeraldine. That's never been explained to me in that way."

J: "Just a study of time."

M: "I found something else very interesting in your book. You said you would pair people up to sit at tables. For example, you would sit fire and air signs together."

J: “Every cruise we’ve had there were people who were traveling solo. It doesn’t mean that they’re married or not, just that they’re traveling alone. They wanted to meet other people who were also traveling alone so we would have a cocktail party for them and I would put air signs with fire signs, and water signs with earth signs. It isn’t perfect, but it is a good conversation breaker and there are a lot of things people have in common. Earth and water get along great, as do fire and air!

M: Well, I am an air sign Libra.

J: “Libras like to have everything peaceful, they are the peacemakers. They love beautiful things and are very creative. When were you born?

M: 28th of September 19___ (No, I am NOT telling you the year my dear reader.” ☺

J: “September 28th. You’re a natural leader. This year is a preparation year for you. Next year is going to be the most powerful year you’ve ever had -- 2005.”

M: “Wow, I really have felt that as well, Jeraldine.”

J: “Everything’s going to work next year, really work next year in ENORMOUSLY HUGE ways for you, and a BIG and Successful year with more to come. I wouldn’t be surprised if you got married next year.”

M: “I’m not planning on any weddings however, you never know. Never say never. (Laughs) So what is YOUR sun sign, Jeraldine?”

J: “I’m a Sagittarius rising. My moon’s in Gemini but I’m a Virgo. I was born on September 3rd.”

M: “Both my parents are Virgos.”

J: “They like things to be clean.”

M: “Oh yes, absolutely. I just adore my parents and they do not get along very well. Individually they are just incredible people, I love Virgo’s.”

J: “Both Virgo’s, huh?”

M: “Yes.”

J: “What dates are they?”

M: “My Dad is the 26th of August and my Mum the 12th of September.

J: “Very different decedents of Virgo. There are more bachelors under the Virgo sign than any other sign. Your Father may have been very critical, you know, the woman has to be perfect to him.”

M: “I know. Yes that is very true. He is a very strong person, however. He can be critical. I thank him for that now because it’s helped me become resilient in many ways even though when I was younger it would upset me a lot. But he’s a good person and has been very successful in his career as he started from nothing, from being a very poor family and went on to have great business success. So I think I do have a lot of his entrepreneurial qualities of persistence and my Mum is just a sweetheart, and not at all critical. Now, Jeraldine, let’s get into some more metaphysics and visualizing. I believe visualizing as well is so powerful. Explain how you do it specifically. Do you create visual boards which you put up on the wall as well, or do you do it all in your mind?”

J: “I do it all in my mind although visual boards are also a great tool. I simply image that this is going to be done, that it is done, and I just keep imaging it and do my best to really to feel like it’s already happened and it happens.”

M: “Have you found that the way it happens is in ways you would never have thought of?”

J: “Well, yes and no, because you see we have these finite minds but the infinite mind has many more ways of figuring things out. One time I had such a complicated problem with my family situation that it looked like it was going to take years to change. My brother was sick, had lost his job, and was losing his home. My Mother was also sick and it was just more complicated than I can tell you so I thought that this was going to take years to solve. At that time I had taken a course in miracles. Have you ever taken a class on it?”

M: “On gosh, yes! I’ve gone through the whole course. It is a powerful book and course.”

J: “This was with Marianne Williamson and she’d just started, so back then we had only about twelve people in the audience.”

M: “Wow, that is amazing, because she is HUGE now. When I was in Australia we didn’t have a lot of people teaching things like this at that time except for The Science of Mind and Unity. Now they have speakers and courses everywhere, so back then I would just intuitively pick up books and I went through the course of miracles, it took me a year to go through it. I did it step by step exactly the way they said to do it.”

J: “I had just heard one lecture from Marianne Williamson on taking quantum leaps in time about when two or more agree and pray together. So my husband and I would hold hands and pray and a series of things would happen within a week. *We solved about ten major problems.* It was absolutely amazing. Someone offered us an invitation to meet the new manager of the bank and the old manager was there and telling him how great we were and the new manager said, ‘Come in anytime you want a loan.’ Well, my brother’s house was being foreclosed on so he gave us a loan on the house without any collateral and we had it paid back to him within only fifteen days. It was in those days when interest rates were in the double digits and no one had looked at that house for two years. They wouldn’t even go look at it. We listed it for the same price and within fifteen days it sold. We got my brother back to being healthy and Mother was happy, and all

the bills were paid. It was all from that one lecture I heard from Marianne Williamson.”

M: “I love that. So everybody reading this right now, this is such important information. (Go back to the visualization chapter and go through the steps.)”

J: “Michele, you are doing such wonderful huge work worldwide for people that really need to have this and such wonderful advice...”

M: “My main thing being a singer and songwriter, just to tell you briefly, Jeraldine, I had a near fatal car accident in 1989 and I was a rock singer up until that time. It changed my life. I did everything I could in the hospital because I was told I might have permanent physical limitations if I even lived, so people were sending me all of these books and tapes on healing and metaphysics.”

J: “If that accident hadn’t happened, you may never have learned about it.”

M: “Exactly. What happened was that all the books I read and tapes I listened to, said basically the same thing, from Norman Vincent Peale, Napoleon Hill, Ernest Holmes, everybody, even, Jesus Christ. Change your thinking which will change your life. So I said Ok, and realized that with my music I could write songs to help my own mind and then went on to create MusiVation™ music.”

J: “I have all those authors books memorized you mentioned and what a great way of combining affirmations with music.”

M: “Yes, thank you, and with music they work so quickly. So I did the affirmations as I was originally told to do them, such as, ‘I am healed, I know I am, I love myself, I am my friend’, and they didn’t work because the conscious mind kept rejecting it saying, ‘That’s not the truth, you’re in pain, you’re in physical pain, you feel suicidal, the doctors are telling you all of these negative things

which means you may not be able to dance and sing stage again.’ I became in my mind very suicidal. Then all of a sudden I had a spiritual wake-up and I realized advertising agencies spend billions of dollars a year on jingles and I’ve written them for advertising agencies over the years and you just can’t get them out of your head. So I started writing my own healing affirmations to pop music because I’m a pop songwriter. My music is now called MusiVation™ because of these affirmation pop songs.”

J: “In other words, they are conceptive songs?”

M: “Yes, like ‘SUCCESS,’ ‘I Am Healed,’ ‘I can do it,’ ‘I Live For Today,’ ‘Persistence,’ ‘I am a magnet to money,’ and so many more songs are now part of my MusiVation™ catalog.”

J: “Good luck, which I know you have created, you’re so important to our world especially young people.”

M: “Judy Williams, of CosmiKids at the Deepak Chopra Center, asked me to do a CD for children so I just finished one called, ‘I Can Do It, Self Esteem for KIDZ’ and that’s a real fun one.”

J: “Wonderful! That’s when to catch them to help their mind when they are young.”

M: “Thanks, Jeraldine, I love what I do. What advice would you give to someone right now who has made a firm decision that they want to change their life?”

J: “Read this book, read my books, read lots of positive books. I’d tell them to read, read, read, read, and read. Everything they can get their hands on, especially anything from Emmet Fox to Science of Mind, a Course in Miracles, and confirm that they can be in charge of their lives.”

M: “We are so like-minded, you just said all the books I recommend. (Laugh) You are a true sister. Jeraldine. THANK YOU so much for your contribution not only to this book, but also with ALL you are doing for our world.”

J: “It was my pleasure and thank you for all you are also doing.”

For more information about Jeraldine Saunders and how to obtain her books call 1-800-The-Moon. Or, go to

www.TheLoveBoatLady.com

Lisa Haisha

Lisa Haisha is President of 1001 Nights Entertainment. She has coached and directed writers and directors, and actors in such television productions as *Twin Peaks*, *90210*, *Party of Five*, and *ER*; also in such films as *Pulp Fiction*, *Pearl Harbor*, *Batman*, *Mr. Holland's Opus*, *Titan A.E.*, and *Never Been Kissed*, among others.



An Interview With Lisa Haisha

I am happy to present to you our wonderful reader an interview with another friend of mine, the beautiful Lisa Haisha. Here is an amazing woman whose topic is **writing for screenplays and TV**. Lisa is President of 1001 Nights Entertainment. She has coached and/or directed talented writers, directors, and actors engaged in such television productions as *Twin Peaks*, *90210*, *Party of Five*, and *ER*, and films *Pulp Fiction*, *Pearl Harbor*, *Batman*, *Mr. Holland's Opus*, *Titan A.E.*, and *Never Been Kissed*, among others. She is a Filmmaker/speaker/author. She also holds a Master's degree in Spiritual Psychology. She has mentored and inspired a multitude of people in transition from their day job to their creative dream life.

Her insightful articles on writing, creativity, spirituality, and travel have appeared in a variety of publications from coast to coast including *Maxim*, *European Home and Garden*, *Beverly Hills 213*, *Jailouse*, *Film News*, etc. Her short stories have been published in several books including the most recent, *Inspiration to Realization*. She has been profiled on the BBC for ONLA (Only In LA) for her uniqueness. She was also honored by the prestigious 'Who's Who' organization for Empowering Executives and Professionals in 2004.

Even if you don't think you have aspirations to write a screenplay or be involved in writing, never say never my friend. The more information you have in every area of this wonderful world of entertainment the better off that you will be, and the more you will be able to understand all areas of this work. For example, if you are an actor, you will be much better at your craft when you realize what actually goes into writing, whether its a stage play, screen play, or a television show. So, it is my pleasure to bring to you Lisa Haisha.

Michele: "So, Lisa, thank you so much for being part of the Hollywood Success book and for doing this interview with me today. I'm very blessed to have met you originally through

knowing your beautiful sister Alix who's an amazing photographer and I just know that this book would not have been complete without you, so thank you so much Lisa."

Lisa: "You're so welcome Michele. It's good to be part of something that is actually here to help our industry. This is a very exciting project and I support you and Rock 100% and I'm thrilled there's a product out there like this for actors. I see a lot of struggling writers and actors, and what you have developed with Rock is an amazing tool for people to sky rocket to the top in much less time than people who are struggling to do this on their own could ever do, and I want to congratulate you on that."

*M: "Well thank you sweetie, and congratulations with all you're doing because with work like ours as I've always said to everybody, there's no competition. We work together to help one another and then we're on the creative plane of life, which is where all the beautiful things are and where the word "struggle" is no longer in our vocabulary. So let's get started straight away because this is such a great topic, and it's something I believe everybody in the entertainment industry really must understand. We must apprentice ourselves to understand every aspect of our industry. I know I feel so good now that I understand editing and so many different aspects when I do my TV shows or music videos or whatever I'm working on. I'm so glad I have learned different aspects because now I understand what I want and what I can get from whom to hire to who really knows what they're doing when I do hire them. Everyone can read even more about you from your wonderful Website **www.lisahisha.com** and your books."*

L: "Thanks Michele."

M: "So let's start with a great question. What is an actual 'treatment'?"

L: "OK. That's a very good question. That's one of the things I work on with my students. A treatment is basically an idea that has have flushed out from several ideas you have for a screenplay. A treatment can be from either 2 to 20 pages in length. It's

basically a scene outline. So you would come up with your story idea, and then break it down into scenes, and that would be your treatment. Once you start writing the screenplay, you put in the dialog, the blue print for your screenplay, just as an architect first creates a blueprint before constructing a building.”

M: “That’s great. I love that...a blueprint. So this is written before we even write the actual screenplay? Is this for us to get clear, or do we give this treatment to other people to read?”

L: “Well, this is when you come up with an idea. It’s when something hits you and you get the urge to write a screenplay. That feeling, that love, that passion we all get as writers which drives us to this crazy profession which is so fabulous that we’ll dedicate years of our lives to telling one story. When you get that idea, you first write down basically what your story is about. You try to do that in 2 lines or less. You know just getting that “ba-da-boom” is what I call it in a scene, you know. Or in a story. Once you have the idea you say, ‘OK, how do I bring that idea in story form?’ so you can tell it in a fun, exciting way that constantly moves the story forward. So you come up with scenes and you might even tuck a lot of these away for then as this is just to get you going so you have an idea of the road you are traveling during this journey.”

M: “And I’d like to make a recommendation when people are writing treatments that they might just speak it onto a tape first of all. I find sometimes if I start editing what I’m typing straight away then the ideas can stop flowing, so I think sometimes it’s good to put it onto a tape first and hear back what you’ve said and maybe even get someone else to listen to it to see if they get it because sometimes what we think we’re getting in our own head isn’t translated well to other people so it’s good to see if it is. So, let’s talk about the difference between what a treatment is and an actual outline for a screen play please Lisa.”

L: “OK, I just wanted to make one comment about what you just said. I thought it was a great addition because what you just said really helps people write from their heart, Michele, so great idea!

When you're speaking and telling a story, you have a lot more passion sometimes compared to when you write. Because when you write all your fears may come up and you go to your head, 'Oh, I need better grammar, it's not good enough or it may be better this way or that way etc, etc, etc', or 'it has to be more interesting' compared to telling a story that will simply let it flow from your creative side."

M: "Cool! Yes I totally agree. I am more right brained and must record my books first or else no books would EVER be written by this little Aussie Sheila." (Australian Girl ☺)

L: "Yes! (Laughing), a great point you made, and an outline to answer that even more fully is basically more of a bullet point blueprint. That's what you would do before you create your treatment."

M: "Ok, so before we create our treatment we are going to write an outline. Can we get a little bit more detail of what an outline would be? An example please, Lisa?"

L: "Sure, you would bring down a story. For example, let's say I'm writing a screen play now called '**Belly Dance.**' I ask myself, 'OK, what do I want the audience to understand about this?' So it's about twin girls coming of age. Middle Eastern girls who are growing up in the United States basically under a Baghdad roof. So I then ask myself, 'How can I pitch this to the industry?' I would respond, 'Oh ok, it's a comedic glimpse inside the Middle Eastern world,' because it is a comedy so that would basically tell what the story is. Then you would take that and I'd say to myself, 'Ok, this is my story'. Then I would ask, 'Oh ok, what would be an opening scene for this?' because you have to grab the audience's attention in the first 10 minutes which is 10 pages in a screen play. Otherwise they would lose interest. That is what has to move the story forward."

M: "I cannot wait for that movie to come out. I read about it on your web site and that absolutely will be such a great story because I particularly love stories about women, especially when

they're going through difficult challenges, and when it is set in a different culture such as yours it educates us. It also helps us have more compassion and fewer judgments about people from other cultures so I really congratulate you for writing that. It's going to be absolutely brilliant!"

L: "Oh, I'm very excited about it, Michele. Once you come up with that idea it's very hard to make decisions regarding which direction to take it because this story could go in a hundred different directions so you have to have focus and that's what the outline provides. You have to sit with yourself and say, 'What story do I actually want to tell?' because I could tell so many different ones. So I would say in my outline 'Where would it begin?' In childhood, or when just being born? When they are teenagers, and then do flash backs?' So you would make those decisions and then do a scene-by-scene outline at how you visualize it. Basically it's like one line moving your story forward until the end. So you know what your end is which let's you know what to write to. If you don't know where your end is you could get lost along the way."

M: "Fantastic advice Lisa, really outstanding! That's going to help our budding writers out there and anybody actually. Now let's talk about how detailed to get when we write a screenplay. How detailed should we get with the scenery, how the main players are feeling, etc.?"

L: "Well, that's usually up to the director. It's very irritating for directors or producers to have to read a lot of scenery or description because when you are the writer, you're supposed to write the character and the action. Everything written is to move the scene forward. Remember, film is visual so all scenes must have movement. The director will describe the scenery or have the actors act it out and the production designers will design the set. So the best place to start a scene is in the middle. If you want to write out a scene and add in the color of the carpet and the walls and what paintings are on them, what they're thinking, and so on, that's more of a novel so you'd be more geared to novel writing if that's what you really love to do. But for a screenplay, less is more.

So you could write your scene and then cut it probably someplace in the middle right where the action starts. You usually cut out the first six chapters. You do not need to tell the every little detail of the story.”

M: “That is fantastic, because I know I’ve helped people with ideas on how they write their books and you really do when you’re writing a novel put down the scene, how they’re feeling and all the detail so that’s really good for our authors who are novelists to know when they want to, for example, turn their novel into a screenplay, how to do it. When I help people with their fictional work, Lisa, I get them to put up on the wall a big mind map to help them find their characters. For example, I will have them get out magazines and if it’s a heroine, for example, I’ll ask them to cut out a picture of what she looks like, where she came from, and all that sort of detail so they can really get into the vibe of their character because for me a visual is really great when you can see what the character looks like as ALL OF US think in pictures. This way she will almost feel like she is talking directly to and through you and our creative flow will... well, flow!” 😊

L: “Oh yeah, because then you’re getting more specific, I love that!!”

M: “Thanks, I came up with the idea because I have used visual boards forever for my bands and thought well, I will do it also for a book.”

L: “The more specific you can be in your writing, the better, whatever inspires you. Sometimes when I’m writing, if it’s a dark scene or a depressing one I’ll have a bottle of wine next to me or I’ll actually smoke cigarettes, I’ll dress like the character if I’m writing their dialogue and I’ll completely put myself in that mood, do you know what I mean Michele?”

*M: “Yes, let’s call this Method writing! 😊 How cool is that!!”
(Laughing)*

L: “Totally, yes, and if it’s a happy scene I’ll go hang out with friends and come home feeling livelier, or I’ll write in a cafe where there are a lot of people.”

M: “Cool, Oh I love that Lisa!”

L: “It really helps. If it’s a script that’s international, I’ll go to that country and absorb the atmosphere and write in cafes for the locals, or even write in people’s homes. I will do whatever it takes. Listen to that music if I can’t go there just get myself in that place that I am writing about.”

M: “You’re amazing!”

L: “It’s really helpful. But in a screenplay, you don’t need to tell all the details, such as, ‘Oh, now they’re driving home, now they’re walking up to their apartment, opening the door, putting the keys on the table...’ because nothing is happening. In a screenplay something always has to be happening that moves your story forward.”

M: “Do you think the mind map that I do with the novelists is a good idea for a screenplay also?”

L: “Yes. It’s a very good idea for the rough draft. Again, it’s preparation work and that’s excellent, because now they have all this background information and I completely believe in that.”

M: “Now you’ve got such an interesting life Lisa, I mean you have really lived and you’re still so young and you’re an inspiration because you just go for life full on Lisa. You’ve traveled the world, and you were also an international model! Given all of the things you’ve done in your past, (which people can read more about in your BIO here in the book,) how did you go from modeling to screen writing?”

L: “I enjoyed modeling very much and I did commercials which were very lucrative but it wasn’t that fulfilling. And I guess personally for me, I was brought up in a Middle Eastern household

and it was quite restrictive so when for some of the acting parts I was offered it was as if I were this dual person. I felt that whatever I would do would probably hurt my family or embarrass them, I mean I couldn't even do a kissing scene; I couldn't do anything romantic or have intimate dialogue, so for me it was a huge challenge to pursue acting. When I was 25 I decided to quit modeling and during the next couple of years I had a good run with commercials, music videos, some TV, and independent films. I also decided to write. A friend told me, 'I love your writing, and you should pursue it.' I never thought of doing writing as a career but he took me to Tahiti, where we stayed for a couple of weeks, during which time I wrote, **"Fade In"** followed by my first screenplay. I wrote it in treatment form, scene after scene. I did that in two weeks. Later I returned to Tahiti feeling very inspired! I touched it up and polished it for a couple of months and then sold it for \$75,000!"

M: "Fantastic!!"

L: "I thought, I'm a writer-this is easy." (Laughing)

M: "My goodness, your first screenplay, you got that much Congratulations!"

L: "Yes, it was huge. You expect to, you know, give it away just to have someone make it so I was bitten by the bug and that's when I said 'OK, this is what I want to do. I LOVE it.' And it was never that easy again, (Laughing) but it carved a beautiful road for me because I'm very passionate about what I do today."

M: "It is so interesting that you said it was never that easy again. I find that sometimes when we don't know any better at those early times things work because we're not boxed into any prefabricated notion or are thinking inside a box."

L: "Oh absolutely, Michele, and you don't know that you can't do it or you don't know, 'Oh, I'm supposed to take all these classes, I'm supposed to do this, I'm supposed to do that!'"

M: *“Right.”*

L: “Also, I think it comes from your passion. The seed, the idea that I had was a part of me. So that’s one thing I would tell anyone, especially beginning writers, is to have a passion for it. If you don’t it will kill you. It will eat away at you because it takes a lot of dedication and if you have passion, you can’t help but write something brilliant because it’s coming from your heart. Something that the world probably needs to read and see.”

M: *“Absolutely, so I want everybody right now, if you’ve never written a screenplay or anything at all, if you have a desire to do it, it’s because you are supposed to do it. So go for it. Now Lisa, let’s talk about TV because there’s so much writing in TV Land and you have worked with many TV writers, I mean your resume is amazing. How is writing for a TV show different from writing a screenplay for feature films?”*

L: “Well, writing a screenplay is lonely work. You are all by yourself or possibly with a screen-writing partner and you’re all on your own. But, it’s also exhilarating because you have all the power. You’re the boss and it ends when you say but then you have to sell it. A TV show is very cooperative and VERY different. There’s usually a show runner in charge, then there’s, you know it varies, but perhaps 5 to 8 writers on each show. And they usually assign writers, either they pair them up or give them ideas individually, or they pitch an idea for what is called a teleplay. Then they go off and write the script and then bring it back. Then all the writers in the room punch it up. They add jokes, this one might be good at telling jokes, this one good at tightening up the script, this one’s good at...whatever, you know they all have their thing. So they take the rough draft the writer brought and then they all work on it together to create a TV show. There’s something exciting about that yet sometimes that can be frustrating because you don’t always get your way, and whoever is the creator of that script and the show runner always have power over you. A lot of TV writers end up being extremely frustrated.”

M: “So Lisa, what advice would you give, say for someone who has written screenplays before and then they’re given a great opportunity to be one of the writers on a TV show? What sort of advice as far as the attitude they bring in, as it IS going to be very different working with a team of writers (Did anyone ever watch The Dick Van Dyke Show ☺ on Nick at night) so how does one come into a project for TV working with a team when they are used to working alone?”

L: “Great question Michele. I would say, just be flexible, be grateful because it’s a great job, a very high paying job, and use it as a learning tool. It’s a great learning tool because you’re there every day having to show up having to write. You can’t say, ‘You know what, I have writers block today I think I will go to the beach and unwind.’ You have to show up and people are counting on you so it’s constantly keeping you sharp, funny, and you have to be accountable to someone so you’re going to get it done.”

M: “How does one come up with an idea for a screenplay, Lisa, if you have never done it before? Where do we begin?”

L: “Well for me and those I’ve worked with the idea finds you. You look at your life, people you know, you could read books, and abnormal psychology books are good, but basically life, just observing life. Do you have a neighbor who was interesting, even as a child? Did you ever wonder about who he or she was? Or do you have friends who have odd parents who are mysterious in some way? You just take it from there then you create from that point.”

M: “And of course I always highly recommend for anybody - and its of course simply a recommendation - that you bring something to your writing that is a positive influence because I really want people to start getting a more wholesome outlook with TV and film writing because there’s so many violent movies and the person dies a horrible death at the end, etc. So I know it’s up to every individual to create what they wish. However, I will always recommend do whatever you can to make it at least heartfelt for

then you will leave a positive legacy to the world through your work.”

L: “Oh, absolutely, absolutely, Michele!! Whatever it is you write, you create the character, you create their struggles, you create their life, you strip your character of his defenses and watch what she or he does. So you use all these different tools and once you have that, the story kind of starts to evolve on its own once you really get into the character. Or you know the story and then you have to find the characters to sit that story, to tell that story properly.”

M: *“Great! Now we would love it if you could please, Lisa, give us some simple, practical tips on screenwriting.”*

L: “OK, I would say, read Fairy Tales to learn what makes a good story.”

M: *“Oh wow that is marvelous advice.”*

L: “Fairly Tales are a great tool for that. Another tip would be...find out what is the dramatic question of your story. Third tip; tell your story in two sentences. Like I was telling you earlier about **“Belly Dance.”** It’s a comedic glimpse inside the Middle Eastern world or its like “My Big Fat Greek Wedding” meets “Bend It Like Beckham” would be another way to tell it.”

M: *“Very cool advice.”*

L: “Next would be to describe your main character’s goal in a couple of sentences. With whom does your main character have an emotional relationship? Describe the emotional conflict and resolution. That’s a great one because you understand so much more about the character once you understand their emotional relationships with people. How does your main character change or discover something he doesn’t know before the climax. Who is the protagonist or the main character? What does the main character desperately want? That’s a great one. If you have that answer, the whole story basically writes itself. You have a strong,

true line and a passion with this character. And what are the high stakes the main character must face if he doesn't reach his goal?"

M: "Oh, I love that!"

L: "And have you motivated each character properly? You should have each of your characters ask why are they there? How are they moving the story forward? And that's always a good one because sometimes you just put characters in because we know someone or that character is based on this person but if they don't really add to the meat of the story, then they should be deleted and give their lines to someone else and make another character stronger."

M: "Great! Great! I love those tips please give us some more pearls Lisa!!"

L: "A last tip would be an interesting character is always filled with contradictions. Most people that I find, you know that are beginning, they'll write simple characters because they want it to be clean. Like, this one's the nice one, this one's the mean one. The more conflict inside the character, the more riveting your screenplay will be."

M: "That's great. I love that. So how long does it take to write a screenplay and how does one survive while doing it, Lisa"

L: "A screenplay takes as long as it takes. I know some people, my friend Pat Duncan, who wrote "**Courage Under Fire**" and "**Mr. Holland's Opus**" and he wrote several screenplays in a weekend, in three days."

M: "That's amazing. WOW!"

L: "And proofed it and sold it - I think as I do not the exact amount - but I think it was for over 2 million dollars."

*M: "**READ THIS FELLOW WRITERS.** See this is important for writers to know. Pat would not have written all those screen*

*plays in such a short amount of time if he edited as he wrote. The writing itself does not always take that long **IF WE DO NOT** edit as we go. Do the proofing **LATER**. For example Lisa, I know this book will take quite a bit of time for me to edit as I like to do this myself with the first draft however the writing will take 1/8 of the time. So if there are writers out there not finishing their screenplays. **PROOF IT LATER!!!**"*

L: "Now that is awesome advice Michele!! Plus we can also have someone else proof for us. With Pat though it was still amazing how fast he wrote and I asked him, "How do you do that?" I didn't believe him. I told him, "I'm going to sit here with you this weekend and watch it with my own eyes." And I watched it, two weeks later it was in Hollywood Reporter-Front Page."

M: "So how did he write so fast? How did he do it"

L: "Easy. He had a great idea to begin with. He said it was a gimmick. He said he's written over 30 screenplays. He writes a screenplay all the time. I mean, every moment of every day he's writing in his head. If he has a 10-minute wait he is writing scenes for a screenplay or he's creating it in his head if he's not in a meeting or doing something else."

M: "You know what, I love that, because as a song writer I write all the time and it's like, it doesn't have to be the best song all of the time as long as I write I keep my skills up. I also do this with my metaphysical books. I don't even know if sometimes if I'm going to publish a book or end up recording a song I have written but to keep that muscle, that talent growing and the creativity flowing it's really important to just keep honing our craft even if we don't feel like it is important **keep writing**. Whether you're writing music or you're writing screenplays is just good to keep writing something, anything!"

L: "And once you know the structure and the nuts and bolts of writing. Then it's easy and especially if you have a passion for your story. Because you're not struggling with format and how do I lay this out and what is this suppose to look like and what words

am I suppose to highlight or bold or capitalize. It's just writing. But other people I know have spent 3 or 4 or 5 years on a screenplay perfecting it. You know, historical epics take a lot longer than simpler stories. "**Belly Dance**" took me 2 years to write for example. "**Psycho Sushi**" took me 6 months. That was another movie that was produced."

M: "So getting back to our original question Lisa how did you survive while you were doing your very first writing?"

L: "Oh, how did I survive? I got a couple of jobs that paid well but didn't have long hours. I bartended at a place called "Gorky's Cafe & Russian Brewery" and got good tips. I worked 15 hours a week and just wrote the rest of the time and I wrote really probably 10 hours a day every single day. And the way I got into it was I listened to a CD that had to do with my screenplay and anytime I put that CD on I would get into the mood of the screenplay."

M: "What was the CD?"

L: "It was a Japanese-American CD. I listened to Japanese artists play 'cause the script was shot in Japan. It was shot here too but it was a Japanese-American screenplay. It's just basically training yourself, like if you write at the same place every day, you know, you listen to the same music, you have your bottle of water here or whatever it is that you're doing. Your body and mind is just trained so that you get to that point fast. Otherwise, it takes me about an hour just to get into my characters. So go to bed writing and leave the last sentence unfinished so I wake up and just go straight to my desk...."

M: "Now THAT is one great idea Lisa! Leave that last sentence unfinished so you're sort of back in the flow again in the morning. I love that!!"

L: "You write again right where you left off so you're right in the flow again. So write at night and in the morning and then during the day. I do whatever I need to do to make money or make business calls, send out resumes, whatever it is that I do."

M: “So you’ve coached a lot of writers Lisa. I mean you’ve really helped people tremendously so when you’re coaching, what do you do when you’re coaching a writer? How do you help them? I mean already it’s obvious I know because already the great information and tips? And you also conduct some amazing seminars for groups all over the world. Is it different for each person that you coach?”

L: “Every person is different. Some people suffer from being afraid that their writing skills aren’t up to par. Other people are very confident with their writing skills but don’t feel like they can write from their heart or be emotional ‘cause screenplays are emotional. Other people have problems with doing great character scripts, you know, dialogue. Other people setting up the actions scenes. So depending on what their problem is, I give them exercises to do and I work with them. It’s basically like psychology too, as you know.”

M.: “So true!”

L: “You work with someone’s emotional state, figure out where they’re coming from, what that issue is. You try to help them heal that and then go into the process. And I have a lot of writing exercises. Matter of fact, I wrote a book called **“Write On”** and it’s a 365 day book that gives you a writing exercise every day that helps the writer grow so by the end of the year, you basically have a book and it’s your whole life. It’s a writing tool as well as a psychological tool.”

*M: “Fantastic. So everybody who’s reading this right now and you are serious about your writing and I don’t mean in a negative way ☺ but I mean you’re really passionate about your writing, get Lisa’s Book **“Write On”** How can we get your book Lisa and I do mean right now ☺?”*

L: “They can get it by going to my Website **lisahaisha.com**

M: “Well get that book right now all of you future multi award screen writers. 😊”

*L: “It’s a very good book, I’ve used it on a lot of writers and seen great results and this is **the first time I’m actually offering it to the public.**”*

M: “So Lisa can you, help coach somebody over the phone or do you have to make it in person for our readers who live in other countries and cities?”

L: “Oh yes Michele. I coach people all the time over the phone. That’s one of the beauties. I also do tele-seminars where I have five or six writers on the phone line at the same time.”

M: “Well that is beyond cool!! We love to do tele-seminars so that is great that you too offer this. I love it when we have people on our calls from all over the world.”

L: “Yes, I coach each of them so the other ones can hear piggyback basically off the other writers’ issues. That saves a lot of time and then they email me their scenes or what part they’re working on. Then I critique it, email it back and then everyone in the group has to give them 2 positive remarks about their work and 2 constructive critiques about their work.”

M: “OK so what I suggest everybody does --so that you’ll be notified when Lisa’s doing her next tele-seminar-- is simply go to her web site and sign up for Lisa’s newsletter.”

L: “Yes, they can sign up for our newsletter.”

M: “And that way you’ll be able to inform them when you’ve got another tele-seminar coming up correct?”

L: “Yes, I send a newsletter out each month saying what the events of that month will be.”

M: “I think it’s fantastic. We have free a tele-seminars every week --- register for these teleconference calls at www.BeAMagnetToHollywoodSuccess.com ---we hold them on Monday nights and we have people from all over the world come on our tele calls and have celebrity guests that everyone can speak with and it is so much fun. I highly recommend to all of you out there, budding writers, to get on these tele-seminars with Lisa AND our calls as well because they will help you tremendously. And also when you’re in the energy of other people on the phone it’s a mastermind meeting and ideas will come to you and it’ll help tremendously. Especially with screenwriters because you’re alone a lot, it’ll help you feel less alone and you’ll start getting the energy and the vibration of other people doing the same thing that you’re doing. What a lift that is!!”

L: “Oh, it definitely helps. The support between the writers, they need that desperately, especially for writers more so than actors or any other profession. I guess painters have the same issue or anyone who is creative and world alone. But it’s definitely helpful, the support is every thing if you want to make it. It is kind of like going to classes, being part of any group is great.”

M: “So if somebody’s an author, they’ve already written a novel and they want to write a screenplay, would you recommend that they just go for it on their own to start with or would you recommend that they find a collaborator immediately who’s got experience at writing screen plays? Or I guess it can be either way”

L: “I think it’s either way, again it depends on the person and how ambitious they are. A lot of authors will give their script to an agent, and then the agent will find the proper screenwriter for the book. Because usually they’re two completely different talents and an author could do their own screenplay but it might take two to three years compared to a polished writer who could probably do it within six months. And probably do a better because they’re a little detached from it.”

M: “Right. Well, I’m sure on your tele-seminars there’s a lot of people and a lot of different information about writing screenplays that can help them, right”

L: “Oh absolutely!”

M: “You’re an amazing lady, I mean you’re beautiful inside and outside, Lisa, and I recommend to everybody that they get your books and get on your tele-seminars. Are there any last words of advice that you can give our wonderful readers?”

L: “Well, I would just say be persistent and if you really want to make it, tenacity is everything. I think joining Michele, listening to her tele-seminars and also, joining classes, reading as much as you can as you are right now with this book (Laughing), getting out there and I guess one of the biggest things also is just contacting people in the industry regularly, making that a habit because it is a business. If you write in your room and never get your stuff out and it sits on the shelf, you know, what is the point? So that’s what we’re here for is to help you create a team and get your work out because I think it deserves to be seen and heard.”

M: “Fantastic, Lisa that is great advice. Everybody, don’t wait until it’s perfected, editing wise. Just get it out there and you can always polish it up later, but get it out there!”

L: “People are out there to help you. Once it’s out, don’t be afraid to show it to people, just get it done. Write a bad script. That’s your goal, to create the worst script ever written and finish it. And when you have that, you can go back and rewrite it and then you can have the script you want.”

*M: “And even if someone is afraid, just do it scared even if you’re afraid, just do it scared **because doing it is what releases the fear!**”*

L: “Absolutely!!”

M: “ Well, my dear Lisa, thank you SO much for being part of our wonderful Hollywood Success book. You’re an awesome woman and thank you so much for helping all of the readers. We all really, really appreciate it.”

L: “Oh, thank you Michele. This was a lot of fun and I wish you the best of luck with everything you’re working on. I think you and Rock are a gift to the world.”

M: “You too. May love and Success continue to Bless you sweetie.”

Go to Lisa’s Website: www.lisahaisha.com

Mark Vicente

Director of What the Bleep do we Know - What the #\$ Staring Academy award winner Marlee Matlin. Some of his other films include Sarafina, with Whoopi Goldberg, Fatherhood, with Patrick Swayze and Uncorked with Minnie Driver and Nigel Hawthorne and Rufus Sewell.*



An interview with Mark Vicente

After seeing Mark Vicente's film "**What the #\$*!**" (Bleep) I KNEW that an interview with Mark Vicente was a must for this book as he stands for all I believe is the NEW Hollywood so enjoy this amazing interview. Mark Vicente, William Arntz and Betsy Chasse are angels in and are the gifted individuals who brought to our big screens "**What the Bleep**" to date my favorite film to help wake up, entertain and teach people about their true self, the spiritual magical higher self. Mark's story about how he is doing what he does now and how he got here is an inspiration to ALL of us in the industry and like Shirley McClain and Stephen Simon one of the great brave souls who is bringing truth on the screen so that the masses will finally (and this is my prayer) WAKE UP!!!

Combining over 25 years of filmmaking experience Mark, William and Betsy have embarked on their most important project to date: Delivering to the world through the combined mediums of film, documentary, animation and visual effects the answers to the most asked question in the universe. "What is it? Where do we fit in? And, why do we do what we do?" So my friend enjoy, learn, and be inspired by Mark Vicente!

Michele: "Mark I am so excited and happy that we are doing this interview for our book, I LOVE your new film and I know it is already helping shake our world up out of its coma to our true God given potential and to let the world learn that our thoughts are so powerful. We do create our own experience through our powerful spirit and word. Attempting to describe how inspiring and amazing 'What The Bleep' is in words is a challenge to say the least so people simply go and see it, as it is literally life changing!!!"

Mark: "Thank you Michele."

MB: "It is really important to me that the media really get the importance of this amazing film, as it is the most profound movie

that has ever been put out there for people to understand consciousness. I just have to congratulate you, William and Betsy. It is just incredible.”

MV: “Thank you for saying that.”

MB: “I wanted to ask, first of all, Mark because as you know music and film is just an incredible way to help people feel again and to inspire them and I know people have really been looking within since ‘What The Bleep’ came out. Please share with our readers your background in this industry which is so impressive, everybody says that your work is always excellent. Your reputation is amazing in that you have always been doing things in the best way possible and you have an incredible imagination, so let’s talk about your background.”

MV: “So you found all the people I paid a lot of money to say that.” (laughs)

MB: “Yeah, yeah! (laughs) They all said, “I wouldn’t do this commercial unless I was paid.”

MV: (laughs) “Well, I was born in South Africa, and basically when I was very young, traveled all over the world as a child. I sort of lived everywhere and traveled everywhere. I saw a lot of cultures and just went to a lot of cool places. My parents traveled a lot and when I was about thirteen, I fell in love with the idea of filmmaking. I fell in love with it because I saw, as a young child, I had all these ideas in my head, and I thought, “I wish there was a way to get these ideas out to people” because I grew up in this very repressed society. South Africa at that time was very oppressed, very Calvinistic and racist, and I always felt out of place. I wanted to take the ideas in my head and to get them out to people. Of course, as a child I felt that my ideas were better than anyone else’s. As a child I was like, “I don’t understand why they hate black people.” “I don’t understand why they think this way.” “I don’t understand why they think that.” And I said I wish I could get this message out. You know Michele, I remember as a child I

had just seen the musical, 'Iti Tombi,' when I was very young. It was a South African musical and it inspired me!"

MB: "You were aware at such a young age!!"

MV: "Michele, I remembered this amazing drumming in this film 'Iti Tombi'... and I remember after that, ... And I lived in the middle of the bush..... taking all these things and banging on them like I had heard in this musical and I was thinking to myself, "I wish there was a sound loud enough to reach across the whole valley, and to reach the whole world." I was obsessed with how I could reach everybody. Of course, that was arrogant as a child that my thinking would somehow uplift humanity, but then again, that was being young."

MB: "Well, you were right and sometimes we are more tapped into Universal consciousness as a child because we have not as yet been trained to not think for our self."

MV: "That is probably true and then I saw, when I was twelve or thirteen... 'Star Wars' I was so blown away by that film. And then suddenly I had this realization that, Oh my God, this is the way to do what I had been dreaming of doing, by reaching all those people this way; movies."

MB: "So Star Wars was your... impetus."

MV: "It was the thing that made me realize. You know the thing I loved about Star Wars was that for me, there were all these hidden encoded messages that had nothing to do with religion."

MB: "Oh, I love that. And I still say to people, "May the force be with you", when I say good-bye.☺"

MV: (Laugh) "Yes a lot of us do. But 'Star Wars' really had everything to do with spirituality and I know most kids are pretty much in touch with that side of themselves. And so, I was so excited and I was excited by the response the film had with people. O.K. this is it. This is the way to do it. And then of course I think

about maybe, two years later, I finally decided, this is definitely what I am going to do because I went to a TV studio one day and I saw these men behind the camera and I said, “That’s what I want to do.” Right! I want to be a cameraman.”

MB: “How cool is that to make a decision so early in life and then to actually do it!!”

MV: “So, that was kind of what launched that idea, and then, I went back to South Africa when I was seventeen or something, pretty young, I went to drama school because there were no real good film schools in my opinion. There was one film school, but it was, you know in Victoria, which I didn’t think much of. So I ended up going to drama school and doing everything. I learned to do absolutely everything. I was there for four years and I majored in cinematography and theater lighting design *and* at the same time I directed and I acted until I had done everything. You know, music, song, dance, radio, blah blah blah.”

MB: “Sounds fantastic, I always say to actors to apprentice themselves to learn EVERYTHING they can, as then it is easier to understand the Big Picture as a producer or director must when working on any project.”

MV: “Yes, it helps to really understand all aspects, as they are all so interesting. And so, when I got out, and even while I was still in college, I started working in the film industry as a sound mixer, camera systems, gofer, everything I could, because I was so desperate to learn the craft. At that time, I was very fired up about the political situation as well in South Africa so I worked in a lot of sort of underground anti-government films.”

MB: “Again what an awake soul at such a young age!”

MV: “And I worked my way up through the ranks, and sort of my big break as a cinematographer came with the musical ‘Sarafina’” With Whoopi Goldberg. So that was sort of my big break. And that was what got me going. Up to that point I’d done music videos and commercials and I had been a news cameraman

for a while, documentaries etc. And then I got my big break shooting that musical, because I knew the director and I also became very good friends with Mbgeni Ngema, who was the creator of the musical on Broadway. And basically, I befriended him, And, I really sold myself, so I had him, as the director, on my side, and then you know, it was a question of winning over the BBC and a French company. Basically I got the gig and I was like twenty-five or so, which was very surprising. I even remember meeting at that time Quincy Jones. I had dinner with Quincy Jones.”

MB: “Oh, I love Quincy Jones.”

MV: “He said to me, “Who are you?” and I said, “I am the director of photography”, he looked at me and said “Aren’t you a bit young?” and I said, “Oh yes, I guess I am.” You know. And I was so intimidated.”

MB: “Right, but I bet he was great to get to know, as he seems so down to earth.”

MV: “Yes he is, And Quincy smiled and said, “Good for you”. Good for you, you know. I was truly nervous though. Meeting him was very cool. Anyway that was my, big break. And from that point I then came to Hollywood... it was always my dream to come to Hollywood.”

MB: “Right, as it is for so many and will continue to be for many worldwide.”

MV: “Because sometimes, in the forefront of my mind, there was this idea of wanting to affect change in the world. And then, also, I was much younger and very ambitious, you know, and also on the forefront of my idea was; I wanted to be famous and I wanted to be well known. I wanted to be powerful; I wanted to be rich; I wanted to be all these things. But my dream, of course, was to get to Hollywood. So, I then got a big studio movie and I went to Hollywood and I shot this movie with Patrick Swayze called ‘Fatherhood’.”

MB: “Oh! I love that Mark, as you my friend took action and went for it KNOWING that this was it for you so that is very inspiring!”

MV: “And, when I got to Hollywood, I really felt that I had arrived.”

MB: “So how did that come to be working on the movie with Patrick Swayze? Did that happen after you arrived in Hollywood or was this organized before you got here?”

MV: “What happened was that Hollywood Pictures, which was a subsidiary of Disney, had picked up ‘Sarafina,’ and Disney was the distributor. So the director and I were offered another picture by them.”

MB: “O.k. Gotcha.”

MV: “We came out to do that. Obviously I was very excited; I got paid a lot of money. It was a big studio movie. I had everything I could need. All the toys to make movies and I had never had all the things before, because in South Africa, it was like guerilla warfare filming. It was me doing with what we had. So I got out there and I had every thing, it was just a dream and you know, of course, if it’s your first time out, Disney treats you really well. They give you this nice sports car, this nice hotel. And I remember being on Hollywood Boulevard and I was shooting this big car chase scene and I had all the streets shut down, like five blocks were shut downFour cameras rolling and a car chase and I was thinking that I was here, I was just like WOW!!... I looked up and I sort of noticed that we were outside a strip club and there were like prostitutes everywhere and I kind of noticed that the streets were dirty and smelly. And I was thinking, you know this is not quite what I had in mind.”

MB: (Laughs) “I can relate to that. I used to always dream of LA and Hollywood, then when I came here, I was like, “no, no, no,” I said, this isn’t it, where are all the lights and beauty (Laugh.) I can

NOW see the beauty but it was quite a culture shock for me and not what I expected at all.”

MV: “Me too and I realized, wow, this is not quite what I had in mind and the reality of this business sunk into me and from that moment on I kept on working and I made what I think now was a lot of crap, I mean I made a lot of crappy movies as a cinematographer.”

MB: “Want to mention any of them?”

MV: “No, No, a lot of them were like cable movies and little TV movies and things that never saw the light of day.”

MB: “But you kept working?”

MV: “Oh yeah, I kept busy, and then it just started to wear at me because this was about surviving, I was trying to build a career yet at the same time, I was launching myself in that direction so I started to feel depression come over me because the more I tried to make a success of myself, the harder I found it to be. I would go into meetings with people who were not the sort or people I wanted to work who played THE GAME but, I would sit and listen to them and think to myself, “Wait a minute, it’s all crap. I can see through all of this. I know what they are thinking, I know what they are about” At the meetings, I would watch people play games. And I would be like, wait a minute, this is stupid. And often I would burn bridges because I had a habit of saying what was on my mind.”

MB: “Good one, Mate. That’s what I like to hear. I love it when people really say what they are feeling and do not use manipulation or ass kissing to get their point across.”

MV: “I didn’t have the patience to kiss ass. So, I kind of got to the point where I was thinking about the year 2000 and I reached this point of absolute frustration realizing that I was chasing after projects and they were never quite what I wanted. And then there was one film that I am very proud of and that was “Uncorked” and

it was directed by a wonderful man called John Huddles. The way I got that film was that I was so frustrated with the kind of work that I was doing I decided to write a mission statement, a one-page mission statement. And I gave it to my agent and it was very honest. It was very revealing of my soul and spoke about what I wanted to do. It said the people I didn't want to work with and this is who I am and this is what I care about and I gave it to my agent. And she said to me, "You are not serious Mark. You can't seriously expect me to send this out to people." And I said why not? And she said, "This is like... you are baring your soul." And I said, "Yeah I know. That was the *point*."

MB: "You did a Jerry Maguire, huh honey."

MV: "I did pretty much." (Laugh)

MB: "Yeah. FANTASTIC!!" (Laugh)

MV: "Well, you know, my agent said, "I'll tell you what, if it feels right, I'll do it. But I'm not going to promise to send this out because it feels like suicide." And I said, "Yeah O.K. if it's suicide, whatever, I still want you to send it out." So what happened was this guy, John Huddles, had this project and he wants to get a copy of my demo reel. She doesn't have a copy but she said to him, "Mark does have a mission statement and you might want to look at it." So she sent him the mission statement and he hired me on the spot."

MB: "Oh my goodness Mark. I love this, another story that gives me God Bumps!!"

MV: "He hadn't even seen my demo reel Michele but then he saw my demo reel and said "Great, I knew this guy was great." And then when I meet him, he just said, "Anyone who has the balls to write in such honesty about them like that, then, you know, I want to work with that person." So we made this film that I think is wonderful, a deeply spiritual film called "Uncorked". It stars Minnie Driver and Nigel Hawthorne and Rufus Sewell. Just a fabulous little film. And that sort of re-inspired me, to realize, you

know, that there are stories like this out there, and you know what, I should be writing some of these stories. I should be creating some of these stories. Because I had in my mind that I was just going to shoot them in a fine film grade, and that's really great. You know nobody is really telling the stories that I am interested in."

MB: "Yes and YOU are doing it!! I love what Stephen Simon says, 'We are getting back to real story telling and THAT is what makes a great film and great story we can all be inspired and relate to' (Note to the reader following is the Mission statement Mark wrote as I KNOW you were already saying to yourself What did he write so here it is)....."

WHY I LOVE MAKING MOVIES

By Mark Vicente

"I was inspired to be a filmmaker because of the impact films had on me emotionally. I wanted to have the ability to affect other people in the way I was affected, to have the power and knowledge to be able to take people on a journey that would leave them changed. I am endeavoring to find people to work with that have as their primary intent the desire to revive the human spirit instead of creating work that denies and suppresses it. I am driven by the conviction that tales of greatness can be as exciting and financially successful as the subjects of rape, pillage, and plunder so beloved of the industry.

For me, film is the fusion of all the arts. It operates at the unspoken level of dreams and the unconscious, using the pure language of imagery and emotions. I am constantly amazed at the varying ways that exist to explore, refine, and simplify this language to tell stories in the richest, most deeply felt way. More than anything I want to use my craft to explore the remarkable and to be able to tell stories that show the hidden in the human being, the obvious unobvious."

MV: “So it made me realize I am just going to do this on my own. I am going to have to go and find these stories and find people and start to live my dream. I want the vast amount of information in the world that is not out in popular media... that I know people have a hunger for, and I want to find a way to get it out there onto the big screen. So what happened was in about 2001, I began a project that sort of was like a rockumentary project, like a musical thirty-seven minutes long of a rockumentary. And it was a film talking about the way women are treated, abused in the name of God. What people do to each other on the name of God. It was kind of attacking organized religion. And certainly attacking the way woman have been excluded. And it was a very powerful piece for me to make. And of course when people saw it, they either loved it or hated it.”

MB: “What was that called Mark?”

MV: “‘From Where Angels Fear to Tread’ Then what happened was that William Arntz and I, (William was the financier and one of the producers of “What the #\$*!”.) William and I met and we realized that we had the same dream and that we both loved science. And we loved it because science is not about creed, color, or race, you know, or religion or sex. We understood that the advanced sciences were pointing to something called the observer. Something that has an affect on matter. We knew that scientists were finding that the act of observing or not observing or having a particular intent seems to affect the experiment. We sort of realized that, you know, it wasn’t relegated to scientists but that everybody could do this. We are both kind of geeks in our own way and had read science our whole lives and had loved the mystery of science and spirituality and had long ago walked away from organized religion and certainly classical physics which we felt boring and narrow-minded. We loved and realized that we had the same dream. We also realized that we wanted to get this information out to people because we knew that most people don’t have access to extraordinary information because they are programmed to only watch television or only to read the paper or only do what is spoon fed to them.”

MB: “Oh yes Mark how right you are which is why Rock and I wrote this book and had to have YOU in it!!☺”

MV: “And we are well aware of our society where everyone is basically drugged to sleep.”

MB: “Yes, I call it like ‘slipping into something more comfortable like a coma’.” (Laughs)

MV: “Yes funny and scary is the opium of the media.”

MB: “Phew!!! Well said Mark the media especially TV is a drug!”

MV: “And so we thought, you know, o.k. screw it. We are going to use that same media. We are going to create something and we are going to play it in the same places these people are getting mesmerized. We are going to play a different message in the same venues.”

MB: “YES!! YES!!!”

MV: “So, we started working with this idea and then we got Betsy Chasse involved. Betsy was a producer that I had worked with in L.A. on a number of films that she had hired me on. A great producer and a great nuts and bolts girl. Who was just as tough as nails, practical and very, very smart. And just knows how to get films done. So I wanted to bring her in because she knew how to help us get this film made. Will was like the big dreamer. Big dreams he had. Of course he had the finances and the love of science and certainly out of the three of us, he is the one who understands science best. Betsy, you know, very smart, very astute, very powerful and very practical. She would help Will and I sort of get down to brass tacks. When we were out there in the clouds, she would say, “Hey guys, I think it is very interesting that you are masturbating over this idea, but I don’t understand what the heck you are talking about.” Hence, nobody understands.”

MB: “I like her. I like her already. AND might I say what a GREAT MASTERMIND group!!”

MV: “It was and I was like, more into the love of film and emotions and the way to use them, emotions and film, films that are provocative. I was more the feeling emotional version of the trio. We spent like three and a half years, working on this project to get it where it is now and you know, it took a long time because as you can see, it was a very challenging project. Some people call it either stupid or brave. It was a really, really big thing we bit off to chew.”

MB: “There was no stupid, there was brave all the way and the film speaks for itself!”

MV: “Yeah but, a lot of people told us when we started this...I can't tell you how many people dissuaded us Michele. How many people said, “It can't be done.” And I don't really know what they thought could or couldn't be done and I think certainly looking at the film now they say, “You could have done this better. You could have done that better,”...It is what it is right now. And the fact is, it is affecting people deeply. It is proving that there is a massive hunger out there for information like this. I think that there are people out there who are familiar with this information, who know this information, that have never seen it put together in this way. They have never seen some of the connections we have made. They have never seen it put out in a way that they sort of feel part of a community. This has produced a tremendous joy in people. I can go to the theaters and see people sitting there who are truly touched and they look around and go, “ Oh my God, I am not alone.”

MB: “Yes Mark exactly. I think it is what I call “The closet spiritualist” I find that people are generally born into a family that one person is totally into metaphysics and they get to the point where they close it off because they are laughed at and called weirdo's or hippies or whatever and they stop dreaming about what they think is possible. Everybody is getting together and saying, “I am not alone. I always knew that, I always thought

that.” But the way you have connected it with neuroscience and of course with metaphysics we have known for years, that so many others have been teaching for centuries BUT NOT ON FILM!! Bravo! Mark Bravo! Neuroscience, since 1997 approximately, has brought a lot of what has been taught into a place that proves how this works with our mind and showing how thoughts are formed and how these thoughts affect not only our cells in healthy or unhealthy ways but also in what happens in our emotional lives. You guys have put all of this information together in the most amazing way, out of anything I have ever seen anything put together. The animation alone really blew me away. Everyone has got his or her favorite little piece of the film. Have you got a favorite part or message Mark?”

MV: “I suppose my favorite part is the last twenty to thirty minutes of the film because I didn’t remember when we were shooting that when I was working with Marlee, on that bathtub scene when she was looking at herself in the mirror.”

MB: “Ah, she is incredible in that scene.” (Marlee Matlin academy award winning actress and star of “What the Bleep.”)

MV: “That was a tough, tough, scene to shoot. It was draining. It was tiring. It was so many things because we had to go so deep. And to pull that off. I remember that I used to stand there sometimes when they were doing parts of the film that did not involve spoken words, or require me to talk to someone and I would listen to music while the camera was rolling, trying to get myself into a place where I could tape the film directly. When we would listen to some music sometimes that actually ended up in the film. And I’d try and figure out how long I could hold a shot, try and get myself into this mesmerized state, because I knew that the first hour of the film was over whelming.”

MB: “Right and you did it!”

MV: “That was my job, and in the last half hour of the film, to put people into a trance like state where they were, like coming down off this wave. Everything was slowing down and I was

purposely wanting to slow everything down and I was also wanting to really... not melancholy, but certainly like places of deep thought, that in that scene where she hates herself and you see those little cells being attacked and killed in slow motion it sounds like a battle. When we had originally described this to the animators, I described it this way, "Think of Private Ryan or Full Metal jacket." I wanted these cute little things, the contrast of these cute little cells, contrasted with the sound track of death and destruction. Because I wanted people to understand what hatred does to oneself. I want them literally to stop and think, "F&%\$\$! You know what? That is serious."

MB: "Yes, it is serious!"

MV: "It works because every time I am in a theater people get really quiet in that scene."

MB: "I have seen women literally, y writing on their bodies now, affirmations like "I love myself", you know when she did that scene in the bathroom, it was so profound and touched me so deeply. If anyone is going to tattoo his or her beautiful bodies have that written down. I LOVE MYSELF!!!"

MV: "Yeah it was Betsy's idea, a great idea!"

MB: "Oh, that was a brilliant idea. Now I REALLY love Betsy!"

MV: "Yeah."

MB: "Especially with Marlee doing that. Not to stop your flow sweetie but I just wanted to know about casting as I know our readers love to hear about this process. How did you get Marlee involved with this film and why her? Even though you can see it now. How did you cast her?"

MV: "Marlee wasn't actually our first choice... we weren't going out after her. We had gone after a few people, and Marlee's people actually came to us."

MB: “O.K. Now that to me was Divine Intervention as she is purrrrrfection in this film.”

MV: “I agree and the reason they came to us was because they said, “We have an actress that can pull this off without any words.” We were like, wow. And what happened before was...I remember that about a week before that, we had said we needed to be **really** open-minded here. Sometimes we get a little controlling about how we think things should be, perhaps we need to let go and maybe one of the reasons was we had done this wonderful interview with Ramtha and Ramtha said to us, “You know as long as you try and control you are going to have crap.... It is never to be found in the known. You only find genius in the unknown. The only way you are going to find the unknown is to surrender who you think you are, and surrender to a greater idea. Just be open to a greater idea.”

MB: “Now that is the most profound advice and so true as we all tend to think that everything must be done in a certain way, but change and being open minded to change opens up to miracles in our lives.”

MV: “Yes it certainly does so whenever we started to get really opinionated on how we thought it should be, we had to reflect sometimes and think, “Am I going out after something I know already or should I let go and go after something I don’t know?” Now when the idea of Marlee came to us, we thought this is a really bizarre unknown idea. Like an idea we never would have had. So we had a meeting with her and of course she sold herself wonderfully, she is a very dynamic beautiful woman. And we were like, “You know what, why not. It is so unusual, let’s just go for it.” You know, people were like, “Well you know, she is deaf, she is this, she is that, and the other.” And there were times where we thought she was going to be a problem, but then we thought, it is not a story about a woman who is without a hearing problem, it is a story about a woman who is stuck. Whatever problem she has, she is really stuck. And she is stuck because of her mind not because of her hearing. So a few people have said to me, “Well, was it a conscious decision to have her be a deaf woman? because it was

perfect. And I said no, it wasn't a conscious decision. It was just how it worked out. It all worked out in the end really, really well. And she has an amazing ability to communicate ideas without speech, obviously because that is how she had to do it her whole life. She is an amazing example as well. She as a young girl had dreamed of winning an Oscar. And the chances for a person who is deaf, becoming an actress and winning an Oscar, you look at her and go, "Girl you should just give it up. It is going to hurt too much to dream that dream." And she was persistent. And of course she did it. She is a walking example of when you have intent and you have focus and you have clarity and that is what you want, you go after it like a bull, it will happen... somehow, it will happen."

MB: Oh my gosh Mark that is so true. Visualize it and take action just know that it can happen and then the Universe steps up. Did you know if she was into metaphysics in anyway before that? Had you discussed that with her?"

MV: "She had said to me, "You know, I think the science and spirituality is wonderful and great, and all that, whatever, and in my own way I understand it, but my focus is on the acting. My focus is on being a mother. But some of the science is way over my head. I understand the emotional aspect. I understand being stuck. I understand breaking through. You know what, I don't want to get into it. I have got all these kids I need to take care of. I've got to leave 'cause I have got to take care of them and I just want to focus on the craft of acting."

*MB: "She is unconsciously using it very powerfully. I was really impressed with Elaine Hendrix the costar. **How did you cast her?"***

MV: "She was a friend of the casting director."

MB: "I thought she was marvelous."

MV: “Yes and she has also been in the movie, ‘Parent Trap’ The movie with the two identical twin sisters and ‘Inspector Gadget 2’ and a lot of other great work.”

MB: *“Oh I loved her in the Parent Trap, the remake of the movie with Haley Mills.”*

MV “So, Elaine was experienced and very, very good.”

MB: *“I just thought she did her part brilliantly. I thought that was great, the way you got her to do the painting on the floor. I was just really impressed with the paradox between the two roommates.”*

MV: “The contrast was that Elaine’s character liked to be wild and free and open and flexible. And Marlee’s character was all about being controlling, and moody and of course which is why at the very end when she just left with the toothpaste in her hand was so great because she now has hit a place in her life where she is just letting go of so many things, it’s just an inconsequential thing, as she was just so focused on painting her body.”

MB: *“That was a pretty profound moment actually. The toothpaste bit.”*

MV: “Yes I agree.”

MB: *“It said a lot.”*

MV: “It does say a lot. Yeah, that’s true. It does.”

MB: *“And so now Mark, if you could share with us an example of some of the things or people or books that gave you your own wake up call besides the musical you saw as a boy, because you were obviously born with a pretty awake soul as you said as a young boy you had a sense, of this bigger vision, this bigger thing, at the time you might have thought it was ego, but it wasn’t, your soul was telling you your purpose was to do this. Mark do you*

remember anything specifically after that that helped you, and your spiritual awareness?

MV: “I think that my biggest influence was that I have been a student of Ramtha, and I have been for thirteen years, and I think the most profound impact on my life has been over the last thirteen years, the teaching of Ramtha. The system of study is so profound to me because what it is, is it is all about practically putting into practice ideas that were once philosophical but that have now become truth, in other words, the things that I learn are simply ideas, that are not truth, so I choose to experience them, and once I choose to experience them, I may or may not find truth, but it is up to me.”

MB: *“Right. As the great Einstein said, “You only know through experiencing it.”*

MV: “Cool and the one thing I loved about it was that it wasn’t the dogma, it wasn’t the religion, it wasn’t the guru, it wasn’t the whatever, it was the teacher I respected, and yet... the amazing paradox was this sort of male presence, so to speak, in a woman’s body. It blew my mind, of course the reason I guess that he chose to do it that way was because he wanted to shake up our idea of what divinity is.”

MB: *“Right. There is no male or female in the soul it just is pure consciousness.”*

MV: “Yes, we are so locked into being what is a male and what is a female. I wanted to be a paradox. I wanted you to start to move into the area of paradox and abstraction because that is where great knowledge resides that we have never had.”

MB: *“Right. Oh yes that is so right. Some people who work with me say I have a lot of male energy but only a few men say that to me and only the ones I have worked with. I want excellence when I am working and to most men who are not awake that is male energy but to me it is simply me wanting to do my best work and not accepting mediocrity from others who are working with me. If I*

was a man these men would just think I kicked ass☺ ! But I always want to work with love and to me excellence is genius and God working through us as love in action.”

MV: “Yes I agree and the only way to be a genius is to go out there and extract knowledge and bring it back into your world; your world of experience and yes do your very best work all of the time, so that to me was profound. What was so profound to me was the amalgamation of science and spirituality and taking it out of the new age “woo-woo voodoo” whatever, and it wasn’t about, “well, I think my spirit guide was saying this...”, but it was about us, and experiencing an idea and finding divinity within ones self. Sometimes a very quiet way without any fan-fare, but that’s what I loved about it. That had a profound affect on me. Earlier on, my grandfather, when I was a child, was a fairly narrow-minded man but he had a great love of nature. And he used to wake up really early in the morning and he used to go down and he used to read his Bible and get up probably around four or five. And I used to go down in the mornings and sit with him because I loved the quiet times and the contemplation and I let him read his thing. I would look out the window and I would go out and walk on the grass and then we would talk about things in the morning, and I developed this intense love for contemplations. So I would say, as a child, it was my grandfather, and his love of contemplation, because I developed that love. And then I tried many things. I became a very devout Christian, then I was into New Age, I was into all kinds of things. Eventually I found this particular system of study... and it was not particularly about following anybody or following an idea, it was about becoming sort of a scientist. It was about taking information, some idea I find fascinating... and then saying, I want to see if this idea works, and how do I see if this idea works, and then, you know, the teacher would say, here is a way that you could be initiated into this idea or knowledge if you choose to. And then, I would go and do that. And I would have astounding experiences, and astounding realizations and I can tell you that there are things in this film that are truly great.”

MB: “Oh yes there are and that is why I feel people come back and watch it so many times.”

MV: “There are things in this film that are not as great as other parts of the film and there are things in this film that are truly great. And I think that the things that are truly great came from the three of us and from what we have learned and the immense amount of time we had set aside in our lives to go inside, to move into the interior of who we were and discover who we were and I think that the beauty of the film and the moments of brilliance and the moments of genius within the film are because of our intense sense of introspection and reflection and going in and the three of us do not have a great deal of respect for the world and its media because we think they are taking things down. We think they are collapsing people’s minds.”

MB: “That’s true and yet there is an awakening happening and that is why you and I are doing what we doing speaking here today, to help people understand that they are not alone when they think this way. It is in fact their higher self waking them up to the knowledge that is deep inside all of us already to help us on our journey.”

MV: ... “Because of our arrogance we’ve said screw it to the world, and that we are going to do it our way, and as you said help people wake up.”

MB: “Right. Spiritual arrogance and Amen to that!!”

MV: (Laughs) “When we finished the film, we went to get it out so people could go to see it in theaters. And they said, “You are never going to get this film distributed and there is no audience for this film.” But we kept on saying, “Well, there is an audience.” And basically they would say, “Well then, who are they?” and we would say, “Have you heard of who the cultural creatives are?” And they said “No.” “Well there are about 50 million of them.” And they would say, “Well we don’t know who they are.” So we had to find very smart ways to get the film into these theaters. And theaters still did not think there was an audience. But they noticed that somebody was buying a lot of tickets.”

MB: *“Right, Right.”*

MV: “But like, “Well, we don’t know who they are and we don’t think they exist.”

MB: *“That is amazing to me. Ask them do they believe in electricity. You cannot see that either but we know it exists.”*

MV: “Yes, but it was all about money, not proving that what our film was saying was true or not. What you were saying earlier Michele, that it is the nature of the beast, you know, one of the things I have realized, don’t fight the system. Figure out what it is they want...Hollywood... they are all about money and power. All right, so they want money and power...we have a film that potentially can make them a lot of money. So we decided all right, fine, we are going to show them how it is going to make money and then they are going to catch on. So what we did, was we went to a few target areas, showed the film there and played this where we knew there was an audience. Portland’s numbers were massive.”

(Note: Marks film is now everywhere and doing tremendous business)

MB: *“Oh, I know. I heard about that and Drew Barrymore said it was one of her favorite films. She actually is one of my favorite actors and of course producers so I thought that was so cool that she said that.”*

MV: “That is cool, thanks Drew! When we took it to the distributors, and they said, “Well that was only Portland” and we said fine.

MB: *“ It was only supposed to be in that theater in Encinitas for four days and it is still playing and I am going to predict and affirm right now is that by the time people read this it will be distributed worldwide!!”*

MV: “Yes I will affirm that!! Numbers have been increasing a lot, so we showed them these numbers and they suddenly realized, oh my God, there is a large group of people out there that like this and we could make money. We didn’t really care that that was their motive. We don’t care how the message gets out. You know, you want it to get out because you care about money, fine.”

MB: “You know what, I feel exactly the same way. I think it is really important that people don’t get precious about how they get their message out. As long as the big vision is what you stay focused on and come from integrity just get your work out!! Just do it. I am talking about sometimes working the system in its way. You have more flow that way. It is like practicing any martial art, you know not to go against the power, because you will end up being eliminated.”

MV: “Yes so true!”

MB: “So we flow with it. I love the way you added the animation to your film so that people would get this PLUS it was so entertaining to watch. It is just phenomenal. You know Mark, I think one of the things we have been talking about all the way through this book is we have got to go for our dreams, and we can not be worrying about what other people think about us, other wise nothing new would ever be written, no new music would be done, and that is why I am so happy that we are in a new spiritual age-what ever you want to call it. It has come to the point now that the powers that be, are realizing that even with music you can self publish and have independent books, music, and films. You don’t have to wait for someone to say, “You are right for the part, you are not right for the part, I am not funding you.” You have done the whole thing and I think it is just absolutely brilliant.”

MV: “You know, I am glad you said that about going out and going for the dream. I did a talk in Ashland recently and it was called “We are artists for a reason” and I did this talk, and basically, I was saying stop trying to figure out what the market wants or what Hollywood wants, screw it. Make something that impassions you. And I swear to God that there are people out there

that will want to see it...because as long as we are trying to figure out what they want...and I know people that want to write TV shows and they study the TV shows because they are trying to figure it out and they need to have this element and they need to have someone killed, and someone sleeps with someone etc...”

MB: “Oh, I know, so what has worked in the past they repeat to death with different guises as the same old story. Like reality TV now. I LOVE documentaries but reality TV can turn our fine minds to MUSH! Ordinary people doing ordinary things instead of ordinary people, doing extraordinary things that will inspire us!! There may be some realty TV that is OK but none that I have seen. I will watch for about 2 seconds and then NEXT with the exception of Richard Branson as that man thinks outside of the box and I feel inspires people greatly.”

MV: “Yes it is always these elements to fit this thing and of course, that’s what people are getting so tired of and then you show this thing, something that they’ve never seen before and they’re stunned. There are people that see this film that have never really thought of these ideas before and yet, except maybe as children, and they come out and I can’t tell you how many times there have been these people come up to me and say, “You know, long ago I thought these things and forgot about them and I’ve suddenly remembered that I used to think these ideas were common, nobody gave me permission to keep having these ideas and keep having these thoughts.” And so people are so inspired because they suddenly feel like now they have courage to have these thoughts. They have the courage to challenge organized religion in their mind. They have the courage to challenge any idea in their mind because suddenly they see an idea they find so intoxicating; the idea that you can change the way you think, that there is a biochemical basis for changing that. That there is hope; it is something that is so sorely lacking in our world right now. They see this and they’re fired up. I mean so many people. You know your example of women who are drawing all over their bodies. I can’t tell you how happy that makes me.”

MB: “I just love that Mark, because every cell of our being - unless we put a new thought in- is continually being regurgitated like the old dis-ease or whatever it is that may be making us ill and that’s how people do get depressed do not become healed; it’s not through catching anything. We have got to educate people that to change their health or their life they HAVE to change their thinking. That’s why I love that neuroscientists have proven that we do grow these new DSPs (See chapter on Brain Power) in the brain and how these thoughts do fire off and create a reaction right throughout the whole body. It’s just absolutely phenomenal. They all talk to each other. And the way you did the cells with the animation in “What The Bleep” was so good. I particularly loved where you did that bit with the Robert Palmer video. It was so brilliant and so clear and not to mention entertaining and fun!”

MV: “Yes that was cool! That was Will’s idea. He just loved that idea so much.”

MB: “It is incredible. I was just beyond myself. I couldn’t handle it. I was so impressed. I was yelling out, “I can’t handle this. This is toooooooo good!”

MV: “That is so cool.” (Laughs)

*MB: “Mark the individuals that are reading this are people who I know love this industry and either want to be part of it or already are, so this interview has been so inspiring. You rock Mark, you really do. You know Mark, no one else can truly understand why we **have to be** a musician or artist or in the entertainment industry. And we can’t explain it because if we say “It’s not about the money or fame it is just because I have to.” No one else gets it. Artists don’t get the support usually from our parents or family the same as if we said “Hey I want to be a lawyer Mum and Dad.’ Parents will sacrifice themselves with their money, time, anything to support that type of career but NOT with the entertainment industry- Unless perhaps it was classical music you studied- It is a rare individual I have met who has had that sort of family support. Most think that this is a crazy business and feel like they are protecting us by discouraging us from this career and that is*

*another main reason why Rock and I felt so strongly that this book and our DVD home training system had to be created, to help support the wonderful and magical artists who DO change the world in so many profound ways. The medium of Film, TV and Music changes they way people look at the world. So fellow artists you are not alone and again that's why we felt so blessed that you would do this interview Mark, because what you're doing is just so wonderful and **all about our Big Vision.**"*

MV: "I'm so happy and glad you said what you did Michele, because the truth is that as artists, we **have** to do what we do."

MB: "Yes. We don't have a choice. If it is in our souls and we don't do it we eventually shrivel up and live a very unhappy unfulfilling life."

MV: "Yes we die. We die of a broken heart. We die of the inability to express. And one of the things that I know about artists is that when an artist cannot express, they destroy themselves."

MB: "Yes, that's true. We die inside if we can't express. We just have to do it!"

MV: "Yes, we have to. It's like if we don't express, we implode, all that energy inside and that's why, we know that there are artists who are truly F*#@ up people, you know because they are not creating and doing what they have to do. I think that the solution for these artists is to just create."

MB: "Exactly. Right where you are right now dear fellow artist **JUST BEGIN** and you life will change and if you feel scared **DO IT SCARED** and know that you are indeed loved and appreciated."

MV: "Yes, well said, I totally agree Michele."

MB: "That's what we want to give to the entertainment and the artists of the world. We want to give them love and support."

MV: “You got it. Yes! Because the truth is, wouldn’t it be great if parents just said to their kids, “You just do what makes you happy honey.”

MB: “Oh yes! Wouldn’t it ever! My Mum did but my Dad well Hah Hah!

MV: “My Dad, when he knew I wanted to go into making movies, you know the entertainment industry, he said to me, “Mark you know there’s really no money in that, you know it’s really silly.” And it was my Mom who said, “Whatever you want to do son. You’re happy, go for it.” And then later on, my Dad was like, “You know, I get it now, I understand.” You know and I’m so happy that, I mean he just said it that one time.”

MB: “Do you think he just got it because he saw you were actually making some money from it? Do you think he would have ever said it if you hadn’t yet had any success?”

MV: “No, he got it because he has such a tremendous sense of pride. Shortly before he died he saw a film I shot and he had such a tremendous sense of pride and he was so happy that I was doing what I loved to do. And that that sort of really made him happy that he saw that this is what truly, truly, satisfies my life.”

MB: “ Well, THAT is beautiful I am so glad he got it before he passed on. I’m really happy for him.”

MV: “Oh yeah, it was really cool. I hope parents read your book. I would encourage them, to listen. I mean, I think that children when they’re born, that they have the compulsion to do something because they can do something. They need to do something and they need to be allowed to do it and they need to gain courage to do it and if it’s the wrong thing to do, and I don’t even know what the wrong thing is, I don’t even think that it exists, but let them get to the end of that journey and then they can decide if they want to take another one and another one and another one, but as long as it’s kept from them it becomes this unrequited love for that particular experience. It takes them down if they can’t have it.

They have to have it. Parents don't own their children. Parents are just taking care of them for a while."

MB: "Exactly, that's true. And as far as I'm concerned we've got to look -even if it's hard sometimes-we have to look at our parents as the rocket ship we chose to come to on this space ship earth."

MV: "Exactly. You know what I'm so grateful about Michele? I tell my Mom once a year every Mother's day I say, "Thank you so much. Thank you for not getting rid of me. Thanks for having me. I really, really appreciate it."

MB: (Laughter) "Right! God Bless the water in you, Mark. (For those of you who do NOT know what this means WATCH Marks Movie!!! ☺)

MV: "Listen, Michele what you're doing sounds amazing. I did actually go to your Website."

MB: "Thanks Mark I'm going to send you some of my music and books."

MV: "Great Michele I would love that thank you."

MB: "Well, Mark, thank you so much for this unity. You've given a summation that is really, really going to help people because you're an inspiration to anyone in this industry. So Rock and I and all of the readers thank you!!"

MV: "And Michele, I think what you and Rock are doing is great. I'm very, very happy you're doing it."

Go to Marks websites **www.MarkVicente.com** &
www.WhatTheBleep.com

Elaine Hendrix

Elaine Hendrix is an actress who starred in **Parent Trap** with Dennis Quaid, **Inspector Gadget 2**, **What the Bleep Do We Know**. Elaine has also co-starred in many other feature films including **Superstar** with Molly Shannon and Will Ferrell, **Molly**, with Elizabeth Shue, **Romy and Michele's High School Reunion**, with Lisa Kudrow and Mira Sorvino, **Bam Bam and Celeste**, written by Margaret Cho and many additional films and major TV shows.



An Interview With Elaine Hendrix

I am so happy to share with you, our wonderful reader, an interview with a wonderfully talented and beautiful person Elaine Hendrix. Meeting with Elaine was such a delight and I know her inspiring success story *will* help you in so many ways.

Elaine first captivated film audiences as **Vogue** magazine fashion editor Lisa Luder in the Touchstone Pictures hit comedy **Romy and Michele's High School Reunion** starring Lisa Kudrow and Mira Sorvino. Elaine starred in one of my favorite films, "**What The Bleep Do We Know?**" also starring as beautiful crime fighting Gadget Robot 'G2' with French Stewart in **Inspector Gadget 2**. Elaine was immortalized for the first time in a series of McDonald's Happy Meal toys. She is perhaps most renowned for her breakout performance in the hit remake of **The Parent Trap** as Dennis Quaid's devilishly loathsome and seductively scheming fiancée who people love to hate. She also garnered much critical praise and massive fan recognition co-starring as Evian in the Paramount Pictures' comedy **Superstar** opposite Molly Shannon and Will Ferrell. Rounding out some of Elaine's film credits are the FOX 2000 drama **Here On Earth** with Leelee Sobieski and Josh Hartnett, the MGM drama **Molly** with Elizabeth Shue and Aaron Eckhart, and the independent features **Wish You Were Dead** with Carey Elwes, **Dawg** with Dennis Leary and Elizabeth Hurley, **The Hebrew Hammer** with Adam Goldberg, and the touching comedy **Get Your Staff**.

Her latest work, as of March 2005, is being in the new film **Bam Bam and Celeste** penned by Margaret Cho, co-starring Cho, Bruce Daniels, and Alan Cumming. Elaine is featured in full vicious vixen form as Cho's inveterate adversary Jackie.

Strolling down the small screen spiritual path Hendrix keeps Joan scientifically righteous on the critically acclaimed TV series **Joan of Arcadia**. Recurring for her second season alongside Amber

Tamblyn, Elaine has gained soaring popularity playing the sexy and off the wall Chemistry teacher 'Ms. Lischak. Other numerous TV credits include starring opposite Kelsey Grammer in ABC's sweeps winning **MOW Mr. St. Nick**, recurring on the hit Sci-Fi series **The Chronicle**, guest starring on **CSI**, **Quintuplets**, **Charmed**, **Crossing Jordan**, **Friends** and being featured with Ellen DeGeneres on NBC's **Great Women Of Comedy** special.

In addition to her film and television credits, Hendrix continues to deepen her theatrical roots. She originated the role of 'Lavender' in the N.Y. debut of the new musical **Torched** for the **Downtown Urban Theatre Festival**, and is a regular participant with Noah Wyle in **The Blank Theatre's** nationally acclaimed **Young Playwright's Festival**. She has received much praise for creating, producing, and performing in **PEEP SHOW...for your viewing pleasure**, an adult variety show hailed as "The Ed Sullivan Show On Acid", and completing an extended run of **Worldly Acts** produced by **Urban Empire** and Francis Ford Coppola's **Zoetrope** magazine, and directed by Academy Award winner Adam Davidson, as well as spending a season with **Urban Empire** performing staged readings of old-Hollywood classics in the trendy series **Playing Forever** at the **Hollywood Forever Cemetery** .

Born and raised in Tennessee as a self-described "part-time girl/part-time tomboy," Hendrix was equally at home in makeup as in the dirt. She quickly gained a reputation as an entertainer with family, friends, and her small hometown community.

Then, after moving to Atlanta, she began her professional career as a member of the **Gary Harrison Dance Company**, subsequently traveling across the U.S. and abroad as a dancer and model. Elaine soon settled in Los Angeles, shortly to set sail on the silver screen, and has scarcely looked back since.

Hendrix currently resides in Los Angeles with her rescued Australian Cattle Dog Tiloc (pronounced Tee-Lock). She is a member of **Women In Film** and is active in several humanitarian efforts on behalf of children, animals, cancer research, and the environment.

So now, our wonderful interview with the beautiful and inspiring Elaine.

Michele: “Elaine, thank you so much for meeting with me for our wonderful, positive book.”

Elaine: “My pleasure.”

*M: “Mark Vicente, the director in **What The Bleep**, said you were so perfect in the part and he loved working with you.*

E: “That’s good to hear!” ☺

*M: “I’ve seen **What The Bleep** four times and I know it back to front. Right from the very beginning we’ve been getting the word out everywhere we can to let people know about the film. We’ve been getting people that come on our Monday night calls to actually call cinemas in their city and their country to demand the movie. We’ve been doing all we can to get it out there and of course, Mark told us he’s going to be on one of our calls to let us know about the DVD release very soon. (It is out on DVD now, so it’s very exciting. I want to share with our readers how, when we are in synergy with our dreams, things simply come to us, just as this interview did with you today, because Mark is not the one who introduced me to you.*

E: “That’s right.”

*M: “A friend of mine, who just interviewed me for a new book about **Think and Grow Rich for Women**, called me and said, ‘I think it would be really wonderful to have Elaine Hendrix from **What The Bleep** in your book.’ I said, “Yes, it would, but how? Do you have a contact?’ And she said, “YES, ME.” And that, of course, is Adora from Dallas who was also interviewing you for her book. (Thank you wonderful Adora.) So the synergy of how we hooked up and met for this book is perfect. I have now seen most of your films, and I must say your eyes in person are amazing, you are such a beautiful woman.*

E: “Thank you”

M: “And what a talent you are! So, first of all, I’d like to ask you Elaine, when did you first know you wanted to be in show business as your chosen profession?”

E: “I’ve been asked this question often. I think my story is actually a little different because I didn’t necessarily start out saying, ‘I want to go to Hollywood and I want to make it.’ That wasn’t my process.

I think I came out of the womb performing and was taught that creativity is good and to express myself that way through whatever I wanted to wear, the drawings I did, the stories I wrote, the little skits that I acted out, the little dance performances I did, and so on. The family was very encouraging of that.”

M: “You’re actually not from L.A. You’re from Tennessee.”

E: “Yes, I’m from Tennessee and I grew up in a small town of about 15,000 people. Hollywood was not this ‘far off dream’ that one day I’ll get to and go do. It never even registered in my consciousness as really being something that I was going to do, or a place that I could actually go to and get paid for my creativity, or live a life centered around my creativity. I think my life was very much divinely guided and my own tendencies, my own inner guidance, lead me until finally there was a point where my consciousness just took over and said, ‘Oh, Ok, here’s what’s going on so now let me hook into it. Now let me do this consciously, deliberately.’ Again, I don’t believe in any separation of God and myself, so something, that inner-force, was always pushing me, it was always driving me.”

M: “I love that because I believe we sort of have a blue print before we come to the planet of who our parents will be, etc. That whatever we need to do we will be able to do. Those who are very spiritually aware at a young age are extremely creative because the God force is creative in, as, and through them. It’s all creative. That’s what sexual energy is, it’s creative energy, it’s all the same

*thing. So let's get into what you actually did. You told me about art and we're remembering you doing all that great art in **What The Bleep**. Was that your own art in the movie?"*

E: "That was me actually doing it. It was being created right then and there."

M: "Wow, that's terrific!"

E: "I can definitely say I've done similar things while growing up. For me, one of the best outlets I had were my clothes. My Mom would laugh because she would let me wear my plaid pants and my polka dot shirt and everything that clashed and didn't go together. She said, 'Right on. You be your own person and express your self.'"

M: "Oh that is so awesome."

E: "Yeah."

M: "You know, you're only the second person I've interviewed who had any sort of parental support. It seems like if you want to be a lawyer, your family will mortgage their home for you, but if you say, 'I want to be an actor or a musician or whatever, and then you get little or no support at all.' I mean my Dad was not impressed when I wanted to be a rock musician. I've been doing it professionally since I was 6 so when I leave high school, then what? I'm going to do something different now! That was so funny to me. Anyway, I'm thrilled to hear that you had that support and then you chose it later."

E: "And then I chose it. I've always had that love and desire to perform."

M: "You are multi-talented so let's talk about your dancing and singing."

E: "I sing, I dance, I act, and I also still draw. I create abstract pieces I've developed. I write to myself, because creativity is

creativity. For many years while growing up I went through stages where I was a competitive ice skater. I was also on a cheerleading team and got asked to cheer professionally. Whatever I did, I always did to the max. It was when I was in high school that everything shifted for me because I came from a small town and then we moved to Atlanta, Georgia. I went from being a big fish in a small pond to a tiny little fish in an ocean at this school in Atlanta. I was so devastated by it that a friend of my Mom's said, 'Oh well, there's only one school for Elaine anyway and that's this performing arts school.' So I transferred to the performing arts school and that's when everything really changed for me."

M: "What was that school?"

E: "It doesn't exist any more. It was called **Northside School of Performing Arts** and it was very much like the school in **Fame** that everyone's familiar with. We would literally dance and sing through the halls."

M: "Oh, I love it."

E: "We would have days where they would say, 'Ok, this week come to the cafeteria during lunch time and the dance department is going to be performing different dances for you.' It was phenomenal. I'm still very active in academics and I was also a very good student, but my path at that point really centered around dance. My mentor had been **Alvin Aley** and he instilled in me a great deal of discipline and respect for the art, the pure art. Not the fame and the glory, and certainly not the money because dancers don't get paid diddly-squat. It's one of the most grueling forms of art and discipline to go through so I really learned to love the process of creating with him and from him. It was then that I moved to Atlanta and while in that environment I heard about a model search. So I decided to go and sign up and go through it. Well, I won the model search."

M: "How old were you at that time?"

E: "I think I was maybe 17."

M: “And how long had you been at the performing arts school?”

E: “Perhaps two years.”

M: “That must have been magical.”

E: “It was, and looking back my Mom’s friend was right. There was only ONE school for me. I can’t even imagine what my life would be like today had that not happened. Maybe I’d be still where I am, who knows, but it happened the way it did and I’m deeply grateful and definitely blessed because it was a perfect environment for me.”

M: “So what happened next with the modeling?”

E: “Yes, so I won the model search which got me an agent in Atlanta and it started me off. These things would happen and as soon as they would I would dive in and say, ‘OK. I’m going to be a model now. What do I need? I need a composite card. ‘OK, and who do I see to get one?’ Then I went to the photographers and had one made up. Then, ‘OK, I have to build my bookings,’ so I’d start going to auditions. I did my own research and work because these things weren’t simply lined up for me to do. It was opportunity meeting discipline along with diligent effort. This is where the consciousness began to develop about what I needed to do to help myself fulfill what was happening and to make the most of my opportunities.”

M: “*Desire and faith without action is nothing. The action mixed with desire, as Napoleon Hill said, is what carbon is to steel. It’s true. You have to take positive action. People don’t become successful in this industry unless they take action. It doesn’t matter what your talent is or lack of it is. ☺ If you don’t take action you’ll never get any where.*”

E: “Very true.”

M: “That helps your desire not to turn into simple wishful thinking. Don’t you find the more you take action, the easier it becomes to take more action, to network even more, Elaine? Once you’ve started doing one thing which you may have found hard to start with, it gets easier and easier and easier.”

E: “Yes, I think it becomes a circle. I think it feeds into itself, and certainly if you have a matching belief system that something’s going to happen from it. Not just saying, ‘Oh, I work and work and work and nothing happens.’ That type of thinking is not going to get you anywhere. Also, for me, I realized that I had to make sure it was fun. That is so key for me. The moment it becomes ‘work’, or should I say ‘labor or drudgery’, things that I ‘have to do’ or that I’m ‘supposed’ to do my system shuts down. Creativity stops. The flow of synergy, like you were talking about, comes to an end for me. So fun is a big key element. Certainly, when I was starting, when everything was brand new, boy that was really when it was fun. I had met this agent and started going out on casting calls and I began getting certain jobs.”

M: “This was in Atlanta?”

E: “This was in Atlanta and I was still dancing in a company so I was doing all these gigs and getting to meet lots of people because of the dancing.”

M: “What type of dance were you doing?”

E: “We were doing jazz and modern dance. My mentor had been an Alvin Ailey dancer and the company was primarily African-American so I was actually a minority in the company. We would perform these music videos and what not so then I started auditioning and found out that there was a dance community outside of the company in Atlanta. I then auditioned for a show called **Heart Strings**, which was an AIDS benefit that was going to tour around the country. I didn’t audition for the national tour, I auditioned just for the Atlanta portion. I got in the show and met every one, one of whom was someone from Los Angeles who was part of the national tour. As with every production, you become

instant ‘family and friends’. You bond very quickly, real tight. This fellow said to me, ‘Hey, if you ever want to come to L.A., you have a place to stay. Just let me know.’ Later on I found out that he made that offer to everyone and I was the only person who took him up on it.”

M: “That’s amazing! You were the only one, and this was who?”

*E: “**Jeff Wheeler**, and he’s still one of my dearest friends.”*

*M: “Now, I want the reader to really read again what you just said. You were the **ONLY one** who took him up on his offer. You did it. I want people to know that they should never be afraid to just do it. He offered and you just did it.”*

E: “Yeah. I just did it, and that was a lot of it, as I look back. That’s definitely an attribute that I can say I have, courage. I have a lot of courage to do these things. Initially it started out being naiveté.”

*M: “Which is good! Otherwise I’d have never have been in a rock band no matter how much I love music. I would have done it solo if I’d known how hard it was to organize and be with a group of boy musicians on the road every night of the week. Fun and rewarding performing, but definitely **NOT GLAM** at all.”*

E: “(Laughs) I bet. With me I think, I was just kind of going along a lot on my feelings. I’m a very kinetic person. I’m a very ‘feely’ person, so I go by my gut. I go by what my body is saying and I kind of flow with things. By what was felt good, what excited me, what made me feel passionate.”

M: “That’s your God-Self. That’s your higher-self talking to you and guiding you to follow your dreams. It doesn’t matter if it looks logical, illogical, or whatever. Too many people let their conscious mind stop them with logic, with fear, and they think it’s risky so they create all these barriers that just aren’t the truth. You had already created what I call the ‘Build Up Bank of Spirituality and Wisdom.’ So while other people are saying, ‘Wow, that’s

courageous’, you just say, ‘What are you talking about, I just did it. I’m just going from Atlanta to L.A. It’s no big deal.’”

E: “That’s so true and once again - thanks to my dancing - I auditioned for a dance agent. So much was happening all at once. When I first started coming out to L.A., I was just coming out for ‘stints’ at a time, maybe two weeks a month for about 6 months. I was kind of checking it out and seeing what it was all about while I was also still working in Atlanta. I was learning about the business.”

M: “I think that that is really smart. When you were doing gigs in Atlanta and doing your art at the same time by occasionally coming to L.A. to check it out, and because you had already gotten some contacts, was really smart. If you are already doing what you love to do, it doesn’t mean you have to be in Hollywood. Hollywood’s really just a ‘name’ we call the entertainment business.”

E: “I often guest teach at different acting places and one of the spiels I give my students is, ‘You have a choice. Do you want to be an actor or do you want to be a celebrity?’ That’s a very big distinction, because if you want to be an actor, you can act anywhere. You’ll do it anywhere if that’s what you really love. However, if you want to be a celebrity, that’s a whole different set of rules and an entirely different set of thoughts, and that I think requires a lot more in-depth looking at than being an actor. That’s an entirely different matter all together.”

M: “We have a section in this book advising that if you’re in this industry for fame or fortune, don’t do it. You’re in it for the wrong reason. Be in it because you have to do it. You would wither and die if you didn’t do whatever your “IT” is. Whether it’s being a singer, an actor, dancer, or whatever it is. That is why you’re in this industry, not because of fame or fortune. It’s also good to know and affirm that you are being well paid for doing what you love to do because you do need to eat and have a free life.”

E: “Money’s not a bad thing.”

M: “It’s not a bad thing. In fact, it’s a great and freeing tool for us to use wisely. Yes, money can be a VERY GOOD THING indeed. You can do some great stuff, look at Mother Theresa, for example, with all the money she gathered and all the wondering things she did with it. It’s all perception.”

E: “Definitely.”

M: “So what did you do next, Elaine?”

E: “I went to Italy and modeled for a while. I loved the Italians. I also loved the land, the country, and the culture, but I hated the modeling business. I was also starting to meet people in L.A. and beginning to learn about the business here in Hollywood. As I was transitioning and growing roots in L.A., I started picking up shifts at a restaurant called **The Moustache Café**. There was a manager who ate there on a regular basis and once again, out of all the waiters and waitresses who had ever worked there, I was the only one she ever gave her card to. The card said, ‘What are you doing? Call me up.’ So I said, ‘OK.’ This was taking place while I was busy traveling back and forth to Atlanta and Italy and what not. But while I was gone, I kept in touch with her. I would always write Thank You notes and send post cards to keep her up to date.”

M: “That was very smart.”

E: “That is a staple for business, I think.”

M: “Rock Riddle has an entire chapter on that for networking. It’s extremely important.”

E: “Yes, very much so. I still do it today. So I kept in touch with her and when I finally packed up my car and moved to L.A., I called her up and said, ‘I’m here, I’m ready to go.’ She said, ‘Great, let’s do it.’ So, she got me started and thanks to my dance credits and my modeling experiences, I was able to build enough of a résumé that looked like something. I began auditioning for commercials and anything I could get. Just getting myself out

there, learning the process, and going for it. I got my SAG card by doing a dance role in a commercial for a fast food chain called **Hot & Now** that's not around anymore. (Laughs) My first speaking role was with the great director, **Jonathan Caplin** who did **The Accused** and many other films. He was so delightful to work with. He sent ME a Thank You note. I still have it because it was very special to me to get that from him. Then, if I remember correctly, I got my first guest-starring role on **Evening Shade**. After that, my roles became a little bigger. Pretty soon I landed this series pilot, which was a remake of **Get Smart**. Here again is where my naiveté was helpful to me. I didn't know about testing and pilots and network deals and all that. I just knew I was going on another audition. So, I go and walk into a big room full of 20 to 30 people, do my thing, and then leave. I'm having fun. The next thing I know, I book the job and suddenly I have my first 15 minutes of being Hollywood's new girl in town and I start getting courted by all these big agents and it was simply insane. Then we found out we got picked up but only for mid-season and the run lasted for a short time only."

M: "What was it like for you when you'd been working for all those years and suddenly everyone knows who you are and you're getting all these calls and attention? It must have been wild. How old were you then?"

E: "I was twenty two or twenty three. You know, I didn't have any successful friends in the business to hold my hand and teach me these things. I didn't have any parents in the business. In fact, all my family was 2,000 miles away while all these things are happening to me. Looking back now, I can see that a lot of it was my naiveté and my defenses that saw me through it. Also, of course, that inner guidance that I was becoming more fully aware of. Let me parallel this very quickly with a metaphysical angle. When I was a small child, I believed in reincarnation and I had contact with my guardian angels. I didn't really know what any of this was, they were simply my experiences and I didn't have any words to describe them and certainly no scientific proof to validate them. Then, as I was growing up, I kind of got away from it. However, about the time these things were happening, I

experienced one of the deepest tragedies I have had thus far. It was when the first love of my life was killed in a car crash. We had even talked with one another about getting married. As I was coming out to L.A. is when all of this took place. So I'm moving, my love dies, and it's at this point that I'm getting back in touch with what I knew and what I believed as a small child."

M: "When something like that happens, our awareness shifts because our feelings are exposed. It opens our spirit even more to our God-Self, I think. Did you find that that is what happened?"

E: "Oh, yes. That was a big wake-up call for me to start getting back in touch and connecting deeper with my centered self, my spiritual self. I'm also realizing I'm being guided. Now I'm becoming consciously aware of it happening versus just going along with it."

M: "Before you were competent, but you were an unconscious competent."

E: "Right, right! Things were just happening because my God Center was in charge, but I wasn't fully aware of it."

M: "I was the same way. I was competently getting things done but it was more through sheer will power and desire whereas once I had my car accident I became as you did Elaine consciously aware, that is when we can really shift things in a different way."

E: "Yeah, absolutely. So in the process of this happening, all these people are calling me. I began to get in touch with some serious years of hurting people's feelings and what it was starting to mean, as well as and success and being wanted. You know, the old 'be careful what you wish for because it just might come true'. It was a very overwhelming time and part of me was just getting back in my faith and part of me was going on sheer defenses as I said before. You know, like, 'Hey yeah, I'm together, I'm cool, I can handle it, no problem.' Meanwhile, there's this terrified little girl inside of me who's petrified and wondering what's going to happen? What does it all mean? And no one was there to explain it

to me. I simply had to go through it, experience it out, and learn from my own mistakes.”

M: “So you didn’t have any mentors or anybody to help you through that period?”

E: “Not at that time. My dance mentor was in Atlanta and he wasn’t a part of this world so he couldn’t really help.”

M: “It’s different with music. When you get music happening and you get acting happening, it’s two different experiences, even though to the outside world it looks the same. It is very, very different.”

E: “It is, and my manager was great at getting people started, that’s what she was really good at, but even her knowledge and experience had a cap on it. I was just looking around watching people and seeing how they were behaving and started to pick up some good habits along with bad habits, again, out of trial and error and piecing things together. This is definitely where I believe things happen for a reason because if I knew then what I know now I would have definitely done things differently.”

M: “What advice would you give our readers who are going through that sort of situation now or may in the future?”

E: “Here’s what I know now, that I’ve come back to. I needed to connect more deeply with myself, to remind myself why I’m doing all of this to begin with, and it wasn’t what I thought I was starting off with. I was just going with the flow. Things were just happening. I started learning that I was doing all these things because I didn’t get the love I needed, I didn’t get the attention I needed at the times I needed it or needed it in certain ways. So, I started seeing where I was using the business as a stick to measure my self-worth. Deadly, that’s a death trap. I had started to define myself by my success and by who was liking me and when they liked me. I started getting really wrapped up in, ‘OK, this has happened in my career and it has to go to the next level and it has to look this way and why is it not?’ I was getting very caught up in

what the picture was supposed to look like, what I should be, and the pressures of what other people -- and certainly myself -- were starting to put on me.”

M: “When you start ‘shoulding’ on yourself, lots of shoulds happen.”

E: “Oh yes the “shoulds,” and then your ‘shoulding’ all over the place.” (Laughs)

M: “Exactly!” (Laughs)

E: “Then you’re in this big ol’ mess.”

M: “Right.”

E: “So what I’ve learned now, what I’ve come back to, is that the results don’t matter. Whether I’m in the ‘A’ club or not, the quote, unquote ‘popular’ group of Hollywood, it doesn’t matter.”

M: “Amen, sister.” (Laughs)

E: “It only matters if I’m happy with me. Am I enjoying what I am doing? If I’m not, get out. You’ve got to stop because life is too short. I know science is starting to prove otherwise, but as far as I’m concerned, right here, right now, with the consciousness I’ve got, I have one shot as Kathryn Elaine Hendrix so I can’t afford to waste even more one day worrying about what that director, that producer, that casting person, the public, my fans...blah de blah de blah.....think of me.”

M: “Of course not, and wonderful advice it is.”

E: “What they think of my talent, what they think of my choices, what they think of me as a person, I don’t have time anymore.”

M: “I think what’s really important is that, as we’ve said, people aren’t thinking about you anyway. They’re thinking their perception of themselves with you. So when you think they’re all

thinking about you, they're not, they're thinking about themselves, and if they are thinking about you it has to do only with how it is has to do with them. Phew!! 😊 And the ones who are thinking about you in a positive way, you don't have to worry about how they think because they're only going to think good things, so NEXT the rest. It's hard to do some times but you have to do it."

E: "It is hard to do."

M: "*Especially in this business.*"

E: "I think one of the reasons why my path took me this way was to learn, to truly learn to love and accept myself UNCONDITIONALLY."

M: "*And what's not to love? I mean, look at you, your intellect, your talent, your heart, and now you're starring in this film that is the most phenomenal metaphysical film that's changing consciousness on the whole planet. Your beauty comes through in your eyes and in everything you're doing Elaine. You don't even have to think twice, you're coming from your God force, and you are.*"

E: "Well, thank you. That's what you are seeing, and we all have our own demons, our own insecurities. They either work against you or you can embrace them and learn to work with them so you don't trip yourself up. I started tripping my own self up."

M: "*How did you do that?*"

E: "Well, I started doing that by ultimately caring so much about what other people were thinking and what my success was looking like and what was going to happen to me, worrying and not trusting."

M: "*Was that affecting your actual work?*"

E: "It was affecting my actual work and it was *affecting me*. Remember, when I said earlier that I loved the process. What

happened was I fell out of love of process and started going after the results. Again, a death trap. As my consciousness was coming up, I was learning these things, I was creating these little trip ups, trials, tribulations, and stalls in my career along with challenges to go through to learn this so that I can be here today to say, ‘Oh, OK, I got a new insight, I got a new way of operating now. Boy, what’s going to happen next because I’ve fallen back in love with the process.’”

M: “Which is living in the NOW.”

E: “Which is living in the NOW. Which is enjoying what I’m doing and not worrying about what other people think of it. Just as I had called it naïveté before, I was always fed, I always had plenty of money, plenty of clothes on my back, plenty of roofs over my head, and in that moment I started thinking, ‘Oh my gosh, it’s all going to get taken away if I don’t get this job and if this person doesn’t say this about me and if I don’t do this and if I don’t do that and ...(heavy breathing), in this short breathed panic that started happening. Then it was like, ‘WHOA, whoa, let’s slow down Elaine.’ Then certain things started happening in my life to slow me down and reconnect me with the creativity. Remember, it’s about the creativity for me. It’s about the artistry for me and that, in my opinion, leads to ultimate success.”

M: “Elaine you rock girl, yes, you do. Everything you just said is going to help people so much. Could you now share with us a couple of things you’ve learned on how you live in the NOW? I help myself by saying, ‘Right now I am exercising, right now I am doing so and so. This helps me focus on right now. What have you done to help yourself? Can you tell us what your process was?’”

E: “Sure. Living in the now is so important. I also want to preface this by saying, and I’ve said this a lot in the past, and I’ll be saying it a lot more in the future, **we are all one**. We are also all different. One does not mean the same.”

M: “That is the truth, we all affect one another’s lives because we are all connected.”

E: “Everyone has to discover what this means to them for themselves. I’ve had to discover what it is for me and it changes on a moment-to-moment, situation-to-situation, basis. Going through the process, the tools I’ve learned that have gotten me through challenging times, and it’s different for each person. So what I can do is say, ‘Here are some of my tools’, and I can give examples of when I’ve used them. However, I really must encourage people to find out what their own needs are and to satisfy them. We don’t have to do everything by ourselves, but it is our responsibility to get it done and to take care of ourselves. So for me, in my *toolbox* of being in process and in getting through challenges, some of them consist of very basic things such as eating well. We’re talking real basic. It’s amazing how many people I talk to who skip meals and eat crap food, so real basic stuff like, ‘Am I eating? Am I sleeping? Am I taking time to literally smell the flowers? Am I taking time to connect with some one? Am I isolating myself?’ Then it can be things like writing in my journal, meditating, prayer. It can also be things like I’m afraid of heights so what do I do? I find an 80 foot bungee jump and go bungee jumping.”

M: “*You go girl.*” ☺

E: “I do that sort of thing or I find an acting class that pushes me to a point where I start exposing the places I wouldn’t have seen had I not done that. I think that the challenges, the issues, the blocks come when we start thinking there are aspects of ourselves we can’t show people because they’ll reject us. We won’t get the love, we won’t get something because of it. So we protect them as if they are these little monsters, these little things nobody ‘should’ see which just creates a bunch of shame and crap.”

M: “*So well said. The more we expose ourselves, the more people feel connected to us because they think, ‘Oh my God, she’s not perfect.’ So that’s really good. You have to release your personal power to gain your God power. It’s like everyone’s saying, ‘You have to be into personal power’ and yet we are all one as you said, so that is simply draining energy here and there and gets us nowhere fast. Our personal power is our personality-self, which isn’t our true self. That’s not our higher-self because once we*

connect with our higher-self everything else we see that was once a negative can be seen as an illusion and turned into joyously creating which is fun. We can literally mold what we wish to experience within our own mind. It's fascinating."

E: "It is fascinating and the thing I encourage people to do - because I've found out for myself - is to be sure you're not skipping the part of just accepting what is and going straight to, 'Well, this is an illusion anyway so... blah, blah, blah, blah, blah.' You've got to stop and accept, 'OK, I have this going on. Yes, I can shift it. Yes, it is an illusion, and I can accept what is going on."

M: "*We have to accept responsibility for our own lives that we created.*"

E: "Absolutely."

M: "*So, Elaine, let's get back to your career, what happened with **Get Smart**?*"

E: "Well, **Get Smart** went for half a season and then I had another pilot which didn't take off. Then I went to a larger agency and for awhile things were starting to stagnate until I got **Romy and Michelle's High School Reunion**."

M: "*Oh, that's right. That was a really fun movie. It was a great Chick Flick. I loved that movie.*"

E: "So did I and then I decided it was time to part with my current agency because it wasn't working anymore. I went to a new agency and I think literally the day after I signed up with this new agent, I booked the **David Kelly** pilot. I just started booking all these things again. I had this new energy in my life which is when I did the Munster's movie John Landis produced that we did in Australia. That was fantastic and I had a great trip with that. Then next came **Get Smart** followed by **Super Star** and I continued with T.V doing pilots. So I've worked consistently. **Parent Trap** then came along in 1997. This is another thing with actors, even

though I'm a 'successful' actress, I still have to stay on top of my agents. I still have to manage my career. I can't do it alone, but I can't simply leave it in their hands."

M: "No, it's a collaboration. You have to network as well. You have to make sure they're negotiating for you."

E: "Yes, it's a TEAM effort."

M: "Absolutely, and that's a really good point. Rock is always letting his actors at APS know about this as he does in this book. Don't think that if you sign with an agent you've made it. You still have to get out there and network."

E: "Yes. You have to stay in front of your agent and keep up on your craft. You have to keep those Thank You notes going."

M: "What was next for you Elaine?"

E: "I smarted off and my agent at first did not submit me for **Parent Trap**. I found out later that I was the 433rd person. One of the other agents covering it turned to the assistant and said, 'Christy, I need more girls, I don't know who else to submit. She looked at the list and she said, 'Well, you didn't submit Elaine Hendrix.' So he was like, 'Oh, OK.' So they submitted me and I got the job. It was literally one of those things that I went in that day, got the material a couple of hours before hand, went back that afternoon, and auditioned. The next thing I knew I got a call back. Then I was meeting **Dennis Quaid**. The next thing I knew, I'm on a plane on my way to Napa to begin filming."

M: "Did you love doing that?"

E: "I loved doing that movie. I loved it! It was a great experience for me. Disney can be a great company to work for and they've certainly been very good to me. They treated us royally. We had a wonderful time. That was my next sort of 15 minutes. Following that was **Super Star**. Then more TV stuff and very consistently at that."

M: “Let’s get to **What The Bleep** now.”

E: “Great, OK”

M: “Mark Vicente said he met you through someone he knew who was a casting director. How did that happen? I know the synergy of this movie is really, really important to the consciousness of the planet so everyone involved in this movie has phenomenal stories about how it all came together. How did it all happen for you?”

E: “This is one of those cases that who I know did pay off. **Valerie McCaffrey**, a dear friend of mine, was casting **What The Bleep Do We Know**. She had also directed the movie **Wish You Were Dead** that Sally Kirkland did. That’s when I first met Sally and became really good friends with Valerie also. Valerie called me up and said, ‘Elaine, I’m sending you a script and of course, I’m going through your agents but I want you to know that it’s perfect for you. It’s right up your alley. I want you to come in.’ I get the script, I start reading it and I’m thinking, ‘This is so dense and so thick, I don’t get it.’”

M: “I can’t even imagine what the script for it might have been like. (Laughs) When Mark was talking about it he said it was almost insane trying to work it out.”

E: “Yes. I’m sure he told you that they spent three years doing that. The different incarnations it took and what they had to distill to get to what you see now. It was a jigsaw puzzle.”

M: “Especially with three main producers, not just executives.”

E: “Yes. I wouldn’t have wanted that task. So I put it down and said, ‘Having been a student of metaphysics for years, which I associated with a lot of what quantum physics was talking about, I’m going to go in and talk to him.’ That’s what I know as well as the art of acting and a few other things. I felt like this was a perfect match for me and knew what I could bring to this. I could not only bring the acting portion to it, but also a certain consciousness and understanding of what was going on.”

M: “And you did, because the minute you came on the screen, I said. This wasn’t mere acting. It was as if this positive light filled the screen and I literally said, ‘Thank God’, because I needed your light for myself at that point in the movie.”

E: (Laughs) “Thank you. The different responses my character gets and I get have been interesting. I’m experiencing a lot of feedback as a result of playing this character and it’s been quite a ride.”

M: “I bet you are because of all the metaphysicians and all the spiritually aware people.”

E: “Yes, and it’s not all positive. It’s interesting to see where people’s mind sets are.”

M: “But not on your role. After all, how could anyone find criticism with what you did?”

E: “Some people had an aversion to unconditional love. Some people have a block to living that way. Some block out having fun, being creative, and living child like. It’s something I realized while attending a **What The Bleep** conference recently. The way several people involved with this film and the community that sprung up in those that saw it were interacting with me enabled me to see clearly see the distinction between playfulness and superficiality. And not to misunderstand the child like joy of play for shallowness. So many people have made this mistake which caused them to lose a lot of aliveness and happiness in their lives and relationships.”

M: “That just proves what a great role you did when you played that. I felt the unconditional love the first time I saw it. I thought you were playing her sister the first time I saw the movie. It wasn’t until I saw it the second time that I realized you were her roommate. That’s amazing. I’m just going to say to everybody that criticizes, “Notice how good she played her role.”

E: “For the most part, the reaction to my character has been very positive. Actually, Will Arents, who was the seed to all of this, told me that the majority of the response was, ‘Boy, we wanted more of that character.’”

M: “Mark said that Marlee Matlin wasn’t into the metaphysical side of it when she took on the part, so I’d be interested to know how she’s feeling now about the whole metamorphosis of it all. I’ve seen girls writing, ‘I love myself’ on themselves. I was telling Mark about that and he thought it was so cool. So she’s had a big impact and the way that even her role was cast was amazing. Let’s talk about how long it took you to film it.”

E: “We shot the entire narrative sequence in just three weeks and mine was about three days only. I believe I was in Portland for one day out of the three weeks. To prepare for one of the scenes I was in I took a wonderful pottery class. But it ended up being cut out which was very sad for me.

M: “Did you know about how the film was going to be put together with the animation and the interview?”

E: “I understood it better when I met with Mark. Auditions usually last about fifteen minutes, and we were talking non-stop for an hour and a half or so. Valerie said, ‘See, I knew’, and after meeting him, hearing about the film, and seeing what he was going to do, it made much more sense to me. I understood it all better and I became even more excited about being part of it. I’m often asked if I knew it was going to be a success and I say, ‘Yes, I did know it was going to be a success.’ I knew if it got out there it would be a train that was unstoppable. What I didn’t know was whether they would get it out there or not. But this wasn’t because of their lack of abilities, purely because of the politics of the independent filmmakers and William being a first time guy. Unfortunately 9 out of 10 films that get made never see the light of day so that was the part I didn’t know. It was none of my business. I simply went in, did my part, and where it is today is no surprise to me. Where it’s going to end up, who knows? And how it’s going to keep unfolding is truly exciting to see.”

M: “What was Mark like to work with as your director? Did he let you do your own thing?”

E: “He was wonderful. This was a very unique and wonderful project to be a part of because there was so much excellent communication between every one. It wasn’t that I was just the hired actress, it was because I was able to develop my character. I became very involved with everyone in understanding the whole project and intent. There’s a funny saying in Hollywood where you look at your script and you go, “Bullsh&%, bullsh%#. My line, bullsh&%, bullsh&#... Your line...” (Laughs)

M: (Laughs) “Yeah, I’ve heard that too.”

E: “It wasn’t that way at all. Then being invited to the screenings and now taking part in all these discussions, it’s been a different experience, and Mark has been open all the way, very communicative and inclusive during this entire process.”

M: “He’s a sweetheart.”

E: “Yes! He really is and a very talented filmmaker as well.”

M: “When you first saw it all put together, what was your experience?”

E: “I felt great. I’ve now seen What The Bleep nine times and even after nine times and knowing the whole process and what it’s all about, I still watch it and think, ‘Boy, I don’t remember hearing that, I don’t remember that part. I don’t remember...oh, that’s what that represents, and oh, ok, that’s what that is.’ I’m still discovering things about it that blow my mind. Another question I’m often asked is, ‘What was the part that had the greatest impact on you?’ I think it was us being addicted to our own emotions and how they play out and create the same scenarios over and over again in our bodies and lives as the result of pure chemical reactions. That was a real fascinating piece of the puzzle to learn.”

M: “It’s fascinating because we actually have my friend Russell Feingold, who just walked in, sitting here with us and Russell now, who teaches people how to break those patterns. It’s one of the things he does to help people bring an aliveness and newness to their relationships rather than keep on repeating the old patterns. So they see themselves, their partners, and in fact all of life, newly, which is the way it should be as opposed to living from a past pattern which triggers old behaviors, which is really cool.

E: “That is cool!”

M: “Let’s wrap up this wonderful interview with what is currently happening in your life and what’s next. I mean, you’re a dancer, a singer, an artist, an amazing actress, and a metaphysician.”

E: “Thank you, thank you.” (Laughter)

M: “And the crowd roars!!” (Laugh)

E: “I haven’t yet talked about **Inspector Gadget 2** which I got to go back to Australia to shoot.”

M: “That is a film I loved you were amazing in it. In Australia, Inspector Gadget cartoon was a big thing. My band and I, along with other Aussies do Gadget all the time. It’s one of the things we always say when we have to do something impossible, ‘Well, it’s Go-Go Gadget legs for this speaker box getting over this stage.’”

E: (Laughs) “That’s cute. I was Gadget 2 in *Inspector Gadget 2* and I loved it. Anyway, now I’ve just finished a movie with **Margaret Cho**, which was another phenomenal, phenomenal experience for me. That one comes out this fall called **Bam Bam and Celeste**. It’s a 180 degree turn from **What The Bleep**, although I say God is in everything. It’s a very irreverent film, typical of Margaret Cho and we had a blast.”

M: “Because life is too serious to be taken seriously.”

E: “Exactly. You have to keep it fun. It has to be fun, and even silly at times. So I just wrapped that and I have a recurring role on **Joan of Arcadia**, which is where I play a physics teacher on another ‘God’ show. I joked with someone the other day that I’m becoming the love child of Pamela Anderson and Steven Hawking with all my science roles and participations. I’m still moving forward and all kinds of crazy, wonderful things are happenings after being in **What The Bleep**. I’m simply showing up to explore and be open and creative now that I’m back in love with that process. My acting career is going through the roof even more so now and my auditions are phenomenal. I’m up for a few jobs at present, which I don’t feel free to speak about. I prefer keeping those things quiet until they happen. I’m also into making music, very edgy rock and roll.”

M: “What web sites would you like us to list here in the book?”

E: “www.ElaineHendrix.com”

E: “Everything will be there. I also have a book coming out.”

M: “You do?”

E: “Yes, so much is happening because of **What The Bleep**. I think the best way to find out is to keep going to the web site because it’s continually being updated.”

M: “What about your personal life. Is there anything you’d like to share with us?” ☺

E: “Well, I’m single. I want a goat some day, because I’m an animal fanatic and I particularly like goats. It was actually just in the past year that I’ve decided that I actually do want to get married.

M: “What, to a goat?” ☺

E: (Laughs) “I thought for the longest time I was never going to get married, that I was married solely to my career, and that’s shifted for me.”

M: *“Is that shift because of awareness or a person?”*

E: “Of awareness and priorities shifting.”

M: *“That’s interesting how that happens.”*

E: “Yeah, for the longest time, I thought I had to choose between a career or a mate or life partner, and I’ve decided that I’m living in a both/and Universe, so I can have it all.”

M: *“That’s interesting how that happens.”*

E: “Yeah, for the longest time I thought I had to choose between a career, or a mate, or life partner and I’ve decided that I’m living in a both/and Universe so I can have it all.”

M: *“Yes, yes, yes! I’m thinking that way to. Well, I want to thank you so much for doing this and it’s the perfect interview for the book. It’s truly amazing. Thank you.”*

E: “You’re welcome. I have enjoyed meeting you and getting to know you so much”

www.ElaineHendrix.com

Nancy Juvonen

Producer and founder with *Drew Barrymore* of **Flower Films**. Flower have produced *Charlie's Angels*, *Never Been Kissed*, *Charlie's Angels Full Throttle*, *50 First Dates*, *Duplex*, *Donnie Darko*, and *Fever Pitched*.



An Interview With Nancy Juvonen

I am so happy to now bring to you our wonderful an interview with an amazing and truly beautiful person, **Nancy Juvonen**. Nancy is an amazing producer who co-founded *Flower Films* with her partner and another wonderful person and beloved film actress **Drew Barrymore**. Nancy and Drew founded *Flower Films* in 1995 and their body of work as a production company is truly outstanding. Nancy's story is not only inspirational; it is so unique and insightful. I know she will teach you so much about thinking outside of the proverbial box." ☺

Flower Films is currently in post-production on Fox 2000's *Fever Pitch*, directed by Peter and Bobby Farrelly. *Fever Pitch*, based on the novel by Nick Hornby, stars Drew Barrymore and Jimmy Fallon and is slated for release in 2005. In 2004, Juvonen and Barrymore produced *50 First Dates* with Adam Sandler's company *Happy Madison*. To date, *50 First Dates* has grossed over \$195 million in worldwide box-office and was one of the Top DVDs of 2004. *Flower Films* and Ben Stiller's *Red Hour Films* produced the dark romantic comedy *Duplex* in 2003, directed by Danny DeVito.

In 2001, Flower Films produced the independent feature and cult phenomenon *Donnie Darko*. In response to the extremely favorable critical and fan reaction, *Donnie Darko: The Director's Cut* premiered at the Seattle Film Festival on May 29, 2004.

The hugely successful *Charlie's Angels* was released in Fall 2000, and the sequel, *Charlie's Angels: Full Throttle*, in June 2003. Combined worldwide box-office for both Charlie's films surpassed **half a billion dollars**. Flower's first film, 1998's *Never Been Kissed*, grossed more than \$85 million worldwide. Juvonen and Barrymore also produced the Emmy-nominated TV special *Olive, The Other Reindeer*, now a staple for television holiday season programming.

Michele: “Nancy, I am so happy you said yes to being part of our book. One of the main reasons I wanted you to be is the fact that I don’t feel there is a difference these days between males and females in the industry. My sense is that we’re totally equal and both have equal opportunities because when we set our goals and we go for it, magical things happen. So it doesn’t make any difference if you’re male or female because spirit is spirit and when we set our goals and take action all things are possible. You have proven that in this industry, Nancy, just as has your partner Drew Barrymore. Let’s talk a little bit at first about your background. You started out not really knowing you were going to be in film production. You started out as an assistant to Clarence Clemmons, the wonderful sax player.”

Nancy: “Thank you, Michele. I am so happy to be part of your work; it is exciting. I’ll give you my quick history from high school. My Mom, in order to stay at home - as my parents were divorced when I was really young - would buy houses that were sort of falling apart and put them back together. We’d live in them for about a year, and then we’d move. So I think we got used to making a home quickly, and I also do love the stars and math and messages. I’m very Taurian. I mean, I will move into a new house and in an hour, (Laughing) I’m in. Everything’s put out – toothbrush, toothpaste - you know, everything.”

M: (Laughing) “You and I sound a lot alike. I have traveled and moved so often with my band. In 60 seconds I’d have my family photos up and my stuff spread around to make me feel more at home in all the cities we were always in.”

N: “Even so, I’m a real homebody. I went to University of Southern California for a couple of years, truly because I got in, but it wasn’t for me. I’m not like that, I’m from Marin County, at least that was where I was high schooled, etc. Very mellow, almost hippy, just very casual. I wasn’t stockings and sororities and all that stuff, but I did it. I left there after a couple of years, and I spent a year in Costa Rica for my junior year and Nicaragua. Then I was in London my senior year, and then I came back and worked on a Dude Ranch in Wyoming for six months. Then I moved to

Washington D.C., and I worked for one straight year at Freddie Mac's, which is the cousin to Fannie Mae, which is a mortgage brokerage. A huge gigantic building, overhead lighting, assigned, you're a number and did that for a year. Then I ended up moving back to San Francisco. I was in the city proper. I did a bunch of different jobs, I was a flight attendant on private jets, and I was trying to save children in the Tenderloin. Unfortunately it was more babysitting than anything. Did a bunch of things, and then, at this wonderful sort of church, although I am agnostic, down in the Tenderloin, there was a lot of singing and a lot of just every kind of person, every sort of shape, size, bank account, would gather there on Sunday mornings and sing. There I met Clarence Clemmons, who is the saxophone player for Bruce Springstein."

M: "Oh gosh, yeah, he is an awesome player. I played sax for a while and I listened to Clarence."

N: "He's the big man, and he hired me for a week to organize his office. I don't have any idea why he decided I was the one to organize his office -- but it was a disaster -- so I organized it, and by the end, of course, I'm uncovering FAX messages and I'm like ...'Hey, should we answer this? Why don't I just say yes or no?' and answering his phone. 'Do you have a company name Clarence?' etc... I mean, I just uncovered all this horrendous stuff and at the end of the week he said, 'You just have to be my personal assistant, Nancy, I can't do this without you.' We worked together for about a year. It was so much fun. I was able to buy my first car with him co-signing for me. I think I was around twenty-six. So I got this little jeep and I had a "PA", my own little code, on my license plate. I was so proud. I was like, 'I'm going to make someone's life work' and I'd found my way. We did tours together, it would be me and a thirteen-piece band and Clarence and it was just hilarious.

M: "So when did you eventually meet Drew and where?"

N: "In that time, about a year later, I met Drew. I was at a wedding in Seattle. I had nothing to do with the film industry, but my brother was a film minor at the University of Pennsylvania, and

an English major. He was working for the producer of this movie that Drew was in as an assistant. My brother and I are incredibly close, and very close in age, he's really my best friend. We hung out for this family wedding. We did the wedding and then we would go to the set and meet his new friends and we all went out in the evening and I met Drew, just as one of his friends. I thought she was darling and great and everyone else was fantastic, and I thought 'Oh my gosh, you guys have so much fun, you're making movies...I love it.' I went back home to San Francisco, and three weeks later got a message on my home answering machine from Drew saying 'Hi Nancy, this is Drew Barrymore. I dare you to move to Los Angeles and start a production company with me.'

M: (Laughs) "Wow!! I love how life works! That must have blown you away."

N: "My roommate's like, 'Dude, someone keeps calling you claiming to be Drew Barrymore.' And I said, 'Oh no, really? I mean I met her but...what, really...? Are you serious?' And she said, 'Yeah.' So I said to Drew when we spoke 'What should I do? Should I do a report, should I read some scripts? What?' So I read a couple of scripts, wrote them up and she said, 'Let's just do it.' So, I moved down to L.A. into a little tiny studio building, with a parking spot and I could afford it, so I thought, 'You know, if I don't like it, I can always move, I'm used to moving. I'll find my next path if I need to, but for now, this could be really fun.' Drew was just 19 at the time, in fact we just had our ten year anniversary last Monday." (2004)

M: "Oh, congratulations!"

N: "Thanks. Anyway, so we just sort of started. I said, 'I have no idea what this is, but let's pretend we want to be mechanics and we don't know how to put an engine together. Let's take the engine apart and see what it's made of and what it all means. We just started doing a bunch of lists of films and we would take the films, and we'd be like, 'Who directed that? 'That director also directed that movie and we loved that movie too.' 'Who wrote these things?' 'That person and let's see these movies that they

also wrote' and just sort of started slowly putting it together and listing the cinematographers we liked. Drew had all of this empirical knowledge just from having done it for so long, even though she was only nineteen. I just had the ignorant bliss of 'Alright, I know nothing, so I don't have to pretend I know anything.' I got a book called 'What a Producer Does' that I still have, that I still don't get. (Laughing) It's hilarious. We just started going for it. We thought, well, what's the worst that could happen? You pack up that little U-Haul and go to the next portal."

M: "That is awesome. What you just said, Nancy, is really great because I know that sometimes a lot of people will prevent great opportunities from happening because they're already boxed into the way they think things should be. When I first came to America, I even had a large entertainment company tell me that I couldn't do my own TV show without them and I thought ' Well you guys want too much money and creative control so I'll just do it myself.' I had no idea that I didn't know how to do it so therefore I just did it. (Laughing) So all of you reading this do not do something just because you haven't done it before go for it."

N: "That's right. We really are Jr. High - 7th, 8th graders. I think when we become conscious of ourselves, the negatives and the positives really start to shape you. I think it's very hard to become someone other than that person that was there. I think that it's scary in this world to say, 'I don't know.' We run quickly to say, 'I DO know' and a lot of times we make the wrong choices there for fear of not having a choice."

M: "Right on! I agree it is a powerful thing to simply say I don't know and then find out by doing it! Being a know- it- all, is only weakening and dis-empowering. (Unless of course YOU DO know it!)" ☺

N: "I really believe that happiness is a choice and that your life is a choice. You've proven that in a miracle sense. I just feel like, Why Not?"

M: "Exactly!"

N: “Why not have your cup overflowing?”

M: “YES, YES, and YES!!!! Who needs it only half full? ☺. How cool are you Nancy? Very Cool.”

N: “It’s like, have some, I don’t need all this, and this is good. The more you do that, and you keep saying, ‘OK, then if happiness is a choice, I’m going to choose happiness’ and you just keep going in that direction. People ask, ‘Why are you smiling?’ and I’m like, ‘Are you kidding? Life is good!’ I’ve cried my eyes out. I’ve had crazy things happen to me but you’ve got to love that stuff too.”

M: “Exactly, you’ve got to feel. Feel it all!!”

N: “Yes you’ve got to feel it. I feel like had I been a confident 7th grader who wasn’t chubby and wasn’t shy and wasn’t so awkward in her skin, I don’t know where I’d be now because I just had to keep going with that. It was like ‘Alright, so you feel this way, ok, well, you’re still going to show up.’ Lately I am really into facing my fears and just really going with them in the strangest way including physical pain. Even like a paper cut. ‘Go with it.’ Instead of fighting that weird sting, feel that sting, get into that. Dare it to get worse and the pain then really weirdly goes away.”

M: “I knew I would love you. I knew it! I’m always sharing with people to feel and experience life to the fullest and if you’re scared, do it scared because in the end you will find that the fear actually turns into excitement and passion. What you think is scary today, tomorrow will be your passion and excitement, it is just that today you’re not recognizing it so we call it fear.”

N: That’s so true. It’s so true. It’s this wonderful personal power almost, but not in the aggressive form, more in the safety form. I love being safe. I like feeling safe. I like making people feel safe. You know you have those people or those times where you say, ‘This is scary.’ ‘I don’t trust this right now.’ Then you just have to know who you are, that’s all you’ve got, I think we’re

all here together, I can feel it. Big heart 101. I know I'm in there somewhere. So why not just move forward?"

M: "That's true, that's great advice Nancy, because you've just got to go for it. I think that things that stop people from taking action is, they immediately say 'Well, who am I to do it because I've got no experience.' You're the perfect inspiration for those people because of the fact that you guys went for it. Drew had very strong intuition choosing you to be her partner in 'Flower Films'. She's obviously a very intuitive, right brained sort of a person, very creative and she just loved you and connected with you and wanted to do this thing so she had creative freedom and you guys did it."

N: "Yes. People always say 'What was it?' and I don't know. She doesn't even answer it. She just says she had this feeling. There's no answer to why she called me. I still don't know."

M: "Well, she knew inside that it was right, that's for sure. The proof's in the pudding as they say."

N: "Exactly." (Laughing)

M: "How did you decide on the first script? Did you and Drew work on that together? Or do you read the scripts that first come in?"

N: "Well, at first we both did it I think you know we were tiny at the time. We shared an assistant and we had a little desk in her laundry room. Back then Drew and I took a road trip for three weeks across country to just get clear on what we wanted and I guess to connect. We went the southern route, I mean we literally took off on the day we decided to go. We decided at 4 in the morning and we took off that next day in a little Toyota. What I found that Drew and I did for the first year plus, was just talked to each other. Talked about what inspired us, talked about movies that we loved, talked about what the soul is - she's incredibly soulful. I loved that language, you know what I mean? So we had this commonality that even though we are very different people, we

certainly came from different environments – but there are links at the core like we are sisters. We’re very much family. You know, the sort of people that are your best friends, you’re partners, like family.”

M: “You know what I believe Nancy? I believe that our souls were blue printed before we came here and we make a covenant to meet each other and help each other fulfill our souls’ purposes. You and Drew probably talked about getting together again when you were souls before you entered this physical life and that is why she recognized you. I really believe that because there’s too much proof to me when we have synergy with certain people, when we just have that inner trust that we have known them before and we decide to meet again. It’s the brave people who take what other people call a risk and go for it with people may not have known for long because they’ve got that innate knowingness inside of them that says ‘Hey, I love this person already, I know them at the soul level.’ It’s just so cool that you guys recognized that in each other.”

N: “Yes, Michele, and we crowd that over so much in life and we put so much stuff on it and we put shame and guilt and ‘they wouldn’t want to,’ or ‘I don’t think I can’, or ‘What if I fail?’” and it’s all this garbage that we load on top of it. It’s important when we do recognize the connection and go for it.”

M: “Oh yes, the garbage is rubbish and stops a lot of people from fulfilling their soul’s desire. I wish everyone would read ‘The Celestine Prophecy’ as that book explains it so well. Actually I hear that there may be a movie done based on that book soon. Now that’s one film I would love to be involved in.”

N: “Really, and yes, as you said, Rubbish takes our natural sense away.”

M: “It does, it does.”

N: “We loose touch with ‘because I feel it. I feel like I need to do that.’ It’s that wacky talk or, quite frankly for me, ‘God’s letting

me do it.' I don't buy that. I believe everyone should believe what they want and it's all possible. I don't know if we're tiny Barbie dolls that aliens are moving around. I have no idea. I do feel we take a lot of our power out of ourselves and we apply it and we give it to other things. Once you've got who you are, then you've got to go back to – you are also a part of a community. Mother Nature set it up so that 'Here we are, and there are only two of us man and woman.' This gender thing, I love that there are only two. Mother Nature could have said, 'I'm going to have as many genders as I do species.'”

M: “Now that’s a different concept, I like that. There are only two of us, that’s cool. Yeah.”

N: “There’s only two. That’s fascinating and we don’t really consider it otherwise but I think that there’s a really great connection in that we like each other. Fear and doubt and unresolved issues about who we are is what inspires so much hatred in the world. ‘You better believe in MY God or I’m going to have to kill you.’ Why? I love that you believe in your God, so go believe in your God.”

M: “Religion’s got nothing to do with spirituality. I too believe that hatred between religions is the thing that is destroying our planet. God is LOVE we are love and that is that! People are too afraid to think for themselves.”

N: “Again, if it makes you feel better to have your own religion, go to it, but don’t worry about the rest of us, we’ve got bigger things to do with each other and our own lives to live.”

M: “Exactly. Live in the NOW. What you said before was really, really profound Nancy about the paper cut and you decided to just feel it. When people can get into the NOW with something that’s happened, they can tap into other areas of their emotion and their passion and their creativity without even realizing it. I think that was pretty amazing advice.”

N: “Taking off the paper cut theory, I lost my Mom 3 years ago...”

M: *“Oh, I’m sorry.”*

N: “I am too because I miss her soooooo much but it’s one of the biggest things we go through. You know, as people, depending on what our family relationships are, we have two parents usually and it’s probably going to happen twice. We were really so close that she was such a lifeline for me. When the worst happened and here we go you are going to die, and so now we’re all going to be together until this thing happens, we were holding hands when she went and her last words were ‘Nancy...’ and we always joked that she was going to ask me to get her something. But that was it, she just said my name and then she just drifted off and off she went. We were at home, so it was just my brother and I and we hugged the body and we laid on her and we kissed her and we cried on her and we were like ‘This is so profound.’ Our Mother, whom we have known since our very first second, who was such a huge part of our lives, is gone. She died. What do we do? Do we fall apart? Do we go on? It’s one of the biggest moments where you just have to be in it. I hadn’t done it before. It’s so to the core of your person.”

M: *“That was the most healing thing you could have done too is to be with her in that moment.”*

N: “It was so cool. And it’s funny because after we cried, we started laughing. We looked at each other and just said, ‘Yes, let’s just laugh for a minute. Let’s not be afraid of anything.’ Then every time I needed to cry, I cried, I wailed in the car, to oldies music, just screeching crying...go ahead and keep crying, keep crying forever. Can you cry forever? No, I can’t cry forever. I’m good - are you good? I’m good. All right, let’s go on. Then a couple of days later you need to cry again. It’s been such an interesting process and people keep asking ‘Are you OK?’, and you’re watching time go and you get through the first year and then you get through the second year which is almost weirder than the first year. Now in the third year, I’m totally in it. I still feel

bad, and I'm sorry but even though I wish she was here, I have to get on with the way my life goes. I have to get into this. What I needed to do, the ties I needed to break, how she's inside of me no matter what. You can't take that away from me so she's here forever."

M: "That's beautiful."

N: "It's this interesting way of processing the worst kind of pain. Mental pain can be a lot more excruciating than physical pain."

M: "Oh, absolutely."

N: "I think it's the same thing. Get into the pain to clear it."

M: "Yes, be in the moment and feel it because otherwise it's going to build up inside of you and cause all sorts of problems physically and emotionally later. That's why it's so important to feel everything and if you're mourning, just say to people "Well, I have to feel sad now. Don't tell me to laugh and be happy. If I'm mourning, I need to mourn. I need to cry. It's healthy and it's healing."

N: "Yes it's so healthy and it is healing. I think that's what it is. Yes!"

M: "That was a beautiful story and it's important because this book is about the big picture because creative people, whether they're writers, producers, actors, musicians, etc...are generally not supported by their family and friends when they first want to be in show business because friends and family that are not in the industry are scared for them. This book is so important because I want people to be supported and inspired by the stories because if you are a creative artistic sort of a personality you've got to do your thing, otherwise you'll wither and die. It's important for people to do it, not for ego reasons, but because they're artists and they've got to let their creativity out and they can't let anybody stop them."

N: “I feel like that too, in Hollywood, I feel it’s a lot like love. To me, in love, there are no rules. This is art. You can’t say ‘Well, that happened for them, therefore...’ It’s just you in there and we must live our own lives.”

M: *“It’s different for every single person.”*

N: “Yes, there’s no Hollywood degree. Here’s my diploma, therefore I can get in.”

M: *“Exactly, I love that.” (Laughing)*

N: “It’s unique, it’s one of the rare industries where you just don’t need any piece of paper, diploma, you don’t need to have even graduated high school.”

M: *“I know, it a very freeing atmosphere.”*

N: “It’s cool. Again, it’s just human nature, we have a bit of a herd mentality...you’re going left, let’s all go left...what are they looking up at in the sky, lets all look up...because we’re in touch with each other we get mixed up sometimes. How much do we follow what another person’s doing versus simply appreciating what that person’s doing? I’ve been in a lot of industries, but I think that **Hollywood is the most fun industry imaginable**, at least what I do and what I’ve been able to dip my little toes into. I think you have to love what you do. It’s so much of your life, it takes up so much of your time, and to be miserable is not worth it. It’s just not worth it.”

M: *“Oh I agree one billion percent Nancy and no matter where I’ve traveled in the world, it’s like I’m home as soon as I meet musicians and actors because we all understand each other and everybody’s the same every where in the world that are creative people. Especially when I first came here to the states a few years ago. It was scary but connecting with other artists I was pretty much made to feel at home after a few months. We all have the same sort of free spirit or something in us that keeps us away from the sheep mentality because we’ve all got that passion within us,*

that sort of free spirit. We've gone against the grain, we haven't done what the norm is."

N: "Absolutely! It's threatening to people sometimes."

M: "It is indeed as others who do not understand simply knock what they don't understand and that is simply arrogant ignorance."

N: "But it's so freeing to be in it and it's available to all of us this freedom to be our own self."

M: "Exactly."

N: "You just have to be open to it."

M: "Let's get back to your road trip with Drew. So you guys went on a road trip and you connected and you were discussing movies and different things you loved and different philosophies etc... so you were really connecting together and that to me is what I call the Mastermind. When two people are like-minded and have the same vision, ideas and creativity at these synergistic times seem to come to us. Sometimes it can feel like out of the blue because it's two people agreeing that they want to create something bigger than themselves together. And you guys are such an inspiration because you did it. Wow, I am loving this interview so much. You're my kinda people Nancy!! So what did you and Drew do next??"

N: "Anyway, so Drew and I were kindly indulged by helping and working and being what we could be on the next couple of films she did, 'The Wedding Singer' and 'Ever After'. We felt we were interning on those two films. So now we figured we had done our homework and we had done our groundwork and so now let's be a part of these films without being a part of them and watch it go down, an empirical visual knowledge of it. Then I found this little script called, 'Never Been Kissed' at Fox and it was truly about not fitting in at high school. This woman who's a journalist who gets an opportunity because she looks young enough and by default

gets sent back to high school to do an undercover story about what kids are up to now. What's this generation about?"

M: "I adored that movie."

N: "I'll love that movie forever and ever and ever....."

M: "...After..... ☺ and I love, love, love that movie!"

N: "Thank you. We came in under budget by \$1.00."

*M: "Congratulations! That's amazing. By one dollar..."
(Laughing)*

N: "It's so funny, by a dollar. When you look back on that film, we had all these unknown kids who are now all known. We just were in every little bit of it and we loved every moment. I was in every casting session."

*M: "I was going to ask about the casting Nancy, because the casting for that movie **was** so perfect. I mean it was perfection."*

N: "It was. It was perfect."

M: "So how did you go about doing the casting?"

N: "Again, it's just your instincts. I think that if you know the story you're trying to tell, you meet with people and, you know, a casting room can also be quite a severe atmosphere, but we've never had it that way. It's very friendly and supportive. There's something you're looking for. It's like what you learn after awhile. A good example is say with dating. You might not be the right fit together. You shouldn't take it as...you're a loser...you should take it as that's just not fitting together in the right way. Don't force the square peg into the round hole theory."

*M: "I love that analogy because I think a lot of people get such down feelings of rejection from casting. That **IS AWESOME** advice because it's got nothing to do with if you are good enough*

or not you were simply not the right fit or date!! I love that. There's another part that's going to be perfect for you and everyone's got to realize that and just keep on keeping on."

N: "Keep on going yes. Something's going to feel right to everybody, it just does. Nobody's rejected, you're exactly right. You just move on and start putting this puzzle together. It's like, we just saw this woman two months ago, but I think now she's right for this whereas before the power wasn't clear. She needed a little work on her canvas. Anyway, so we did 'Never Been Kissed' and had just so much fun. We now thought, ok we've now made a movie, now we're producers. Now we have the title. We're out there in the world and when you look it up, you are now a producer so now you have accomplished this thing that you've been trying to do for a few years. Then I called a friend of mine who was an executive at the time at Sony/Columbia and told him that I had heard they had a 'Charlie's Angels' script for ten years at the studio and couldn't make it. I called him and I said, 'Are you kidding? Charlie's Angels I loved them all my life, it was my favorite show. Send me the script! How can you not process this?' I read the script and it was so bad, it was shockingly bad. The whole thing took place in Swiss chalet and it centered around how good the Swiss are with keeping time."

M: "You're kidding, how hilarious. Well that proves that you sure did see a big vision from a script like that."(Laughing)

N: "They were in the same outfits - which is key in Charlie's to change - in the same parkas, would you believe it? Awful!! One was pregnant and using a test tube she found in the mean guy's lair to tell whether it was positive or negative or just missing her period. I was like wait, wait, wait, wait..."

M: "Whoa! That's crazy how you turned THAT into these amazing movies. Tell us more....."

N: "Yes that was the original script, awful!! It was dreadful. It was so un-fun. Oh, by the way, it was in Europe. 'Wait, wait, wait, wait', I said, 'Los Angeles, Charlie's Angels has to be in Los

Angeles.’ All of us literally believed in the hair ridiculousness *and* I never looked at the show like they were being exposed. I looked at it like, they are gorgeous, they are smart, they are detectives and they are bringing down the bad guys. That’s how I grew up watching them.”

M: “Yes, exactly empowered women!!”

N: “I didn’t hear about jiggle T.V. thing, I didn’t even know, I had no idea. I loved that ‘*Farrah Poster.*’ She just looked good. We were almost like offended that *that* was Charlie’s Angel’s in the year 1998. How cool is it to have three hot girls, beautiful on the inside and the outside, smart as whips, playing around and doing what boys do and enjoying it. That was a real struggle for us. We went in and we pitched it and they looked at us funny and they thought...well if you can actually try to crack this, be my guest. And we did.”

M: “Who ended up writing the script?”

N: “John August, a great, great guy, a great writer. We worked with Leonard Goldberg who had done the T.V. series and we just had a good time. It was such a big budgeted movie that at that point you realize you’re under a microscope. Every move you make is questioned, judged, you have to prove it. That was a really long shoot. It was a *long* pre-production, we couldn’t find the third angel that, again, felt right. We met wonderful women and it was like, nope, not with what we’re doing. What I had to do to get Sam Rockwell in there, I still don’t even know how we ever got that done. He was an Indy guy at the time and everyone was like... no,no,no you need Brad Pitt to be your lead, and we were like, no, it’s actually Sam Rockwell. They thought we were crazy. But I thought Sam was perfect for the part.”

M: “Oh yes, he was indeed, as he has the comedic chops down and refined!!”

N: “We won a lot of battles and we lost a lot of battles but that’s the nature of democracy I guess. So that was our big year.....It was

like ‘I can’t believe our sophomore year we’re taking advanced calculus.’” ☺

M: (Laughing) “Again Nancy, what a cool analogy.”

N: “And we don’t think we’re mathematicians. During that movie we were on our way ending and finishing up the shoot and I stumbled into a script, ‘Donnie Darko’. It was one of these things the word was...the kid wrote it and wants to direct it. He can’t direct it but it’s kind of an interesting script but he won’t let it go unless he directs and I said, well, let’s just read it. I read it and I just loved it. It was so brilliantly written and so innovative. I love movies if they’re put together the right way that let you conclude the story that *you* want to conclude. Your own philosophy. The philosophy on that movie is 100% different than the guy who wrote it and directed it but he’s a great friend of mine and he gets mine and I get his and I know what he was intending and mine still works for me.”

M: “Right. You one brilliant woman Nancy!! What amazing instincts and smarts!!”

N: “We kind of back flipped right into that. The character was a 46-year-old teacher impassioned to change the system. I called Richard and I said, ‘What if she’s in her 20’s. That is still an age where you’re not locked into the educational system? As you have it, she’s been fighting for 25 years. I don’t see it. Let’s have her fighting for 4 years and she still believes she can change it.’ He rewrote it that night and came in and then we got the money together.”

M: “Was that a decent budget?”

N: “It was 4 - 4.5million. We needed that again after the BMF of ‘Charlie’s Angels’ and multiple 0’s behind every coma. To again be soulful and get this kid back and allow him to make his vision come to life. We supported him, people thought we were nuts but it turned out to become a huge cult classic so that one was really fun.”

M: “You really are tapped into what works.”

N: “You know Michele, it so funny because I always get these interviews from kids or what have you and they are always asking, ‘What’s next for you? What are you doing next?’ and I never have an answer for that. I just don’t. Years ago we had fifteen things in development which, by the way was a tiny number compared to now, is a huge number for us. We just don’t tend to sit on things for years, we tend to go, ‘Let’s make that movie now.’ ‘Let’s just go and make it’, have a great love affair for two years. It’s such a kinetic thing making a film and it really is a love affair, this great affair that you have for a couple of years.”

M: “Yes, I love the way you explain that. A love affair!”

N: “You start it up and you get to know it and there are all these people you didn’t know before and you kind of find your balance with everybody. Then everyday you check everything off - that’s done, that’s done, that’s done, - move on to post-production and you make it the very best you can. You remember your intentions and let go of them if you have to and pick your battles. Then at the end there’s this little box, and you say, ‘This is the last two years.’ I love that! That may sound depressing, but I LOVE THAT!”

*M: “It doesn’t sound depressing to me because I know when I’m working on a project it’s a step at a time, a step at a time. You keep looking at the **big vision** but you go through every day the steps that you have to take to get your project done and out there. That’s how you’ve got to look at it because otherwise you’ll get overwhelmed.”*

N: “That’s true and then they’re over and you feel a little melancholy but it’s such a beautiful achievement, and you’ve really achieved something and it’s done. It’s not like the job where you start at 8 and you end at 6 and you go Monday, Tuesday, Wednesday, Thursday, Friday and it never stops. You’re in admin and you’re answering phones, they don’t ever stop ringing. You can’t get to that final guy to connect with that final woman on the

15th floor and be satisfied and done. I think that we need those jobs too and I love having done those jobs because I really have an extra appreciation about the kinetic spontaneity of what I am able to do. It's hard to stay motivated on the hamster wheel, you know. Are you actually getting somewhere?"

M: "Yes, exactly. I think everything we do even when it is sometimes may be work we feel is not fulfilling, we can look back on later and realize how that experience was useful to what we are doing today in so many ways. That's why it's so different when you look at it the big vision and then you cut it down for the business plan to all the day-to-day details and all the other unexpected little things that always seem to come up but that you have to handle when you are producing a project. If you're doing something and you only see the details instead of the big vision life will feel in total overwhelm. I don't know how people could live that way. It just would be horrible. Anyway, I absolutely love that you guys are doing the movie 'Fever Pitch'."

N: "Oh yes, it's great!!"

M: "When Aaron, your PA, told me about it and because I'm not really into sports that much, particularly American sports, but I said, 'Oh, well we've got to go for the Red Sox then.' We just have to pray that the Red Sox will win and Aaron said, 'Yeah, you bet!' Then I found out about all this history that they've had all this bad luck and they couldn't break the loser's spell and now this year the Red Sox did indeed win!!!!!"

N: "A couple of people started saying, 'Well, you guys are going to break the curse', and we looked at each other and our first reaction was, 'We have to get back on the streets of Boston and talk about how YOU broke the curse.' You've been a fan of 30 years and been going religiously in the cold, in the heat, in their lowest times, how did YOU break the curse? It's just a mass of interviews, I think we've got 100 interviews of just people who really are there because we would never, ever make an assumption on any level nor feel any thing but this tiny little heart of this incredible living history. Eight-six years, people have been born

and died, die hard Red Sox fans, who never got to have this moment.

86 years - most of us would be lucky to get that far. It's an incredible thing, I actually don't remember how we were ending our film before this. I knew I could just look in the script but it was just like, 'OK, we still believe and if we can believe and have hope and the other person can believe and have hope and then we're going to lose?' That really was our plan. It's so amazing to watch what happens and to be shooting something as you go along and to see the actual team winning and to keep looking at this thing that you don't want to jinx and you don't want to say out loud 'I think this might be happening.' This is absurd and it's fantastic. It was crazy. We got to run out on to the field, we shot Jimmy (Fallon) and Drew kissing on the field at the end of the 4th game of the actual World Series. We got a tiny little plane that held seven of us and we shot 'til 5:30 in Toronto and we flew to St. Louis with our directors, borrowed a Fox camera and just stuck it on them and just shot them. We decided...we'll just figure it out...if they win tonight, it's the craziest thing, and we just have to be there. We ran out on to the field with all of these players and their families and their children and their parents, which is probably a lot heavier because the parents have lived through this for a lot longer than the kids can realize. It was just such a special magical moment."

M: "That is mind blowing. Maybe you guys helped break the spell. I think you did. So Nancy, I'm going to ask you for two bits of advice for our readers. What advice would you give to a person in your position, you know, a producer who's new to the industry?"

N: "The thing with producing is that it's very illusive. I've never worked with the same producer twice in terms of how individual it is. People have different styles. Some people are there all the time, very involved, and some people are passive and have never showed up. I have people I am listed with on a title card that I've never met before. So again, in an industry where there are no rules, it's very hard to put your finger on producing. I think that's why people say, 'What is it? You must be busy, but what are you doing?' I think part of what we as producers need to do is take our

ego and put it aside. ‘OK fine, they’re getting me a chair, they’re putting me in that thing’...get rid of it! Go small, put ego aside and just stay focused on the work. There’s plenty to do. I just think that a smile saves the day. Cast your tone on your production. Don’t be running around like a crazy fanatic like everything is going wrong.

I have someone I worked with once who every single day said, ‘We’re f*&%ed...we’re just f*\$#ed.’ For example, an actor is unavailable the day we need him. The lighting burst.....etc. I was like...’Wait, wait, no! I’m absorbing this, you’re making me really nervous. Let’s just fix the light that’s burned out, simple.’ It’s management, we’re managers. Tend your floor and all your wait staff and your chefs and all your tables are hopping and the food’s coming out on time and everyone’s got their drinks and you’re on time with your reservations...smile, ☺ kick back. You’ve got a minute. Make sure you help them bring the food out on time there’s always something to do. I love rolling cable, they barely let me but I’m like, ‘Let’s just do it, let’s help out.’ We don’t have to be elitists, we don’t have to have our ego out there, we don’t ever have to call it ‘my movie’. By the way, **no one makes a movie by himself or herself.** It is such a beautiful combination of teamwork.”

M: “It’s a true collaboration. It’s got to be.”

N: “Oh, yes and down to service. It is critical if your people are hungry, they will not perform the way that they need to. Make sure they are fed, and fed well. It is as important as getting the lighting right, as important as making sure your DP is in accordance with your directors, that your directors know what they are doing, that you cast it the right way and that your hair and wardrobe and makeup are right... I mean all these wonderful people, your transport guys, are the nicest people you’ll ever know. I feel that if people stand equally and they shake each other’s hands and say, ‘Good job. We need you too!’ We need everybody to make this work the right way then as a producer your doing a good job.”

M: “YES! Great advice!”

N: “We are only people. I think it’s confusing because I think producers find that they must have an ego and I think it’s to their detriment.”

M: “Oh, absolutely. That’s what I love about everything when I’m working on projects and T.V. shows. It’s a family affair. It’s collaboration and as you said, I don’t think people realize that as a producer you’re there to help everyone to stay in a good vibration so that the whole thing runs smoothly. If you’ve taken that responsibility to be a producer, then it’s your responsibility to put that positive energy into the whole atmosphere and obviously you do that, sweetie. I’m just looking at your photo now. You’re such a beautiful girl. You’re stunning.”

N: “Oh, thank you.”

M: “Your smile would probably light up the whole set in two seconds.”

N: “I try to spread it as much as I possibly can.” ☺

M: “By the way thank you, that was amazing advice. Thank you so much. The next bit of advice I’d like you to share with us is about actors in the industry. Is there any particular way you have gone about casting people that is unusual? Do you always go to a casting director or would you accept an audition from somebody that isn’t from a casting director that you know?”

N: “Sure. I get the random head shots from people. ‘I’m in Des Moines and I have two kids and a husband and I think I want to become an actress because I love The Bachelor.’ I get more of those than you could know.”

M: “Oh yes, I can imagine believe me, yes I can. We had so many people who sent us stuff who wanted to come onto **MPowerTV**. It just amazed me at first, it really did. I was like wow, I sure know I am in the U.S. A, now.” ☺

N: “I always write people back if they find me. A lot of times what I’ll give to that is, ‘Don’t send your whole family’ and ‘don’t spend all your college money coming here ... just to meet with me. It’s just too random. Do local theatre. Get involved and get your toes wet before you uproot the entire family at 48 years old and come here because it can be a brutal place.’ We work primarily with two casting directors whom I absolutely adore. I know them quite well and they’re very, very beautiful, positive women. I have some rooms that I can’t be in with casting directors. I think that the snotty... you’re lucky to be here, you’re lucky to be able to perform attitude sucks.... What performance are you going to get out of that attitude?”

M: *“I know. I think that’s finally starting to die, Thank God.”*

N: “It’s so unnecessary.”

M: *“It’s unnecessary and it’s cruel. You never need to drain anybody’s energy in any way no matter what’s going on.”*

N: “For all of us when we’re hoping to be chosen on any level, even dodge ball, you don’t want to make anybody feel uncomfortable. It’s a hard position to be in, hoping that someone will say, ‘Yes, it’s you.’ Even if you’re just waiting in line for something. It’s the same for movies, you know, you’re looking for something and sometimes you just can’t put your finger on it. I’m not the biggest fan of what’s already been absorbed and the sponge is dripping. I love seeing movies that turn me on and I’m like, ‘That person freaked me out.’ Those are the kind of people we pursue and we pursue people like crazy. We don’t take no for an answer and sometimes we get no for years and years and years but so far we come back to it eventually. Again, I guess it’s a bit of confidence in your own instincts. We met this guy at a restaurant we go to in L.A., he’s so cute. We asked him to give us his headshot and told him we would send it around. We’ll try to do that kind of thing along the way. Again, you want to give people a helping hand but not move them in.”

M: “You know what, that’s so funny. That is something I’ve had to learn over the years because I want to help people so much and I’ve really got to be strong not letting that move into my life thing happen because when that line is crossed it can really be uncomfortable. You just don’t have the time.”

N: “It’s like, ‘How did this happen?’ I’m still working, I’m just doing favors for people and I haven’t made a movie in the last three weeks. Stop. Calm down. Yes, help out where you need to help out but also keep your eye on the ball.”

M: “Yes. We have to sometimes just stop and say, ‘Ok, I’ve got to do my own things done now.’ Have you heard of the metaphysical author Stuart Wilde, Nancy?”

N: “No.”

M: “He’s amazing. He’s just so out there. He’s incredible. He’s just really tapped in and he say’s, ‘Really, if you haven’t pissed off at least 3 people a week, you’re not on the path.’”

N: “I Love It! had to learn that too. Then I went through a whole phase of, ‘So why are you a YES person?’ ‘Why are you trying so hard to please everyone and you’re not even letting them see who you are? It doesn’t pay off anyway.’”

M: “No, it doesn’t!”

N: “You still let everybody down and you were saying yes and you couldn’t do it because how can you be in four places at once?”

M: “So if you are out there and you have had the honor of having somebody say they will help you, please back off a wee bit. It’s good to be persistent, but don’t be annoying. Don’t look at any person, place or thing as THE THING. Just get out there and network and do you own thing and just be grateful. The best thing that any of us can do is say, ‘How can I help YOU?’ If somebody comes to me and says to me, ‘How can I help you Michele? Is there anything I can do? When are you doing your show next?”

Can I make the coffee for people or something?’ I then say, ‘Is this person for real? Cool!’ If I’ve got a good vibe from them and I can feel it’s genuine - because you’ve got to feel it’s genuine. Don’t say you will help some body if it’s a manipulative type of thing. Do it because you want to be around those successful people and that’s cool. There’s nothing wrong with that and you want to learn, but do it because you really mean it and do it well, be on time and don’t show up late and be professional.”

N: “Integrity is one of those things that I would like to continue to cultivate in *this* industry also.”

M: “Yes, AMEN sister!”

N: “Integrity is not about getting credit.”

M: “Exactly!”

N: “You know when you’ve done the right thing. You know when you’ve said it, or haven’t said it, whatever it is you’re being accused of, called out, whatever all those things are. Just do it even if no one’s looking, because you know it feels right. I sleep at night that way. I’m the best sleeper I know. I get my lovely 7 and 1/2 hours and it’s done, it’s over. I know it comes from not having anything bugging me. No one’s knocking in my brain at night. It’s just time for bed.”

M: “I think also that people just have to forgive themselves. If there’s something that you’ve done that somebody got pissed off about and you really could have done a better job, just forgive yourself, do the best you can the next time do not be reactive, take responsibility and get on with it. We’re all having a human experience. We can’t be perfect all the time. We’ve just got to do the best we can.”

N: “Exactly. The imperfections are what make us human.”

M: *You bet they are and the imperfections are what make us beautiful. I just can’t thank you enough, Nancy. This is just going*

to be so great for our readers. You're awesome. Oh, by the way, who are those casting directors that you work with? Are we allowed to mention them?"

N: "Oh please, yes they're the best. They are hands down the best. Justine Baddeley and Kim Davis-Wagner. They are remarkable and they have the best taste, oh, they're just really great partners with us."

M: "Well, what can we do for you? Our turn to ask you, is there anything that we can mention, any web sites you want us to mention in the book?"

N: "Well perhaps **Connect a Pet Rescue**. And I just think you're fantastic Michele. I'm so excited for you and I'm so sorry this took so long to do this interview but I'm so happy and glad we got to talk."

M: "Oh, I am too. I'm really happy. You are real and such an inspiration Nancy. And readers, please be sure you go and see '**Fever Pitch**' as soon as it comes out and **ALL** of Drew Barrymore's and **Flower Films** movies."

Connect a Pet Rescue.

<http://www.petfinder.com/shelters/connectapet.html>

Sally Kirkland

Sally Kirkland is a stage, screen and television actress with over 100 films in her amazing body of work. Academy nominated and winner of Golden Globe Award for best dramatic actress in *Anna*. Some of her many film and TV credits include *Bruce Almighty*, *The Sting*, *Revenge*, *JFK*, *ED TV*, and *Tracy in Days of Our Lives*.



An Interview With Sally Kirkland

I had such a wonderful time interviewing the lovely and very gifted actress Sally Kirkland. Sally is a film producer and a stage and television actress with over 100 films in her amazing body of work. Academy nominated and winner of a **Golden Globe Award** for best dramatic actress in *Anna*. ***Times'* critics Kevin Thomas and Sheila Benson named Sally's performance in *Anna* as one of the Five Best Acting Performances by a Woman in the '80's. Sally also won many awards including: *The Independent Spirit Award for Best Actress, LA Film Critics, The Dramalogue, and Women In Film awards.***

Sally has completed - in 2004 - principal photography on a feature film *Adam & Steve* starring Parker Posey and Chris Coton, is currently shooting *Spiritual Warrior* with Jsu Garcia (aka: Nick Corri), and a film called *What's up Scarlet* and she is also completing post-production on *A-List*, which Sally produces and stars in. Sally is excited with playing the waitress, Anita Mann, in Jim Carrey's *Bruce Almighty*, directed by Tom Shadyac ('Liar Liar', 'Ace Ventura', 'Nutty Professor', and 'Patch Adams') and with the recent DVD release of both *Bruce Almighty* and *Anna* (Lions Gate/Artisan) with her Oscar-nominated, Golden Globe-winning performance in the title role.

Playing for the last 2 years on *Lifetime*, Sally stars in *Another Woman's Husband* (with Gail O'Grady and Lisa Rinna). They also consistently air *Cheatin' Hearts*, which Sally executive-produced and starred in, along with James Brolin and Kris Kristofferson. In 1999, Sally had a recurring role as Professor Sherman on *Felicity* and as *Tracy* in *Days of Our Lives*. Ron Howard's film *ED TV* had Sally playing the Texan mother of Matthew McConaughey and Woody Harrelson, with Oscar winner Martin Landau as her husband, Dennis Hopper as her ex-husband, along with Jenna Elfman, Ellen DeGeneres, Rob Reiner, Elizabeth Hurley, and Clint

Howard (Ron's Brother). The film is available on video and DVD. There are so many amazing accomplishments that Sally has achieved we have added the rest of her Bio and a list of her websites at the end of this interview which I thought you would enjoy.

Michele: "I just want to say, thank you Sally, for agreeing to do this interview today for part of our wonderful positive book. Thank you so much for taking the time to do our interview, as I know your life is a great inspiration for our readers. One thing I didn't know about you Sally is your amazing artwork, it is incredible!"

Sally: "I bet that you also didn't know that I've taught 5,000 people acting and yoga too."

M: "No I didn't, that is brilliant. So many people in this industry are just so giving and amazing. I find Sally, that like you, people in this amazing entertainment industry have this gift of creativity and expressing this is vital to our life force. We have to express, if we don't we wither and die. People who come from it in this creative giving way as you do are the most spiritually aware incredible giving people. So I am really honored to have you in our book Sally. Thank you so much."

S: "Thank you for asking me. I actually taught hundreds of people transformational acting, in your country through *Insight* in Sydney and Brisbane."

M: "Oh, fantastic, because this book, of course, will be in Australia."

S: "'*Inside Transformational Seminars*' in Australia created a workshop with me called '*Inside Transformational Workshop with Sally Kirkland*' in 1986 and then I literally went from Sydney to New York to shoot "**Anna**". That's the one I got the Oscar nomination for and won the Golden Globe, so it was all very good luck for me."

M: "Anna, was such an achievement."

S: “Yes, I just KNEW that this story had to be told, as it was the story for so many women immigrants. I believed in the project so much I took two years out of my life, through a grass roots campaign to get it to the Oscars.”

M: “Oh my gosh, I love that as we have other people we have interviewed that have done this as well including Jésus Nebot, Stephen Simon, and Mark Vicente. They too had a great story and could not get a studio to back it and went for it themselves. So thank God for you Sally, and all the other brave souls who made a decision to go for it. You are truly an inspiration to all. And man did you prove them wrong with the great Success ‘Anna’ had. What an inspiration you are Sally, especially to us women.

S: “Thank you.”

M: “Are the people in Australia still teaching your acting seminars Sally, as I would love our Aussie readers to know about where to attend?”

S: “Well, they are not teaching my seminar in Australia but they do teach ‘Inside Transformational Seminars’ there, which I totally believe in. I didn’t really create it, but I was one of the first people to be in the founding group. MSIA has got a huge amount of people in Australia who teach spiritual awareness. In fact my teacher, John Rogers, often said if it gets too bad with land changes here in the U.S. that we might move to Australia.”

M: “Australia is a spectacular country with beautiful down to earth people!”

S: “Oh God, yes, I love the people and the Gold Coast is amazing.”

M: “Australians don’t take themselves too seriously. We like to take the ‘Micky’ out of each other.” (Laughs)

S: “What I noticed about Australia, at least back in the ‘80s, Michele, was that the men were too hard on the women. I had to really get the women to stand up for themselves.”

M: “Well, perhaps that’s why a high percentage of small businesses are run and owned by women in Australia now because they got fed up with working for men. I actually don’t think the men of our time are like that now in Australia, however most of my boyfriends were all in the entertainment industry so they are a different kettle of fish so to speak. More creative and open minded to women. It may also just have been that era.”

S: “Oh good, I’m glad to hear that. Well, back in ‘85 I had a lot of couples and I had to get the men in touch with their fears and the women in touch with their balls so to speak.”(Laughs)

M: (Laughing)”Oh that’s funny! Sally, you are such a talented and fascinating woman, I want to start right from the beginning of your amazing career, if I may. When did you first know that this was the industry for you? How old were you as far as the acting side of your career?”

S: “Well, the answer to that is: My Mother, whose name is Sally Kirkland too, was one of the two editors for ‘Vogue’ for 10 years through the ‘40s. She was also the only fashion editor of ‘Life’ in the late ‘40s, ‘50s, and ‘60s, and the first woman senior editor of ‘Life’ magazine back when ‘Life’ was like television is now so that was a very hard act for me to follow. She and Diana Vreeland and a woman named Carmel Snow were *the* fashion group in New York at that time. Everything that had to do with fashion between the ‘40s through the ‘60s, my mother had her hand in so that would cover the fact that she brought Italian fashions to this country, and she was the first person to show the mini-skirts, the no-bra look, the Rudi Gernreich, stretch materials, I could go on and on.”

M: “What an amazing influence on you. You chose a good Mum to learn from.”

S: “Yes, I chose her. The thing is, she was a very strong person and was twenty years ahead of her time. For instance, she gave the very first black a job at ‘Life’, which ended up being Gordon Parks. The very, very famous Gordon Parks who started off shooting models for my mother and then he became an award winning photographer and filmmaker, and author. She was also the first person to give many gays jobs. She was just so ahead of her time. She never discriminated. So why did I become an actress? Well, because I had the same name and I had to do something where my mother wouldn’t overshadow me, so I figured with acting I might have a shot at being even more public than she was as a famous New York journalist.”

M: “So you actually thought it through? You actually asked the question to yourself at a young age?”

S: “Yes or change my name.” (Laughs)

M: “Well we are so glad you did what you did.”

S: “I actually thought very seriously about changing my name but I just rebelled against it because I thought, ‘No, there’s another way.’ Had I known Sally Kellerman was going to come along, I probably would have changed my name because she gets confused with me and I get confused with her but we like each other very much. She does more comedy, I do more drama, whatever, but my point is that my mother was a very hard act to follow so I did become an actress because of her. Also she was an introduction to the public world. She would hang out with Jackie O and she’d put Jackie O and Grace Kelly and Audrey Hepburn on the cover of ‘Life’ and somehow I would be in their world.

Her best friend was the film editor of ‘Life’, Mary Leatherbee, and she kept putting Marilyn Monroe on the cover and pages of ‘Life’ so I became a Marilyn Monroe freak. If you go through the galleries on my web site, you’ll see that I played Marilyn Monroe in a movie called ‘Norma Jean, Jack and Me’ if Marilyn had lived to be in her 50’s. Anyway, it was being brought up in that whole, very fashion, theatre, film world of Life magazine and Vogue. For instance, if you saw a model in a dress, you only saw one model on

a page. It was my mother who came up with the idea of multiple models on one page and so in 1947, Irving Penn - who is a very famous photographer - shot editor Sally Kirkland's idea of the stepladders. She was just very much a pioneer, so at a very young age I went to dancing school, I started acting at 12 at a Shakespeare Dramatic Camp and then I was the President of the Drama Club in high school. I never did go to college because I was already thoroughly convinced I was going to both act and paint so I got out of school in New York and right away was at 'The American Academy of Dramatic Arts' and 'The Arts Students League' simultaneously. The very next year I was acting off Broadway. I think I was also the youngest person to get into 'The Actors Studio' with Lee Strasburg. I did have his permission even though he tried to talk me out of it. He said, 'You're way too young.'

M: "How old were you then?"

S: "I think I'd just turned eighteen and they really wanted you to wait until you were twenty-one. Then I was off Broadway with James Earl Jones when I was eighteen starring in *The Love Nest* produced by Joe Papps and playing Helena in *Mid-Summer Night's Dream*."

M: "Oh wow! What a part. You had it in you to be an actress then Sally, it was in your soul."

S: "Yes, since the age of twelve. However, being the only child of geniuses who were both raving alcoholics, I was very, very, painfully shy. I would lock myself in my room because it was very crazy out there in the alcoholic world. Like I said, they were geniuses but that was the home life, so I wanted to hide behind the characters. I did not want to go it alone. Then I got started with story telling. My mother would say, 'Now dear, come out and tell my friends what you did in school today.' She would put me in a Christian Dior dress and I would be pranced out of my room and I was terrified, absolutely terrified. I was just so painfully shy. So I would make up a story about something that happened at school and then go running back to my room and lock myself in. Then she

had me model with Carol Linley, Tuesday Weld, and Sandra Dee. So when we were all like ten years old, we were all modeling on the pages of 'Life' and 'Look' and 'Harpers Bazaar.'"

M: "That was some childhood you had Sally. Please go on..."

S: "So, being a kid model, I didn't have to talk, but I had to walk up and down runways and pose for cameramen, right? So sort of by proxy it was learning how to be a public person because my mother was forcing me to model, not for money, but just because she needed a kid model for her and her editor friends. Then I was doing the acting in school and in order to hide - because I was so tall and because I always went to an all girls' schools - I always played men in plays at school. It was sort of the reverse Shakespearian thing. It was neat playing men because it immediately taught you strength and power and how to project your voice and how to be strong. So I was never a very girly, girl. To use Arnold's words, I think I've been a sex bomb in my time but I don't think I've ever been a girly one. I've been a broad if you know what I mean."

M: "Yes I do, but Sally you're some gorgeous woman. Inside and out. And just because we are strong women does not mean we are not feminine. I think that is just some old idea that we were brought up to believe."

S: "I agree and thank you Michele, but that's how I started and probably the other thing was when I was a very little child my father, who was not an atheist as he believed very much in Jesus Christ, put me in an Episcopalian church school from the age of 5. I had to go to mass every day in this Catholic Church because it was one of those cross-overs. They would do high Episcopalian Latin masses, then the church became Catholic. So there I am taking communion and looking at these statues of Jesus, St. Joan, and St. Francis every day. My friends who were five and six at the time would say, 'What do you want to be when you grow up?', and I'd say, 'I want to be like St. Francis, St. Joan, and Jesus, or Mary, and they'd look at me at say, 'Well, how blasphemous is that. How can you even say that? That's blasphemy.' So then I changed it

and I said, 'I want to be a movie star' and they said, 'Oh, that's great'"

M: (Laughs) That's so funny.

S: "The first performance I ever saw that confirmed that I wanted to do movies was when I saw Ingrid Bergman playing 'St. Joan'."

M: "That was an amazing movie and a spectacular performance!"

S: "Yes, so you see how it all flows into a 180 degree circle?"

M: "Yes, I can, especially with what you are doing now. So you started with off Broadway, which is just incredible the things that you did so young and the way you were taught, how did you get into films from there?"

S: "As I said, I started with off Broadway, I did understudy and stand by for a lot of Broadway shows and I did a very small part in 'Marathon 33,' but mostly I started, off Broadway. I got into film by Andy Warhol's 'Thirteen Most Beautiful Women' in 1964."

M: "Yes YOU were one of the women. What an experience."

S: "Andy Warhol was a friend of my mother's and she gave him his first publicity in the pages of 'Life' with the Campbell's soup campaign and the shoes. She made a fashion story out of his shoes and then there was the Campbell's soup can. They were buddies and so my mother introduced me to Andy. He really wanted to interview me but I thought I was above that, (Boy was I wrong) but what he did was put me in as one of the thirteen women along with Edie Sedgwick, Baby Jane Holtzer, Viva, Neeko, Mary Waronov, Ethel Schull (art collector), and Ivy St. John, anyway there were thirteen women and then there were thirteen men. They were called screen tests, so Andy would say, 'Ok, now Sally, I'm going to set up the camera for 15 minutes. I'm going to leave the room. I don't want you to move a muscle, just stare into the camera.' Jump cut till now, (2005) I've been teaching film acting for years

at the Strasberg Institute on Thursdays and I do practically the same thing I did for Andy except I have them talk.”

M: “I love to read about those days in New York with all of you beautiful creative people, it must have been amazing. Getting back to Andy, what did you do in those fifteen minutes that you still to this day teach others?”

*S: “Well, being a snob about acting, I just sat there for the fifteen minutes and I had tears streaming down my face in Andy’s film. That actually is in the documentary on Warhol called ‘Superstar’. Nobody else could do that because they weren’t trained, maybe Dennis Hopper, but none of the others. So I didn’t move, but I had like a nervous breakdown right in front of the camera and they showed that at the Carnegie Hall Cinema as the curtain raiser to Garbo in *Ninotchka* for about a year back in ‘64 or ‘65. So that was my first film and then shortly after that, I did a small part in a Paramount film in ‘68 called ‘Blue’ starring Terrence Stamp and I was his dialogue coach plus I got a part in the film and then I came back to New York and then I starred in a film with Rip Torn called ‘Coming Apart’ which came out in ‘69 which broke a lot of ground because it was the first full out nudity in an art film and simulated sex and all that, so it was highly lauded as one of the most controversial films of its time and the predecessor to things like and *Don’t Look Back* with Julie Christie and *Sex, Lies and Video Tapes* It was quite a groundbreaker.*

That was the first time my name went on a marquee over the title and that was ‘68 and then the same year I did the movie version of the stage play ‘FUPZ’ which was also controversial because in the 60’s the ‘pigs’ were the ‘cops’. I was opposed to the Vietnam War so when the New York Times called me and said, ‘Why are you the first nude actress?’ - which I was in Terrence McNally’s *Sweet Arrows* - I said, ‘Because you can’t carry a gun on a naked body! I’m so sick of this violence and senseless killing.’ So they printed that in the New York Times and I became for many, many years the person everyone thought of as ‘the nude actress’, but for me it was all very spiritual. My statement was, ‘I think women are really oppressed by this Playboy version of what women are

supposed to look like and I don't look like that.' Of course, later on I did when I had my implants, then I got sick, you know this whole crazy society we live in and Hollywood...but I said I'm a strong believer in Isadora Duncan"

M: "I'm a big fan of Isadora Duncan, she was such a free spirit."

S: "You know she used to dance around with veils and everything. It's amazing; she didn't have a body like Playboy. Basically, I was saying I wanted to empower women to feel beautiful about their bodies and be able to take off their clothes at any time, no matter what they looked like. It's not about this Heffner image."

M: "Exactly."

S: "That was my philosophy back then along with being an activist against the war and I got to be at the Martin Luther King rallies, with Abby Hoffman and Jerry Rubin from *The Chicago Seven*, it was in Central Park and I got to march with women and I got to do all those things we did in the 60's, - a Union worker, Ray Stark, who knew my mother, remembered me and when it came time to do 'The Way We Were', Ray put in a word for me with Barbara Streisand. Then Robert Redford, with whom I had double dated, put in a word for me for 'The Sting' to George Ray Hill. So I have that group to thank for my Hollywood career. The irony is I didn't want to go to Hollywood because at that time I had been pronounced dead because I had been one of the LSD experiments in '64. I was underage so I'd had to sign papers with some doctors. At that time in New York, they would lock you in an apartment with all the windows closed up and they'd make sure you couldn't drown yourself or anything like that."

M: "Oh my God. Do you remember why you did that? Why you allowed yourself to go through that experiment?"

S: "Yes I remember exactly, because I was in love with Bob Dylan, I always have been and one of his good friends, Fredd

Hallerman (who was one of 'The Weavers' with Pete Seeger) was doing acid. Freddie was sort of like escorting me, he was my first quote 'older man'. He brought me the 'Peter, Paul and Mary' recording sessions, he eventually brought me to Carnegie Hall and introduced me to Bob Dylan on my birthday in '64 on Halloween. Anyway, anything that Freddie said I totally respected and trusted him. So I thought, 'Well, if he's doing LSD and these are his doctors and they're signing papers with me they must know what they're doing.'

M: "And you'd never had LSD or drugs before this experiment Sally"

S: "No, no I hadn't done anything except alcohol. This was in the early 60's so I was a guinea pig. I was one of the first people to do the thirteen-hour supervised medical trip. The down side of that is once you've done that then eventually you get into street acid, unsupervised and you never know what will happen. I had a bad trip and I became psychotic and schizophrenic and the next thing you know I was taking WAY too many downers, too much marijuana, too much LSD, and I was trying to jump off buildings. Not because of nothing, but because I was in love with a married man who told me he was in the process of divorce but that was not true and because I was starring in a play with Sam Waterston."

M: "This is amazing, your story is phenomenal. Drugs can cause so much damage and you truly trusted these so called doctors, it is a blessing you are alive to share your amazing story. You've had so many lifetimes in this life Sally!"

S: "That's very perceptive of you Michele, that's true. I've had some very, very, old souls tell me that."

M: "Because certain people have certain powers who come into this world and they experience so many completely different life times in this one human life and it's a very rare thing and you're one of them. Definitely."

S: “Well, thank you. But basically, Andy Warhol jump-started me and then Hollywood called me because of the rave reviews for ‘Coming Apart’ with Rip Torn and me. Then I did ‘The Sting’ and ‘The Way We Were’ and simultaneously I was in the Smokey Mountains with one of Sai Baba’s people. I had studied yoga with Swami Satchidananda of the ‘Integral Yoga Institute’ and had kicked drugs, kicked alcohol, kicked cigarettes, completely clean, and I was then studying to be a Swami and that confused a lot of people.”

M: *‘One of the books I also adore is ‘Autobiography of a Yogi’.*

S: “Me too, so that started me on that path. In my apartment in New York, which was right next to the sanitation department, I only paid \$68 for a six floor walk up, bathtub in the kitchen and toilet in the closet, no furniture, I just had a very thick rug and I did hours and hours of yoga and meditation.”

M: *“Can I just ask you Sally, you chose to live in this place, not for lack of money, but for the non-material experience”*

S: “Yes, I was trying to get rid of my ego. I was trying to do what Yogananda and all the others were telling me to do. So I did that for two years and all sorts of interesting men like Robert Di Nero and Raul Julia were chasing after me and I kept saying, ‘You guys don’t understand. I’m studying to be a Swami - I’m celibate’, and the more I said that, the more they chased after me.”

M: *“Right. The old what they can’t have syndrome.” (Laughs)*

S: “Eventually they were my downfall but not before I got to the place where I began having many, many, many spiritual experiences of the kind where I would think nothing of fasting for forty-days and not killing a fly and all that stuff. I was on a natural high.”

M: *“If people knew the power we are connected to, it’s unbelievable the beautiful highs we can achieve through meditation but we’ll continue. That’s a really important point for*

people to understand, getting connected that way through Spirit as it also helps tremendously with acting.”

S: “Fasting really helps too. Once I got to that point where I wasn’t eating because I thought I should and I was cleaning out and I was doing the pranayama breathing poses sometimes for hours and yoga poses, that was a huge paradigm shift for me. I discovered I could heal myself through yoga, breathing, nutrition, and then I didn’t want to be an actress any more because it was entirely too egotistical, too competitive, so I asked my teacher *Satchidananda* if I could please quit and he said, ‘No, no, no, no, your destiny is to be a public person and bring people to God’ and I said ‘Why did you name me Satya?’ and he said, “Well, Satya means truth and if you read up on Ghandi you’ll see that your destiny is tied in with teaching people non-violence and having truth be your mission.”

M: “And Sally, I totally understand why that happened because a great guru once said it’s easy to become enlightened and to get to a certain stage if you just sit in a cave all day but to become enlightened and to be in the public eye, that IS a challenge. You then have to be a true Spiritual Warrior. Plus you were needed to help our world.”

S: “I have to mention the John Roger book, ‘Spiritual Warrior’ because he was my teacher for thirty-one years.

M: “I love John Roger books.”

S: “There’s nobody as important in my life as John Roger. He has demonstrated to me miracle after miracle after miracle and now he’s trained a man named John Morton to take on a lot of his work so he can stick around in this body longer. Those guys spent a lot of time in Australia by the way. They do a lot of aura balancing and a lot of workshops and training. John Rogers, when he wrote ‘Spiritual Warrior’, he acknowledges myself and Leigh Taylor Young which is such an honor. I think that he did that because he knows that we’re out there in the public and that it’s

not a simple thing to talk about God publicly without the dark forces coming after you at some point.”

M: “I totally agree, but I thank God that you are doing it. Not everyone understands. That’s why it’s so important to get in touch with your spirituality because then it won’t just help your acting and your writing, it will help you become courageous in a way that you didn’t know before.”

S: “I try to stay with other like-minded people when that happens so I don’t have to be alone. Anyway, then I made a decision that I wasn’t going to live in the city any more, that I was going to keep my place in the city and do business there (L.A.) and paint there and go there but that I was going to live in Malibu and be with the trees and the critters and my little doggy Shiva. I suddenly got so clear that the industry is so insane, particularly for women, that there is no rhyme or rhythm for why or why not people get cast. I’m a strong believer that everybody can do everything if his or her will is there.”

M: “Absolutely. Plus, to get into a place where we know we are not going to work at a level of competition but instead to only work on the creative level, where miracles happen and WE CAN make things happen if we really decide and you certainly did that with ‘Anna’.”

S: “My only thing is it’s always been predicted, hasn’t it, that we would have these massive Mother Earth land changes, fires, earthquakes, and floods and I really don’t know why people are blaming God right now. It’s just a huge wake-up call.”

M: “It’s just the sleepwalkers. I say people sometimes slip into something more comfortable, like a coma. When I see these sorts of things being said when some thing like ‘Tsunami’ happens I’m absolutely bowled over because we are one with the laws of nature and of the universe. It’s like I give an analogy of what just recently happened, happens in people’s lives sometimes. It looks like there’s an earthquake in their lives and it looks like everything is going wrong and they just think they’re on the path to spiritual

*awareness and success all of the sudden there's an earthquake and they don't know what's going on and they almost slip backwards into the dark. They don't know whether to keep moving forward. Then it looks like the tide has gone out, but if they hang in there and they keep on moving forward and they really are persistent with what they believe their vision is for their life, then the tidal waves of good **will** arrive. So, there's a way of looking at that analogy as something good because we are working with the laws of the universe and Mother Nature just has to do her thing. She has to."*

S: "Yes and Michele it's always been prophesied that at this time on the planet if we didn't let go of the individual ego and become a global family that it would be a rude awakening. I teach spiritual seminars the second Friday night of each month and people are showing up out of the woodwork and they are also coming to my free yoga classes and my transformational acting classes....on how to get the anger out of you, how do you get the fear out of you?"

M: "*How do our readers get a hold of you for these classes, Sally?*"

S: "They can leave their name and number at 323-650-2215 or call Carol Jones at the church, 323-737-4055 extension 124. She runs all the events. I've been teaching acting in one way or another since '75 and what I've done is incorporated theatre games where people get to turn their lives into a comedy or turn themselves into comedians. The combination of drama and psychodrama and method acting and all the Strasberg stuff and also I have all the women at some point do St. Joan and that's on purpose. I have the men and the women do Shakespeare and that's on purpose and so it's not just, 'OK, I'm going to teach you how to do a soap opera'. It's like I have them do characters where they really have to deal with the soul."

M: "*If people could really understand that Shakespeare had such a dry wit and really knew the ego of what occurs when we fall in love with love, etc and the strangeness in different life*

situations. If people could really look at Shakespeare in that way they'd get so much out of his amazing writing and plays as it is timeless."

S: "Well, also if you look at 'The Tempest' and the character Prospero late in his life he wrote that. I mean, I think he was pretty wise in soul, Prospero, and I think there's always wisdom that comes through in all of Shakespeare's plays, along with the suffering, along with the humor, you know."

M: "Yes indeed!! I also adore Oscar Wild's plays!"

S: "There's a play I have men do, 'I Never Sang for My Father' by Robert Anderson, where the man talks about not having been able to say, 'I Love You' to his father before he died. I had an actor do that just last week and I said, 'OK, now go to inner dialogue, speak your own thoughts. Do you have any forgiveness you need to do related to your father?' Of course, he did and the tears were streaming and then I said, 'OK, now go back to the script.' So I combine teaching acting with transmuting people's demons into art."

M: "That's amazing, because when people get in touch with that side of themselves, it's incredible the things that can become unblocked. Forgiveness is such an important key to living."

S: "John Roger wrote a book called 'Forgiveness, the Key to the Kingdom' and on my current Internet radio show, which is on **www.healthylife.net**, (Monday's Ten to Eleven). So I consider this book to be my Bible. The precepts we work with are: 'Out of God comes all creations, forgive it all and love it all,' so that would include the 'tsunami' wouldn't it? No soul is lost. Well that blew my mind because I was brought up a quasi-Catholic, you know, all that trying to make up for sinning and all. So no soul is lost, out of God comes all creations and these very simple things like we're working on with soul transcendence in this lifetime. When I was a Hindu, it was all about I was going to come back thousands of times, but John Roger says that you can complete

everything in this lifetime if that's your intention and I've come to believe him. It's a hard path, it's not an easy path."

M: "Yes however it is also a wondrous path. You know what, I'm a total believer in that. I don't think our past lives are a precedent for our future. I think they're doing a lot to help with this too, at 'The Light Institute' down in New Mexico that Shirley McClain speaks about in her books to help us release and forgive all of this old life stuff. Even if you don't remember all of the stuff, we can get to a deep level of forgiveness and I believe it can also change the memories in our DNA."

S: "Yes, and that's what I've been working on for thirty-one years because I'm sure I hurt some people there when I tried to kill myself. I'm sure I hurt a lot of people in my life but I didn't do it consciously, I was just young. Now I notice when I'm in the city, it's kind of glamorous and I greet everyone, whereas when I'm out here in Malibu, I'm practically a hermit but I create next to no karma when I'm out here. (Laughs) It's just me and the birds and the sky and the ocean, my poetry and my painting and when my agent calls, I go to town. When I'm in the city, well, I got into an argument the other day because I was trying to explain to this friend of mine that there was a difference between the movie version of 'The King of Comedy' and the book. So we're having this heated argument and I'm thinking, 'Sally, just go back to Malibu!' You walk into a Mack truck of stress sometimes."

M: "Yes, you're feeling in the air this reactive wall around people, they're all trying to protect themselves and everyone gets reactive and ego sensitive. I think you are building karma in Malibu, but good karma and more spiritual awareness and more light to fill you up so that when you do go back to the city you have more protection to be able to handle it with more clarity."

S: "Yes, and I'm also a strong believer that you don't have to wait years and years to be acting, I mean, I started acting for money when I was under eighteen. Sean Penn came to me when he was just eighteen and he said, 'I hear you're the best acting teacher in town'. I said 'Yes and I can assure you, you don't want to wait

two years of full time study. You're going to be acting very quickly because your father is Leo Penn and he's a famous director in this town and we can tell from looking at you, you're on fire.' So I sent him to Peggy Fury and she taught him everything I would have taught him and he did the feature 'Fast Times at Ridgemont High' almost immediately."

M: "He was great in that. That's great advice, Sally we truly can begin wherever we are. It's such good advice. I say to people all the time and so does Rock, learn everything about this wonderful world of entertainment that you can. Get behind the camera. Make a little DVD of yourself just speaking to the camera for 3 minutes about who you are..."

S: "Actually one minute, nowadays. The acting directors want you to put one minute ON LINE believe it or not. Some of the casting directors don't know who I am and I don't blame them because they're very young and I've been around the block but I heard one casting director say, 'Well, can Sally Kirkland please send us her on line one minute?', and I said, 'What? 103 movies and he wants me to do one minute? So that was my ego speaking but I was so shocked, but that's what's going on now. They want pictures in color and they want you to have a monologue on line and they want you to join like L.A.Casting.com or something like that, which you find out about if you're living in L.A. I would say three or four of the last movies I just did I found out about on the Internet."

M: "Right, and this is so great for people who live outside of Hollywood as they can also be in front of producer and casting people in Hollywood or anywhere. Well Sally, I'd like to send you some of my positive affirmation Pop songs."

S: "I'd love that Michele, thanks."

M: "Again Sally, thank you so much for your time today and for being part of our book. You're amazing, I have fallen in love with you."

S: “Thanks Michele it has been my pleasure, I have enjoyed it.”

More here on Sally Kirkland.

Sally has two videos out for children, one called little ‘Little Ghost’, filmed in Romania for Paramount Home Video, and a second called ‘Find a Clue’ (originally ‘The Westing Game’). This was filmed for **Showtime** and is based on the Newberry Prize Winning Novel. Sally costars with Ray Walston and Diane Ladd. Sally is a lifetime member of The Actor's Studio, a faculty member of the Lee Strasberg Theater Institute, and facilitator for Insight Transformational Seminars. She has coached over 5,000 people -- and privately coached Barbara Streisand, Sandra Bullock, Dwight Yoakam, Bill Paxton, Liza Minnelli, Roseanne and many more wonderful actors.

Sally Kirkland is also an ordained minister with ***The Church of The Movement of Spiritual Inner Awareness.***

For more information go to **www.SallyKirkland.com**

Jésus Nebot

Jésus Nebot, founder and CEO of **Zokalo Entertainment**, is a multi-award winning filmmaker and actor from Spain. His latest film *No Turning Back* has won **21 International Awards**.



An Interview With

Jésus Nebot

Jésus Nebot is the most beautiful man inside and out and I am very honored to have him as a friend. Jésus is founder and CEO of *Zokalo Entertainment*. He is a multi-award winning filmmaker and actor from Spain. His latest film *No Turning Back* has won 21 International film awards. He is internationally known for his starring roles in the top-rated and award-winning television series', *La Loba Herida* and *Divina Obsesion*. His many TV credits include *NYPD Blue* and *Arrested Development*.

He is also a vibrant new voice among the twenty-first century speakers.

Jésus' mission is to inspire personal and social healing and transformation through his artistic endeavors, including acting, producing, directing, writing, speaking and teaching. It is Nebot's passion for peace and positive change that prompted his vision for founding *Zokalo Entertainment* in 2000, a company dedicated to projects that can raise our awareness and bring us together as people.

Zokalo's first production was the critically acclaimed feature *No Turning Back* picked up for distribution by Universal after its successful theatrical release in Europe and in the United States. The film has already won 21 *International Film Festival Awards*, 17 of them for *Best Feature*, including the 2004 *International Hollywood Spiritual Film Festival* and *Alma Award* for Outstanding Independent Motion Picture, the most prestigious award for any Latino production shot in the United States.

Demonstrating the versatility of his talent, Jésus wrote, directed, produced, and starred in the film. His touching performance as Pablo has been praised by film critics and granted him the 2004 Imagen Nomination for Best Lead Actor in a film as well as the

Atlantic City International Film festival Best Actor Award. **No Turning Back** is a story inspired on actual events that brings to our awareness the importance of embracing diversity and our common humanity. Zokalo is currently producing the ground breaking cable talk show *Tea With Jésus* where a diverse group of guests committed to making a difference come and share their inspiring journeys with Jésus.

Jésus Nebot has performed and lectured in over 20 American states as well as in 10 additional countries around the world for educational, cultural, non-profit, business and civic organizations. Nebot is also a published author, currently working on a new book entitled *Beyond Tolerance: Embracing the Power of Love* set to hit the stands in 2006. So, my dear readers, meet the wonderful, talented, and deeply aware spirit, Jésus. He will totally inspire you to know that all things are possible...

Michele: "Jésus, thank you so much for being part of our wonderful book. You and I have a lot in common as we both came to California from different countries in 1996 and had to literally start from scratch. But we have proven with faith, a positive attitude, and persistence all things are possible. So again thank you. Jésus, first let's talk a little about your background. Did you always have a desire to be in show business?"

Jésus: "Thank you Michele, it was wonderful to meet you on Tory Jay Berger's LA TV show and I am very happy to be part of the good positive work you are doing for our industry. In reference to my background, let me tell you that as a child I actually wanted to be a missionary, I felt I had a calling to be of service. However I was not very interested in traditional religion, so I thought about a possibility of being a missionary in a different way, like becoming a diplomat and working for UNICEF. But things got complicated when I was asked to join the then mandatory military service in Spain. I did not want to dedicate a whole year of my life to that purpose because my goal was to prepare myself and work for social justice and world peace not war! So instead I became a conscientious objector, which meant that I was excluded from the military service but also from the possibility of continuing my

education as a diplomat. Therefore, I looked into finding another way to be of service. At the time I was able to read a book by Stanislavski called ‘An Actor Prepares’. He’s a Russian author and theatre director from the beginning of the century who wrote about the art of acting and the positive impact such art can have in our society by helping to reveal our true human nature. So I embraced acting as my path of self-expression, not just through the work itself but also through my access to the media as a public figure so that I could help bring awareness about socially relevant issues. That is the consciousness that led me into the world of acting.”

M: “Oh my goodness, Jésus what an amazing awake soul you were. I love that you knew what you wanted and you went for it IN the way you wanted to. This is very inspiring for our readers and seems to be something that is running true for the wonderful actors, directors and producers that we have had the honor to interview for this book. I feel that God has directed me to you and these other wonderful people to truly help our fellow artists to get what this is REALLY all about!! Jésus so then what did you do next?”

J: “As time passed by I also realized that to really have a powerful impact in the world I needed to have more creative control of my acting career. That became more clear when I came to the US to expand my career horizons and I noticed that the roles that were available for me were somehow stereotypical and did not help me to be part of projects that I thought could impact lives in a positive light. So I decided to become also a filmmaker and go to Los Angeles, the world capital of entertainment, to prepare myself for this new endeavor, one in which I would have creative control over my career by making my own movies. Movies that I thought Hollywood was failing to do. Movies that are socially relevant, movies that have something to say, movies that give voice to people that don’t usually have a voice. Ultimately movies that can contribute in a positive way to our society.”

M: “That is so wonderful!! Jésus, how long had you been acting in Spain before you came over to America?”

J: “I was an actor for about eight years prior to coming to the U.S. I worked extensively not only in Spain but also in South America. Particularly in Venezuela where I was initially hired to star on a Spanish-Venezuelan co-production which became quite popular. So I was already a very well established actor when I decided to take a risk and go to the U.S. At the time people thought I was crazy because I was at the prime of my career but you know Michele, I was looking at growing and I was looking at expanding, and I thought Los Angeles was the right place for me to do so.”

M: “Did you know anyone here when you came over, did you have anything lined up at all?”

J: “No. Just a friend that was living an hour away from Los Angeles. He was the only contact I had. So I really had to start all over from scratch. Thank God, due to my prior success, I was able to obtain a green card as a person with ‘extraordinary abilities in the arts’ and I started working as an actor here.”

M: “See we DO have much in common I too was given that exact same visa. So what did you do next?”

J: “I connected with my sense of purpose. I feel that a lot of people are pursuing acting or other careers in this business without much success. Of course this is a very competitive world and we can talk about different reasons for that to happen, but the bottom line is that a lot of people are pursuing things in this industry without a clear sense of purpose. I honestly believe that you need to be very connected to why you want to do something in life whatever that may be. Unless you find a reason beyond your own ego, where you can feel how your work can contribute to society, I think your chances of succeeding are minimal. So I was really connected to that and I think that’s what really helped me out and keeps helping me out during all the challenging times.”

M: “That is such awesome advice as when we are doing what we have to do because we love it we can overcome any obstacle. Did

you have a knowingness that it was going to happen no matter what?”

J: “I actually did, but, to be honest with you, that knowingness was soon put into question because things were not happening as fast as I anticipated. What I had to do at that moment was, instead of being in a place of victim-hood, instead of being in a place of thinking there were not enough opportunities for me because I am Latino, or whatever the case may be, I went to a different place in which I said ‘Well guess what, I really have to create my own opportunities for myself. I cannot wait, like most actors, for others to give me a chance, I need to take matters into my own hands.’ I also looked at it, as God really wants me to do something more than just being an actor. So I jumped into producing and filmmaking. I feel it was a blessing that my acting career did not take off as fast as I wanted. So instead of looking at what was wrong and feel like a victim in the process, I looked at what the Universe was telling me and how I could use that feedback to make something else. So now, I am not only an actor, but also a filmmaker. And I feel my impact through my first film **NO TURNING BACK** has probably been greater than my impact through all the films I had done as an actor prior to that.”

M: “Jésus, I want to get into your wonderful movie ‘No Turning Back’, but what you are sharing is so important to our readers because you know there is going to be a lot of young readers out there, people from other countries including my country Australia and your country of Spain who will want to know what it is like to pack up everything and leave our home ready for the complete unknown. It’s really hard to explain to somebody else unless they go for it and experience it, if that is what their heart and not their ego is guiding them to do. Irrespective of whether they want to come to Hollywood or stay in their own country. It’s got to be about a bigger purpose, bigger vision and really knowing that the creative power that flows through each of us gives us the desire and guidance to do something to take action on our dreams. There’s always a bigger purpose you don’t always have to understand it right now, but you do have to be persistence and trust in that and that is what you did which is an inspiration to

everybody. But what I would like to know because this will help our readers, you said that you went for it, so how did you begin? Did you get an agent or did you go and meet a producer. What was your first step when you arrived in Hollywood?

J: “The first thing you need to do is to obviously have a plan, which is what I had, a vision of what you really want to do. I think it’s important to talk about it because I really feel that most people don’t even have a vision and part of it is because sometimes we don’t give ourselves permission to dream. Our ability to dream can easily be shattered by our own experiences, our own limited beliefs. We need to recover it as if we were kids again and so that we can connect with our hearts desires and visualize our ideal future even if you currently think it is impossible to accomplished. So definitely have a dream and visualize that dream as a possibility and once you have that dream then you can create a strategy to make that dream come true.

I think it is really important to write down all the different things you can do to accomplish your dream. You can have a dream to be something that is absolutely great that may take ten years. So it’s good to see if you can break it into the next five years, and then into the next one year, then into the next month. That way you can set for yourself goals that are achievable. That’s basically what I did: I established a plan in which I had goals that I wanted to accomplish, starting with getting the immigration status to be able to work in this country, which was in itself a big challenge. So I would say that having the vision, having the strategy to accomplish the vision, making sure I would write down goals that were achievable, were definitely very helpful to me. One of the goals was to get an agent. So first I needed to get a good picture and create a good cover letter. I was able to get an agent rather fast. I heard people saying, ‘There’s no way you are going to get an agent. It’s so difficult.’ But I said, well you know what, I am just going to go for it.”

M: “Oh Jésus, I love that because I find in this industry as does Rock -and Rock teaches this - to NEVER ever hang out or take advice from people who tell you how hard it is or how things work.

*I find these poor folks have simply become jaded and because it has not happened for them it makes them feel better if it to not happen for others. These individuals who do this often have no conscious intention to do this, but their years of struggling can give them such deep rooted feelings of lack of self-esteem that they try to gain power in unconscious energy sucking ways. But dear reader, no matter how long you have been in this wonderful industry if you take advice from Jésus and this book you can have a NEW beginning. A new attitude and then your own magic will also begin. So get yourself a new belief system and **NEXT** the rest! You would not be reading this book at this point in time unless you were ready for a better more fulfilling life and career. NO ONE can tell you what will and will not work for YOU.”*

J: “Yes I totally agree. I didn’t let those negative beliefs get into my head and limit me. I just went for it and manifested several agents that were interested in representing me. But you definitely have to have a very strong belief in yourself and in what you can accomplish. Otherwise you will get a lot of information that will confirm your limiting thoughts that you cannot do whatever you want to do.”

M: “I love this advice Jésus, **because it’s so true**, once you visualize what you want to have happen and you don’t ask how its going to happen and then take action miracles do happen, doors do open but do we have to begin. Just sitting around at Starbucks is not the way to go - unless of course you are there to network - but if you are make sure you are networking with the action people, the positive people. I think that’s so important, some people take action without a big dream or they don’t take action and just have the dream. You’ve got to do both, both is what makes it so powerful because then universal intelligence works for us. It doesn’t matter what other people say. I think sometimes coming from a different country to Hollywood or coming from just not having the experience in certain areas helps people more by not allowing themselves to be boxed in by old belief systems.”

J: “You are absolutely right Michele! I think that one of the advantages I had was that I already had been a success in many different ways. I already saw myself as a success. So when I was

confronted with the reality of not being successful by the standard of the industry here, I did not let that be my reality. I was not caught up in having that limited belief. I think it is important that we realize that we are successful regardless of what other people may think. Then we will have the consciousness needed to achieve our goals. It was probably easier for you and I because we had already felt successful prior to coming to the United States so we were in a place of fully believing in ourselves.”

M: “Let us remember, J3sus, we also had to overcome challenges and take action. I want the reader to also know that even if you haven’t had success yet, starting right where you are right now with a dream, a vision and taking action on it, honing your skills to become the best you can be whether its acting, directing, or producing. J3sus you have done all three. Just one more question before we get to your amazing movie, which I really want to talk about absolutely. Now the roles that you first got in the U.S. you said there were some roles you didn’t like and that’s why you decided to do your own thing, you wanted to do things that were helping people. How did you find that different than working in Spain, when you actually started getting work here as an actor? Was it very different?”

J: “Before coming here I was playing leading roles that were usually the *good guys*. When I came to the U.S. the roles I was going out for were the villains, such as drug dealers. I think part of it had to do with the image of the Latinos in this country. In the beginning I enjoyed doing all kinds of roles.”

M: “What were some of the roles?”

J: “I did *NYPD Blues*, I did a couple of movies for Show Time, and I also did several independent films. I did not do anything major that would be known worldwide. It was pleasant to be able to make a living doing what I truly loved to do. That in itself is a great success and that, I think, is very important for people to acknowledge, because you were right, regardless of how much success you have gotten in your own country, it really doesn’t make much of a difference here. So you need to redefine what

success really is for you. I feel that is the key to succeeding. In my case I see myself successful because I'm doing what I really love to do. It doesn't matter whether I get so much money one year or so little the next year. That is not how I measure success. It is more important to see the light we bring into this world, to value our contributions. We can then measure our success by the degree that we feel accomplished and happy within ourselves, as opposed to other standards that may make us feel dis-empowered."

M: "Oh! Absolutely. I like the definition of Success that the late great Earl Nightingale said 'Success is the realization of a worthy Ideal' and an ideal is an idea that you fallen in love with so you are enjoying the journey. So if somebody is waiting for what they call success to come, they will never find it unless they begin to find joy in every little thing and an attitude of gratitude. I know from my experience and all the successful people I've been blessed to work with and have met over the years, you don't even notice what success is as you are achieving because as you are so busy living and doing life that when success comes you are just in the flow and because you're just doing it. It's like Oprah Winfrey said ...she was already happy to start with before she became a huge success and that she did not think she would have found success unless she was already happy. What she said about money was it is simply a lot easier when you have money because you can do the things you want to do to help yourself and to help your world. That's why I always encourage people to also understand that it is a good thing to want to have financial independence and freedom because you can do what you want to do."

J: "Absolutely, I fully agree with her and I think that the pitfall here is to look at success or to look at happiness as something that you need to reach, something that is out there for you to find and grab on to instead of understanding that happiness is not something you accomplish, but rather it is a state of being."

M: I love what Abraham Lincoln said, "People are as happy as they choose to be!"

J: “Yes, very true. It really is a choice. People can achieve a lot of success by a lot of other peoples’ standards, but if they don’t see it for themselves, then definitely, they will be miserable. The key element here is to make sure you enjoy the journey. More important than getting anywhere is making sure that you are already in a place where you can enjoy your life moment by moment. You can be happy where you’re at and you can be grateful and continue the success that is already present in your life as opposed to always struggling at getting at ‘who knows what’ level. It doesn’t matter because once you get there, then you’ll feel disillusioned and you’ll ask yourself ‘Is that all there is?’ Then you will want something else. Happiness is about wanting what you have not about having what you think you want. It is about being in a continuous space of appreciation so that we can keep attracting all the success and abundance that we so truly deserve.”

*M: “Oh yes, my friend, indeed wise words for our readers. Now, when I met you I didn’t know who you were when you came into the studio to do a T.V. show in LA, but you had this light around you that I recognize in people that are happy and are having fulfillment in their lives. I really want everybody to know that this is what you are attracted to that light. We all want to work with people who have a great positive attitude. So when you go in for an audition or going in for funding, keep that light bright by just keeping yourself happy. ☺ Don’t hold attachments to how something is going to happen. Now Jésus, I want to go straight into talking about your movie because when I watched the clips of the interviews of all the different actors and all the different people from grips etc who worked on your movie on the DVD, everybody were so happy. Everybody said wonderful things about you, and enjoyed the experience of making “**No Turning Back**”. I know this must have been a challenging experience because directing and acting the lead role is truly a big deal and a lot of responsibility. I mean as a lead actor in a movie it’s hard enough, let alone **directing and producing**. You must have had a million details to look after. So Jésus, to do all three, well Phew!!!! It must have been such a challenge. So let’s talk first of all about the story as it is based on a true story.”*

J: “Actually I feel this story came to me through God. The journalist in the movie is called 'Soid,' which when you read it in reverse is “Dios” which is God in Spanish. She has kind of a strange presence in the movie. All of a sudden this story came to me: An undocumented immigrant involved in a hit and run accident. It was a vision, a moment of sheer inspiration. It came out of nothing. What was interesting about this story was that it was so vivid that I thought maybe this was something that had in fact happened, since it came to from a place of connecting with the Universe, so effortlessly. I thought there was a purpose for me, so I looked into it and after doing some investigation, I found out that a very similar story had actually happened in real life. It was really a vision and that’s why I named the character Soid. In a powerful way, I see this film as homage to God that brought forth the inspiration for it. And when I talk about God, I am referring to that Universal Force of unconditional Love that brings us altogether and continuously inspires us to be connected with our higher selves.”

M: “That’s beautiful, that is really beautiful”

J: “And you were talking about all the different things I did in the movie, but I think that my main talent in the movie, beyond the acting, writing, producing, or directing was to be connected to the vision itself and to be able to lead a team of people to bring that vision into fruition on the screen. Ultimately filmmaking is a collaborative effort. We need to remember that and give everybody the credit they deserve. I was simply the glue that brought everybody together with enough passion so that the rest of the team would be equally involved, excited, and engaged in making this vision a reality.”

M: “Now your co-author in the script, did you know her before hand?”

J: “Yes, Julia Montejo. I had actually hired her to write another script for me to produce and direct. I thought that would be our first project, but once the script was completed I didn’t feel connected enough to move forward with it. However, with NO

TURNING BACK, I felt that knowingness that you were talking about. I knew it was meant to be, so the most important thing was to make sure that I was surrounded by people that were talented and could support me in realizing the vision. I called Julia and I said, ‘Listen, this script you wrote for us, I don’t feel it is the right thing to move forward with right now, but I have this other project and would love to have you on board to help me bring it to fruition.’ So she came on board and we worked together on developing the script as well as on directing it. It was really helpful since I was ‘wearing so many hats’ during the production of the film.”

M: “Did you go to private funding straight away or did you go first to major studios? That’s always really interesting to me how to think outside of the box to get different funding ideas to get projects underway and completed.”

J: “I went initially to the traditional funding sources in Hollywood. I found that basically no one thought this was doable. Nobody thought that an audience would be interested in a story about an illegal immigrant who hits a young girl with a car and then runs away.”

M: “And twenty one international awards later.” ☺

J: “Well, there you go! But basically I realized that looking into traditional funding was just a lot of work because for them it was not just about what the movie was about, but who was in the movie. I am not a filmmaker that puts a package together, but a filmmaker that makes a story that is compelling.”

M: “It is so true, if you have a major star one seems to get the funding with much more ease.”

J: “The story I had was rather controversial for them or they just didn’t get it, so I actually had to look at other sources of funding. I finally found a Spanish production company that seemed interested in investing. I told them that I had most of the money and that I just needed some more to complete the budget, when in reality, at

the time, we did not have any investment in place whatsoever. But that is the type of conviction you need to share with other people to gain their support. Otherwise everybody will have doubts about your ability to make it all work and will look for reasons not to get involved with you. You need to be very grounded in what you really want to do and your ability to do it well before you can convince others to join you.”

M: “Did you work out your budget before you went to private investors?”

J: “Yes I did, I did my homework. I basically prepared my whole business plan and I also put my own money into the project after selling an apartment that I had in Spain. This gesture made people believe that I was seriously committed to doing my best to make sure this project would ultimately pay off artistically and financially for everyone involved.”

M: I love it! A true entrepreneur.”

J: “Once I secured the funding from the Spanish production company, I looked into friends and family and people who had never invested in this industry but felt like this was a compelling story that had to be told, a story that could make a difference. So I had all kinds of investors, some of them who invested as little as \$3,000. I also got support from a post-production house in Los Angeles. In total I secured 13 different investors from all walks of life, but the thing they all had in common is that they all believed this was an important story that had to be told. They understood cinema from that social perspective, not just as a business.”

M: “The thing is, what’s really important, is that you had the vision. You knew that this story had to be told, if you did not have that vision and that dream then no matter what you were going to do, none of the people would have come on board. It was your passion and vision that gave them the confidence Jésus. The fact that it was a decision you made that you were going to make this movie, which is why everything came to fruition. Because I think that is the important thing for people to understand. You don’t

base your decision on what happens when you get the money, you make a decision before the money comes and then the monies come.”

J: “You are right! I made my mind up about when the production would start way before the script was finished and the funding started coming. We ended up starting just two weeks after my original date, so that we could accommodate everybody’s schedule.”

M: *“That’s amazing!”*

J: “You need to set goals for yourself with specific dates even if there is no real basis to substantiate their manifestation at that time. Just have the conviction that it can happen and trust that somehow the Universe will operate its magic to support you. And it happens!”

M: *“Absolutely! It really does. I know this Jésus because that is how we got the Hollywood Success DVD System completed, my TV show, and all of our wonderful projects so yes my friend it surely does work. No lets get back to the movie, ‘No Turning Back’. It is an amazing movie and it will really, change the audiences outlook on a lot of different things. It really opens your heart. So let’s talk about the story because it is so amazing I love this movie!”*

J: “It is a story of Pablo, a teacher from Honduras, a tiny, poor country in Central America. In 1998 Honduras was hit by hurricane Mitch, leaving 15,000 people dead and 40% of the population temporarily homeless. When Pablo got home after the catastrophe, he found no home. Just his five year old daughter Cristina crying over the body of his dead wife who was pregnant at the time. He then decided to illegally immigrate to the U. S. to seek a better life for both of them. Cristina joins grammar school and Pablo finds work as a field hand, but on his way to celebrate Cristina’s birthday, Pablo, trying to avoid a dog, accidentally hits a little girl with his employer’s truck. Scared and desperate, without a driver’s license or any legal papers, Pablo flees the scene to ensure that Cristina does not become another victim of his tragic

destiny. They alter their appearances and go undercover to escape a police manhunt that intensifies when the injured girl dies. A mysterious, story-hungry journalist, Soid, manages to follow them and strike a deal. She would drive them to Mexico as an exchange to videotape their heart-wrenching struggle. Nearing the border, Pablo realizes he can't give up his dream of a better life for Cristina, so they chose to try to go to Canada in a journey from which there was no turning back.

Throughout the film Pablo is torn between his guilt over the accident and his love for his daughter. He was confronted with an impossible dilemma of either owning up to that accident with no papers and no witnesses and therefore face jail time and the loss of custody of his daughter or otherwise honor his promise to her that he would never ever leave her alone (which is what his daughter asked him to do after witnessing her mother's death). In that moment of panic he made the choice to be with his daughter. The film in no way pretends to condone Pablo's decision, but it allows the audience to have greater understanding and compassion for him and his actions. We also explore the drama of the family that loses their daughter in the hit and run accident, as well as the lives of the two detectives that are involved in the case to bring Pablo to justice. Showing all different points of views makes the viewers realize that it is not really possible to determine who is right or wrong, or who is good or evil. My point of view is that it is our judgments of one another that limits our ability to get along and to live peacefully and harmoniously in a society that is as diverse as ours. So here is a story that is compelling in its own right, but that also allows me as a filmmaker to create a greater reflection on the importance of letting go of our judgments."

M: "I thought so too. It was so interesting the dimension between the two detectives, with the male detective being more metaphysical, and the female detective being so nuts and bolts and how her heart had to open up as there were certain things that had happened in her past that made her the way she was. Very hard and very by the book."

J: “One of the advantages to my making this movie was that I am an actor to begin with, therefore it is very easy for me to embrace all characters regardless of their actions. I need to love a character to really do service to him as a performer.”

M: *“Right Jésus, I agree!”*

J: “So it was important for me that all characters could be fully understood. To make them as human as possible, with all their possible virtues and flaws. This is clearly reflected in the two detectives who have very different backgrounds and cultural values and seem unable to work together as a team. But you know, I let the audience understand each person’s journey so that they can sympathize or empathize if you will, with each character so that they can avoid judging them as good or bad people. That is precisely the main point of the film. To question our righteousness and the righteousness so predominant in our society.”

M: *“And I loved the journalist played by the wonderful Lindsay Price.”*

J: “Yes, she has done a lot of work. I was really happy to work with her.”

M: *“She was cool, she was just perfect for the part, really great!”*

J: “I think so too. I was actually very pleased with all my actors.”

M: *“How did you get these actors involved in the movie?”*

J: “Everybody worked for the same amount of money. I’m not only talking about actors but also crew members. It worked quite well because I didn’t have to lose any time negotiating the deals and it guaranteed that everybody was involved because of their love for the project. It created a lot of unity among us.”

M: *“Did you have a casting call? How did you find them?”*

J: “I had a casting call and I saw all actors that were open to do this movie for what we call SAG scale salary. Then I gave the roles to those actors who I thought were best suited for the role, regardless of their so-called *name talent*.”

M: “*How did you find the little girl who played Cristina?*”

J: “We put some ads in local schools in addition to our casting call. We saw about 50 girls. Finally we chose Chelsea Rendon to play Cristina. It was her first role in a film, but she did a great job. We are all very proud of her.”

M: “*She was wonderful!*”

J: “She was available to only work six hours a day but she really pulled it off!”

M: “*She really did a great job. Once the film was completed and edited what did you do next? Had you already started looking out for distribution?*”

J: “I did, although it is easy to forget that part. You can get so consumed with making the movie that sometimes you forget that the job is not completed until we have successfully reached an audience. Distribution is needed not only because you want your story to get out to people and hopefully impact their lives with it in a positive way, but also to make sure you that you can bring the money back to your investors who believed in you in the first place. Getting distribution for NO TURNING BACK took a lot of my time and energy, but it became a very rewarding experience. Initially I got some offers for distribution, but the money was not very good so I turned them down.”

M: “*So then you went out there and did the legwork and you did all the film festivals again taking action!*”

J: “Yes, and that in itself was a whole new lesson. I got to travel and got to know so many people from so many different cultures and countries and the beautiful thing about it is that I noticed that

people around the world were equally receptive to this story. Everyone seemed to be able to connect and relate to it. Perhaps because at its core this is a story about the unconditional love of a father for his five year old daughter. A father that happened to be an immigrant, like so many people in the world nowadays. The film received a lot of great press reviews and also a lot of awards. A total of 21 as you mentioned before.”

M: “And of course the ‘Hollywood Spiritual Film Feature award’.”

J: “Yes, that was our last best feature film award just a few months ago and it was special to me because of the theme of the festival. So, after all this groundwork to attract the interest of distributors I received several bids and I was able to secure a very good distribution deal. *No Turning Back* has already opened theatrically in Europe and in the U.S. and now the movie is available everywhere on DVD through Universal. Anybody can now walk to their local Blockbuster and buy or rent the film or do so on-line through Netflix, etc. The film has also been sold to over 20 other countries and that makes me very happy because I know the movie is finally reaching a very wide audience.”

M: “Oh, it is and it’s absolutely marvelous, the whole story really opens up your heart and I think that with the movie it is so important of course you want it to be entertaining but the fact that it also opens peoples’ hearts is what is so special. Another thing that makes it great story is that it’s not about having hugely expensive effects, because the story is the thing. That’s what theatre and plays were all about before movies came out. I mean today major movies have over the top ridiculously high budgets. If you have a great story and a good cast then to me you have a winner. I love some of the films with great effects like ‘Star Wars’, etc but the story still has to be good and be heart opening.”

J: “I couldn’t agree with you more, Michele. That’s why I am a filmmaker in the first place; to tell stories that are relevant and can enrich us as human beings. In that regard, spiritual masters have been my main source of inspiration. I’m talking about people like

Jésus, Mohammed, Buddha, Krishna... They used storytelling to share their awareness with us. I believe that any of them, if they were alive today, would probably be a filmmaker because nowadays there is no more powerful way to tell a story and make sure that it reaches a large audience.”

M: “Yes! I love that, when we talked about that the other day I agree if Jésus Christ were alive today he would be an absolutely amazing filmmaker. Because that’s what he did, he told his stories, through amazing parables. And people always love to learn through stories. From the time we were little kids, we like to go to sleep listening to stories read to us. What I would like to know is how you acted and directed.”

J: “Well, sometimes I don’t even know how I was able to pull off this movie doing so many things. But then I look at you and what you have accomplished Michele and I feel the same way. I guess we both are blessed with the consciousness that we can tap into that amazing life force that is always there supporting all our endeavors. A force that we can refer to as God and that can give us that magical push to overcome all obstacles. In my case, the most challenging part was producing, directing, and acting on the set. But I surrounded myself with a great team of people and they all supported me to make it all work. So yes, it is possible to do several things successfully if you really have a clear vision and are fully committed to it but you definitely need to make sure that all your very talented cast and crew are supporting you on such endeavor.”

M: “And accepting that support. So you are saying you didn’t stop and then go and check each shot afterwards you just had a really good camera crew you knew you could trust? I always hire the same camera crew for my MPowerTV show.” (See www.MPowerTV.com)

J: “Well yes. But at times, of course, you know we want to be in control, so I would go and check shots sometimes when I felt the need. But what happened for me is that we were shooting so fast and our budget was so limited that I really didn’t have the luxury

to check every single thing that we were doing. I was operating pretty much on instinct, especially when it came to the acting part. And interestingly enough, that whole thing of being a director, producer, and actor translated very well on the screen. Because my character was supposed to be stressed most of the times. (Laughing). But technically, yes, you have to trust your team and believe that the Universe is supporting you to make it all work. If you start worrying about every little thing and judging yourself and trying to be everywhere at the same time you will go crazy and that affects the whole team. I actually had that attitude at the beginning of the shooting. I noticed that my stress was being translated to the rest of the people. Everyone was stressed and worried. In that moment I realized that to be a powerful leader I had to take the responsibility of creating a peaceful and joyful environment on the set. So I had to breathe deeply and find that peace within so that I could then transmit that vibe to the rest of the crew and cast.”

M: “Jésus you keep mentioning it was a very limited budget, would you share with us what the budget was?”

J: “The movie had a budget of half a million dollars, although we did not have all that money when we started filming. Additional marketing expenses increased that budget later on. We have already recovered most of those expenses so we should be able to see a profit very soon.”

M: “I am sure you will, your acting is absolutely brilliant. I really felt that you were this character Pablo. What more could you want in your acting?”

J: “Thank you, Michele. One of the reasons I did this movie is to be able to play a character like Pablo, because it is not the type of character you get to play in the movies coming from Hollywood. That is one of the things I am committed to which is giving voice to people who usually don’t have a voice. Pablo was from Honduras where they have never produced a 35mm film. It is up to filmmakers such as myself to make sure that these marginalized stories are told so that we can all collectively learn from them.”

M: “Jésus, I want to thank you so much for this interview and being part of this book, because I know you are going to be an inspiration to every actor, director, producer or anybody who is reading this irrespective of what they do in life. What you have accomplished using both your life experience and your spirituality are amazing and to me I do not know how we can get on with our lives in a happy way without doing both. I think that there has got to be a balance of both. Having that sort of faith and that sort of positive attitude and trust is true spiritually. We are not talking about religion here when we say spirituality. We’re just talking about knowing we have a higher power that we can call upon that will work with us no matter what but we also have to take the action to let this higher power work through us. We sometimes simply have to do it scared and when we do the fear does eventually fade away. So again thank you Jésus, thank you!!”

J: “Thank you, Michele. I also want to acknowledge you for the amazing work that you are doing. For putting all your time and energy to make sure people can benefit from the very powerful and inspirational message you share with us through your CDs, your books, your workshops, your interviews, your singing. It is quite an honor to have met you and it is quite an honor to be interviewed by you. I want to send you and your readers all my love and encourage them to follow their hearts desires. And they are all welcome to contact me through my company’s website **www.zokalo.com** or through my new venture **www.bodhiplanet.com** created to bring together like minded individuals committed to use their talent to make a difference in the world. I love hearing about and supporting other people’s dreams and visions or receiving comments about my work that can allow me to keep growing as a professional and as a human being.”

M: “I know that already is a fact in the universe, a fact in the world, and congratulations again on all the awards that you have won. People may be reading this years to come and they will know all about your new films. We will lovingly add your new films to this interview as we do each new printing of our book.”

J: “Thank you so much Michele. May Love bless you and everyone reading this book! I will see you soon.”

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Masiela Lusha

Masiela Lusha, accomplished actor, author, model, and artist. Plays *Carmen* on the hit TV show *George Lopez*. Her body of work includes Disney's *Lizzie McGuire*, *Down With Me*, *My Father's Eulogy*, and *007th Grade: Young James Bond Chronicles*.



An Interview With Masiela Lusha

I am so happy to bring to you an interview with a true rising star and a beautiful and very talented young woman, Masiela Lusha.

Masiela is an accomplished actor, author, model, and artist who plays *Carmen* on the hit TV show *George Lopez*. Her body of work includes Disney's *Lizzie McGuire*, *Down With Me*, *My Father's Eulogy* and *007th Grade: Young James Bond Chronicles*, and many more. Masiela first gained attention modeling in Michigan, and shortly thereafter made the move to Los Angeles where she met Rock Riddle and along with her Mother – she was thirteen at the time - they took action on all Rock taught them and of course, as they say, the rest is history...and positive history at that! See, my friend, if you truly study this book you too can take the right positive action and have your dreams come true as well.

In addition, Masiela has had many supporting roles in such films as *Summoning*, *Living With Mushuggana Shiksa*, and *Spirit Rising*. Her theater work includes *Charlie and the Chocolate Factory* – in which she played the *Queen of the Umpalumpas*, *Snow White*, *Last Dress Rehearsal*, and *The Buzz*. Masiela has been named "the youngest author in the world to publish a book" and one of "the best top ten talented poets for North America," for her book *Inner Thoughts*, which was published in both English and Albanian in 1998, when she was twelve years old. She views writing as an extension of herself, a means of creating worlds without boundaries, and is currently applying her impressive talents to crafting several screenplays.

Born in Europe, Masiela now resides in Los Angeles with her Mother and attends UCLA where she majors in English and Business. While her first love is acting, she also enjoys dancing, gymnastics, biking, boating, bowling, cooking, singing, rollerblading, skiing, and volleyball. In addition to English, she also speaks German, French, and Albanian.

Michele: “First of all, I’d like to thank you, Masiela, for being part of our book. This is a very special book, and it’s really good to have someone young whose star is rising high. You’ve had such great feedback for your wonderful part as Carmen on the “George Lopez Show”. Congratulations on that. You are wonderful in the part.”

Masiela: “Thank you so much, Michele. I am happy to do this interview for you and Rock.”

MB: “How old are you right now?”

ML: “Nineteen.”

MB: “You’ve got a beautiful young face, which is great, as you can play younger parts as well as your own age. How old is the part that you play as Carmen on George’s show?”

ML: “Carmen just turned sixteen.”

MB: “Oh, see, you are, in fact, playing a girl younger than yourself. Cool. You are a beautiful girl.”

ML: “Thank you very much.”

MB: “When did you first know that you wanted to be an actress in this wonderful and crazy world of entertainment?”

ML: “For as long as I can remember, I have always loved the spotlight. I still have home footage where I’m hogging the entire lens. I had always assumed the responsibility of entertaining, it never crossed my mind that I ought to let someone else play the role of the performer. That was my field –wherever I was, and whoever was around – I was the self-declared clown, doing cartwheels and hand stands. Yet, to this day, I feel uncomfortable with people surrounding me. I’m socially awkward with that sense of closeness. I feel uncomfortable hearing my name brought up in a discussion I overhear – at that point, I just want to disappear. When I’m performing, there’s a certain distance I enjoy. However,

I didn't start considering Hollywood until I was about twelve or thirteen."

MB: "Wow, that old? (Laughs) No, I'm just kidding, I've been in the industry since I was about six myself so I'm just playing with you. (Laughs) How did you start though, when you were that young was it modeling work? What were the first steps that you took?"

ML: "Yes, I went to a big modeling company, and I auditioned, and I got into the class, and from there I met the photographer. I guess that was my first taste of realizing how Hollywood really is just a web of connections, because, through the modeling company, we met the photographer who told us about an agent coming from California to sign new clients. We went to that agent's seminar where there were about 600 kids, and we stayed there until about 5:00 in the afternoon, and we'd gotten there at 9:00 in the morning. Finally, he chose three to come back with him, and I was one of the three, so we just packed our bags and left for California."

MB: "So where were you living then?"

ML: "Michigan."

MB: "Oh wow, so your whole family moved to California for you?"

ML: "No, just my Mom and I."

MB: "Oh, that was a big commitment. So you're one of the blessed ones. You had your family's support."

ML: "I'm so blessed."

MB: "Not many people have that, and they've got to do it all on their own, so that's absolutely wonderful."

ML: “Yes, it’s a tough business to do all on your own. You need support; you always need an astonishingly absorbent shoulder to lean on and someone to remind you that another day’s going to come.”

MB: “And what’s your Mum’s name?”

ML: “Daniela Haglund.”

MB: “Well, God bless you Daniela!”

ML: “I know, to this day, I remind myself how blessed I am to have my mother to support me and to be there for me 24/7. She can choose not to of course, but somehow I always find her there for me, even at times when I try and convince myself that I can handle it on my own.”

MB: “That is indeed a blessing. Mums are the best!!! So you came to Hollywood, and what were the first things that you two did?”

ML: “We signed with the same agent we met in Michigan and then we started looking around for a photographer for head shots. Rock Riddle had been going on for a while, and all our friends knew about him, but nobody told us. They wanted to keep him a secret. He was giving such good advice about pursuing Hollywood and having all these great connections that nobody wanted to share it. We eventually found out, and then it turns out that all of our friends had been attending his seminars for over a year. So we went to the first seminar, and he served us pizza, and we thought, “Wow, pizza *and* a free seminar. This guy’s awesome!”

MB: “I know, exactly. He really cares deeply for actors, and wants, with all of his heart, for people to stop the crazy world of the blind leading the blind. That is why I, too, feel so blessed to have met him and to be doing this book with him. The world needs this information on what to REALLY DO!”

ML: “Yes, he sees this business with different eyes. At the seminar Rock talked about how Hollywood was a business, and just his insight and his enthusiasm really brought us to our feet, and we thought, ‘You know what? We can handle this, we can do this.’ Hollywood **is** a business, and a web of connections, and in addition to talent and looks, it’s an industry one needs to learn how to self-market into. It was a very, very original point of view. We had read a lot of books before we came to California, my Mom especially, and she saw that to succeed, you have to be talented, you have to go to acting classes, need a good photographer for head shots, a good personality, but in the end, *it is all about the business*. We didn’t realize that until Rock Riddle told us, and I have to say *that was the best advice I was given, and to this day, I still say in interviews that Hollywood is a business and one should be considering it as such*. When you arrive at work in the morning, you have to know your lines, you have to know your place, because money is involved, more money than many people can dream of, and you have to be able to handle and understand that kind of pressure. It’s a gamble for the producers, and I believe, as an actor, your part is not just to perform, but to remind the producers that they’ve hired a good person to keep.”

MB: “*How right you are, my dear! And what a mature and respectful place you come from. It’s so important that you have that desire within you to be creative, and to be an artist, and do what you want to do. However, it’s also extremely important to not become ‘precious’ and to be a professional because there are a lot of people who can take your place, and that’s not to scare people. It’s simply a fact. It’s for them to realize. It is so important, at all times, to be deeply appreciative that they chose you, and to do all you can to live up to what they’re doing, particularly with film. They put so much money into it, and sometimes these people have spent years to get their scripts to the place of even getting funding. So, sometimes directors or producers may seem a little stressed out, but they’ve got good reason to be at times.*”

ML: “Absolutely. You know Michele, when Rock Riddle introduced us to the financial side of Hollywood; he stated that one hour costs \$15,000 for the studio and/or production company.

Every hour they lose \$15,000 if an actor is acting up and doesn't want to come on the set for some reason, every hour counts to them, and every hour they will be reminding themselves that this is what they put up with, this is who they hired, and now they're losing money because he doesn't want to come out of his dressing room. Things like that are so important. That kind of advice saves or kills careers."

MB: "Exactly, I am soooooo impressed with you and your attitude!"

ML: "We were so blessed to get this advice right before we actually jumped into the deep pool of Hollywood."

MB: "Well, some people know they have this advice and they STILL would rather run around chasing their own tails, so Thank God you and your Mum did take action. What did you do next, sweetie, after you got this information from Rock, and you moved out to L.A. with your lovely Mum? Then what did you do? You had your agent. Did you start taking lessons or...what did you do?"

ML: "Oh wow, I was taking so many acting classes, so many different kinds. My Mom gave me good advice too, she said, 'You shouldn't stick with one acting coach for a very long time, you should learn from him as much as you can, then you have to find some of the other acting coaches who have different insights and knowledge about the business and different ways of approaching Hollywood.' So I was able to go to so many different acting classes, I was able to understand each of their viewpoints, and use them all, and somehow create my own approach to Hollywood. In the meantime, I was breathing, living, drinking Hollywood."

MB: "So when did you first start getting auditions?"

ML: "I started getting auditions when I signed with my manager, Beverly Strong, and it was because of Rock Riddle. We went to one of his seminars where the producers get together with the actors and they network. That was when I met one of the people who knew my manager. Some connections were very direct and

some took another person to get to know, and that was how I eventually met my manager. It was then when I finally understood that Hollywood is a web of connections.”

MB: “Yes, it certainly is networking, going to networking events. That’s why what Rock does for his APS members is so great. He actually invites them to networking events with real producers, directors, et al who can get them work. Then, of course, it is up to the individual to listen, learn, and to take positive action. I was so impressed when I first met Rock through my friend Matt Way, who invited me, as a producer, to Rock’s event. Class all the way!”

ML: “Yes, his events really are.”

MB: “What were the first auditions like for you? Do you remember your very first audition?”

ML: “I do! Now that I think back, I was auditioning for ABC’s *Once and Again*, and I wasn’t aware that it was a drama. I remember walking into the casting office, and I have this comedy flair to the scene, and the casting agent just starts laughing, and I didn’t realize why she was laughing. Later I realized what kind of a TV show it was, and I thought ‘Oh my gosh. I just made a fool of myself in there!’ That taught me to really study each and every show that I auditioned for, because, even though you portray your own individual character you’re cast for, it’s nonetheless part of the show, and it still has to complement the show. I learned that the hard way, but I learned it.”

MB: “That took a lot of guts for you to go through something like that, because we’ve got to get over our embarrassment and just go for it, and you did that. As we say Down Under, Goodonya love! ☺ When there isn’t time to study up for an audition, the best thing to do is just ask questions. Is this a comedy? Is this a drama? Just ask the right questions.”

ML: “By asking, you may even find some audition-saving answers to questions you never realized existed about the character.”

MB: “The casting director wants to find someone. They are there wanting, with all of their hearts, to find the right person, so asking them questions is no problem. I think people get a little shy asking producers and casting directors questions, but it’s ok to do that, isn’t it?”

ML: “Very true. I wish I would have known this earlier when I first began, because I was very intimidated. I was a bit insecure, because I wasn’t raised to want to be the center of attention... It was who I was. I have always had this itch to be bathed in spotlight, but I was never encouraged, so I never really felt comfortable going in front of people I just met and spilling my heart in a scene. I realize now, I realized too late, and I hope that other aspiring actors don’t realize it too late either, that when you walk into a casting director’s office, they want YOU to be the one!”

MB: “Well, my dear, I tend to differ. YOU did not realize too late, as you are now a star! This advice you are giving our readers from ALL ages will help them a lot!! You are awesome and such a professional!”

ML: “Thank you. I do want to help others. And, yes, as far as casting directors, yes, they want you to be **the actor** for the part they are casting, that’s their job. They want to say, ‘That’s the character! I found him! The producers are going to be so happy that I’ve found this actor.’ As for me, I painfully discouraged myself. To this day, it still is a bit difficult to shake off that adolescent insecurity. But I’m trying!”

MB: “It’s a big thing going out on the line for auditions, so I think this sort of advice is great for any body at any age. Some people don’t find out this stuff for years. It’s never too late though. You’re a very young lady, but it’s never too late to learn and it will be lovely to pass on this information to our readers, no matter what their age.”

ML: “Right, it isn’t about the casting director making fun of you when you leave the room. It’s about them finding an actor for the

part. Maybe even a potential star! They're as hopeful as you are about nailing the audition."

MB: "Masiela, that is 100% right. If casting directors seem a little intimidating, they sometimes put on a specific role because they know that you've got to come through a specific way in a role, so sometimes they actually put on this role to see if you've got that type of personality, if it's a drama etc... I've found this with certain casting directors. Nancy Juvonen said that they don't like casting directors who are like that. They use casting directors who are really positive and very life affirming for each person."

ML: "That helps a lot. That really encourages the actor to open up and gives them freedom to do the scene with a personal flavor that will make them stand out and hopefully get the job!"

MB: "So, any casting directors reading this right now: It doesn't hurt to be nice, guys. (Laughs) Sometimes casting directors can actually lose someone who could have been 'the one' by intimidating them too much. Anyway, let's go on to the first audition that you got, your first gig. Let's talk about that. What happened there?"

ML: "It was a J.C. Penny commercial they planned to air in Mexico and South America. I entered the room and had that rare but wonderful feeling of simply understanding every bit of the scene, character, and moments. I knew the character I was auditioning for, I was her! They thought so too and called me back. The more they called me back, the more confident I became and the more I gave them, and, so finally they said, 'She's the one.' That's how I got it."

MB: "That's fantastic, Sweetheart. That must have been so life affirming for you and your Mum when you got your first part."

ML: "It was sweet. I was able, for the first time, to be on a set and to watch the director work, and it was very cool."

MB: "How old were you at that stage?"

ML: “I was thirteen.”

MB: “Did you have a reel or anything? Had you actually done any sort of work in front of the camera before that?”

ML: “No, besides doing cartwheels with family home videos (Laughs), that was my first.”

MB: “Wow, that’s amazing. Congratulations. I bet that the producers who read this interview are ALL going to be calling your agent.” ☺

ML: “That’d be nice.” (Laugh)

MB: “It’s very different; acting in front of a camera, isn’t it? It’s really, really different. I don’t think most people realize it until they get in front of a camera. You’ve got to forget the camera is there, but at the same time, you’ve got to be on your mark, etc.” (Laugh)

ML: “Very true.”

MB: “Let’s talk about the next audition that you won. Funny that -- saying ‘won’. In any other sort of position, we would just say we got the job, but in OUR wonderful world of entertainment, it is a gig we go to play at for us musicians, and for actors, they win a part, because that is how you feel – elated, as if you had won a prize. Anyway, getting back on track (Laughs), what happened at your second audition, Masiela?”

ML: “My second audition was actually for modeling from my first agency, and it was with the wonderful Ben Affleck – print work actually, with Ben Affleck, because he was writing an article for a glossy cover magazine, and they were looking for models. I got to meet him, and he tapped my head because I was wearing this beanie since it was supposed to be cold outside, and I remember grinning and giggling. He was incredibly cute!”

MB: (Laughs) “That he is!”

ML: “So, I got to meet him. He was the first big actor I met in Hollywood.”

MB: *“That’s exciting, isn’t it? That’s thrilling.”*

ML: “Sure was. He rode in on his motorcycle, and he took off his helmet. He was all set to go. It was so cool.”

MB: *“That’s great. What was the next thing that you did?”*

ML: “Aside from independent films, I believe the next was *George Lopez*, after I signed with my manager, Beverly Strong, whom I found through connections from Rock. I went to the audition, and, again, the casting director was so warm and friendly. I was a little nervous at first because of the *ABC* audition where I did something funny for the drama, but then the casting director made me feel right at home, and I just opened up right away. I could sense that she saw me as the character. Then a week later I met with the producers, and then I didn’t hear anything. I didn’t hear a single feedback for over a month, nearly two months, and, finally, I gave up and decided to not think about it anymore, because I had other auditions to go to. Then my manager called, and I thought she was going to fire me because I hadn’t gotten her a single job yet. So I said, ‘Gosh Beverly, what’s going on, we’re not getting any jobs here?’, and she said, ‘Oh don’t worry, honey, they’ll come, they’ll come,’ and she sounded so enthusiastic. It turned out that they were seriously considering me for the part of Carmen. No one told me! I understand now it’s because nothing is for sure in Hollywood until it’s written down on paper.”

MB: *“That’s right, exactly, and a key here was that you decided to let it go and keep on going for auditions. I know of some people, who, because of scheduling etc., didn’t even know after six or more months and then got the part, so one never knows where good is going to come from as long as we set our vision high and keep persistent with of course a happy face 😊...OR, a clown nose helps sometimes too!!”*

ML: (Laugh) “True! My agent didn’t want me to think I might get a part on this TV show and then have it turn out that I wasn’t even close. So she kept it from me for about a month or so, and, finally, I found out that they were interested in me. I went in for the very first time to callbacks with the network. I had no idea what I was doing, and then there were four other girls including me. I was a nervous wreck. Then they narrowed it down to two girls, this girl and me. I was extremely nervous, and at that point I told myself, ‘I don’t care anymore. I don’t care. I don’t want to do this any more. I don’t want to go in front of all those people I’ve never seen in my life. I don’t want to do it!’ Then it turns out that they asked me to come back one more time, and two hours later I received the news that I was cast as Carmen, I was delighted for more reasons than one!”

MB: “PLUS if YOU are right for the part, they will make it work, as you also had to dye your hair from blond to brunette, your Mum was telling me, for the part. So, if anyone out there says, ‘Well, I am not the right ethnic background etc.’, do you know what I say, Masiela?”

ML: “No what?” (Laughs)

MB: “I say RUBBISH!!! ☺ Anyway, Hon, what’s it been like being on the show?”

ML: “I feel so lucky, because I work with amazing actors who happen to be the warmest people outside of work. We’re all so different from one another, but we all share the same respect and love for our craft, and we all love coming to work every day and sharing that enthusiasm with one another and the audience. The atmosphere is so light, and everyone is so professional and hard working. We’ve really gotten to know each other over the years, and I’m so grateful that I’ve spent my observation years surrounded by the other cast members and producers. Through them I’m reminded why I’m still pursuing my dream – why I love this industry.”

MB: *“That’s fantastic, and, again, such a wonderful positive grateful attitude will get you everywhere. So what about films?”*

ML: “Oh films, I love films too. I’ve done a few films also, and I’m in negotiations for a couple of films right now.”

MB: *“Oh, that’s fantastic, sweetheart. That’s wonderful. The next question I was going to ask you, you said you’ve been in a few films before, so let’s talk about that. How did that come to be?”*

ML: “Oh sure. I remember the very first film I was cast for was titled *My Father’s Eulogy*, and I had to play a younger version of the actress who was already cast as Lisa. I had to wear these blue contact lenses and darken my hair to brown. I was acting for the first time.”

MB: *“So that was before you actually started the hit TV show ‘George Lopez’?”*

ML: “Yes.”

MB: *“Oh, that’s great. Were you already signed for the ‘George Lopez’ at that stage?”*

ML: “No, I was sixteen when I was signed to ‘George Lopez’, and I filmed this project a little over a year prior.”

MB: *“So that must have given you a lot more confidence.”*

ML: “By the end of filming, I grew more comfortable with this industry. I understood more. As for confidence... still a work in progress.”

MB: *“Then you were in ‘The Young James Bond Chronicles.’?”*

ML: “Yes, one of my favorite projects! I was cast as a villainous cheerleader, and had to do cartwheels and leaps and turns. The best weekend of my life!”

MB: “See, there you go back to your first gig doing cartwheels for your family home videos (Laughs) Anyway, sweetie, who was that role with, a studio, an independent?”

ML: “It was a graduate’s project from USC. Every single weekend I would do another student film or another independent film just to get more experience, just to understand the technical side of Hollywood – how you’re supposed to look into the cameras, and how you’re supposed to stand, and the blocking involved and so on, things like that. That understanding calmed me during my first few weeks of ‘George Lopez’.”

MB: “You know, that’s really important advice, because whatever parts we do, whether they are student films, etc., it is all exposure and EXPERIENCE of being in front of a camera. I know some great stage actors who, once they first got in front of a camera, froze, so it is very important to get that experience – films are definitely different. Things are really happening now in independent films and the larger studios are starting to think outside of the box more now in that respect. One of my favorite actors, Jesús Nebot, in his movie ‘No Turning Back’, he had to get the funding himself, directed it, produced it, starred in it, and it’s now won 21 International Film Awards. And, of course, another interview in this book: Steven Simon with Spiritual Cinema Circle. They have just released ‘Indigo’ and soon will be doing Neal Donald Walsh’s book as a feature film and independent film ‘Conversations with God’.”

ML: “Oh, my gosh. That’s great.”

MB: “Yes, it is, and with Jesús, he was a big star in Spain before he came to America, and no one was interested in his script. You know, sometimes we’ve just got to go for it ourselves, and it doesn’t matter what it is. So people should never ‘Boo hoo’ independent films or short films or anything, because you never know – and it’s all experience.”

ML: “That’s right, it’s all experience, and you never know. I was considering writing my own scripts because I wasn’t getting any

real big jobs, so I thought to myself, ‘Hey, how about I write my own script and how about I produce it and how about I get it sold and then I’ll be a star!’ I then asked my mom how many pages are needed to complete a script and she jokingly said ‘500’, and I said ‘Okay, I can do that. I have this awesome story I’m itching to tell! It’ll take me a week to get it done!’”

MB: “500 pages? That’s a huge script.

ML: “I was so ready to tackle Hollywood; I was so ready to book something, to be a star.”

MB: “You’re such an inspiration. At such a young age, you’re ready to go for it, to take action yourself. I love that.”

ML: “Then my mom realized that I wasn’t joking and thought it was best to tell me that I only needed to write 120, which I finished in two days.”

*MB: “I was going to say 500 pages, you’ve got a trilogy.”
(Laugh)*

ML: “So, I wrote a couple of screenplays and a pilot which Aaron Spelling was interested in. That’s another thing I love about Hollywood – their openness to young adults and what they have to offer. I was grateful that he even took the time write back let alone show interest!”

MB: “You actually wrote some? Oh my goodness, girl, that’s fantastic. Let’s talk about some other films that you’ve done. You had a supporting role in ‘Summoning’?”

ML: “Yes, I remember that a bunch of us girls had to stand up on top of a roof, and they had a social worker there, because most of us were under age. In the scene, we had to smoke, but they gave us herbal cigarettes, they weren’t real, they were 100% organic. There was nothing toxic about it, from what I remember. They’re made specifically for scenes in movies. I had never inhaled smoke before and so I was nervous, and I had blonde hair, and that’s why I’m

known as ‘the blonde girl’. Again, it was another great experience, because I got to see the camera work, I got to see the director and the writer collaborating on the side. You could see how enthralled they were about the scenes and about the script, and they were so ready to make changes right then and there. They were always working, and that, again, showed me how hardworking everyone is. In the end, that’s what it’s all about. You don’t just get a big movie, a big budget film, with no collaboration. It was clear that they were living and breathing that film. If there was anything that they didn’t like, no matter how small or seemingly insignificant, they wanted to tackle it and make it perfect. I noticed that they didn’t let anything slide by. Every detail deserved their intelligence, expertise, and valuable time.”

MB: “It’s great that you were so aware and you did all of that. Do you remember who directed that film?”

ML: “That was from the American Film Institute.”

MB: “So then you did ‘Living with Meshuginah Shiksa.’ What was that particular role that you played?”

ML: “I played a friend, and, again, it was just another great experience to be on the set.”

MB: “‘Spirit Rising’, what was that?”

ML: “That was another Independent film, and I had another small part in that. I basically just threw myself, with Mom’s help, into any project I could get my hands on, because the more projects I got, the more was on my resume. Rock Riddle always reminded us, your résumé is your most important tool, along with your headshot. That basically tells them who you are, and there’s no room to be humble. You have to show everything you can do on your résumé. So having said that, we took every opportunity that we had to do another film, to get more experience, to see more producers and directors. Rock Riddle just made it much easier for us by introducing us through networking with all the producers he was involved with.”

MB: “It’s really wonderful. That’s why, when Rock and I met, we thought adding our shared experiences – me with my coaching and metaphysical/spiritual/success teaching and positive thinking, and he with his knowledge of the nuts and bolts of Hollywood – we knew it be a powerful combination to truly help people. Have you ever used affirmations? You’re obviously a positive girl anyway, but have you ever used visualization techniques or anything like that? To visualize the things you wanted or written down goals or anything like that?”

ML: “Oh, definitely. I always had a pretty clear view of how I saw myself in 5 years and 10 years. Even though I took one day at a time based on experiences and fallbacks and things like that. I just picked myself up and went at it again. I never really got discouraged by that. We risked too much for me to get discouraged over small setbacks. I always had a clear view of my destination, my goal, what I wanted to reach by the end of the year.”

MB: “So you did that without anyone training you, you just did it.”

ML: “I guess when you want some thing so badly you create imagination-born opportunities.”

MB: “This is a really interesting phenomenon. When people have an attachment to something and they’re using all their will power to get it and they’re really worried about it, sometimes that can actually not be good for you. It can cause you stress by forcing something that doesn’t work. We’ve got to do our best and then let go – the fact that you didn’t know that they were considering you, and you hadn’t heard from them for a month and you let it go because you just felt like you had to let it go.”

ML: “That’s right, I had to move on. I had to find other jobs – picking myself up and continuing fresh. I had too big of a dream to let anything discourage me.”

MB: “This is what happens a lot. When people just get to the point where they’ve lost attachment, the Universe (or what I choose to call God) comes in and creates a miracle for you.”

ML: “That’s true. Sometimes you do have to let it go. Sometimes you have to leave it in the hands of the universe, or sometimes luck.”

MB: “To me LUCK stands for ‘learning or loving under correct knowledge.’ We make our own luck by taking action and keeping our eye on the big vision. I think people get confused between letting go and not doing anything.”

ML: “Exactly, I guess that one means when we say we make our own luck.

MB: “Exactly! How wise you are – an old soul in such a young body. You’ve still got to take action. You’ve got to do your best and loose your attachment.”

ML: “Find another avenue.”

MB: “Yes.”

ML: “When I thought I had lost the opportunity to get cast in ‘George Lopez’ I didn’t allow myself to agonize over it, because I told myself, ‘I don’t have time to start dwelling on the past, and the what-could-have-been, I have to continue. I have to go find another opportunity, I have to book another film, I have to practice, I have to study for another scene.’ Then, in the end, I guess luck had its way.”

MB: “I don’t think it had anything to do with luck in that sense of the word, as I said before. You wanted it, set your goals, visualized, and took positive action with what, I must say, is an outstanding attitude. You were perfect for the part, and you took action. Look at all of the stuff that you and your Mum did. You really went for it in so many ways. So I think if you do things in a certain way, as Rock was teaching you, and you did all that and

more, then when you also have a positive attitude and you keep your passion high, miracles happen in unexpected ways.”

ML: “I agree.”

MB: “This is it the fourth season for your show?”

ML: “Fourth.”

MB: “Congratulations.”

ML: “It’s been such a life changing experience. We have one more season and we’ll be reaching our 100th episode.”

MB: “Oh my Goodness, that is exciting. So, you’re true family now aren’t you?”

ML: “Every day we learn something more about each other on the set. Every single day we learn to appreciate and respect one another. We’re not there to judge, we’re just there to enjoy each other’s company and workmanship, and share each other’s joy in entertaining.”

MB: “So, what differences do you find between shooting a film and doing a TV show?”

ML: “TV shows give me more freedom physically, which I love. I love physical comedy, I love moving my body and expressing a scene and the character with more ways than my voice or face. I love expressing it with my hands, with my body, with my legs, posture, and that’s what this sitcom allows me to do. The sitcom gives me the freedom to jump around and to express the entire emotion of Carmen through one big jump or one big hand swing, and that says a lot about a person. Not everybody just acts with their face in real life. We communicate with everything we have. We all move our bodies. We all tense up, or loosen up, slouch, or straighten up to a stick depending on the circumstances, and because the cameras are so wide, it’s almost like theatre. Every week we have an audience, and we interact with the audience.

When the audience laughs, we take that laughter, and depending on the nature of the joke (or a series of them), we stretch it, or cut it off, or break it into beats, whatever works for that scene and planned jokes. We manipulate the laughter. Once the audience offers it to us, it's like putty, and I love that; to master that is an art of its own, I believe. That gets you as an actor."

MB: "That's true, because in film – particularly if it's got a big budget – a lot of times you've got so many takes to do, one after the other and then different shots. One overhead and one over the shoulder, etc., so I think film is a lot harder in that respect, don't you?"

ML: "I believe it's only different. I've known a few people who find film a much easier medium. I guess it all depends on what one is comfortable with."

MB: "So what do you like about feature films?"

ML: "Features allow me to really sink myself into the character and to actually become the character. Even in sitcom, I do become the character, but it's in a different kind of plain that I act in. It's as if I literally feel what the character feels, and, even to my fingertips, I become the character. It allows me, on a more emotional level, to interact with the other actors, to take in what they're saying, and to respond. With sitcom, it's a little different, because you have to execute the joke smoothly; if the joke doesn't work, the sitcom doesn't work. It's all about the jokes, it's all about making the moments (some written and some spontaneous) funny and entertaining and full of energy, yet at the same time portraying someone convincingly. Movies seem to give more freedom to just act and more freedom to become. Sitcom allows me to engulf myself physically, because mentally, I'm setting up the joke to come."

MB: "That's a great way of putting it. So now, what is the future for you?"

ML: “I love Hollywood, I love the business, I love every bit of it. I love how hardworking every one is, how goal oriented! I’m not much of a party person, so I don’t enjoy the parties, but I love the people. I love the art, and I do think that acting is a beautiful art. Painters have their canvas, poets, their paper, and actors their audience. Anyone can do it – anyone – if they really, truly love and appreciate acting, they can do it. I believe that the ‘it’ factor that many industry people talk about is simply the passion to be a performer. The audience responds to genuine energy and enthusiasm. What comes from the heart goes to the heart; and as an entertainer, it’s your job to have the audience feel what you’re feeling, to take the audience on a moment-to-moment ride, and if you believe what your character is saying, so will they. If you don’t enjoy performing, what makes you think the audience will enjoy watching you perform? You’re there for them; your job is to entertain them. You can memorize your lines, know your blocking, know your beats and staged moments, but until you use your Emotional Intelligence to color that blueprint to life for the audience, you have not fulfilled your appreciated role as an actor. It’s like a painter leaving out the varying textures and colors. It isn’t what the audience sees and understands, but what they feel, it’s about them forgetting their problems for that precious moment – and that is why actors are appreciated in this industry and around the world – we make people smile when the world brings them to tears. How valuable that is! This is why I love Hollywood, why I want to be part of it. I would like to write, to direct, to star, and to simply be involved, and to experience every avenue that Hollywood has to offer.”

MB: “You said you’ve got some feature films coming up?”

ML: “I do, but nothing is certain until it’s written on paper.”

MB: “Well, we’ll just know, by the time this goes to print, that they will have already come to fruition. I just think you are a beautiful young girl. You’re a wonderful actress. What can I say, you’re just gorgeous inside and out, and you’re going to be an inspiration for everybody who reads this book for many years to

come, as your career will be long and very successful, and I just thank you so much for doing this interview with us.”

ML: “Thank you so much, Michele. It has been my pleasure. I look forward to reading the book!”

MB: “Well, Rock and I will send you a copy as soon as it’s hot off the press.”

ML: “Thanks, that will be great!”

For more about the lovely Masiela Lusha go to **www.ABC.com**

Gayl Murphy

Gayl Murphy is a world leading media coach and author. She has interviewed over 14,000 celebrities worldwide and is the author of the book *Interview Tactics*. Gayl works with the *BBC News Bureau* in Los Angeles and has won many awards for her amazing journalism in the world of *Hollywood*.



An Interview With Gayl Murphy

Gayl Murphy is a world leading media coach and author. She has interviewed over *14,000 celebrities* worldwide and is the author of the book *Interview Tactics*. Gayl works with the BBC News Bureau in Los Angeles and has won many awards for her amazing journalism in the world of Hollywood.

I have added this interview to our book with Gayl Murphy – a world leading media coach, as the importance of how to handle oneself professionally with the media can be vital to your career, and Gayl IS the expert in this field. Gayle has interviewed over ***fourteen thousand celebrities*** and knows the art of also being a good celebrity interviewee more than anyone in this field, PLUS it is extremely powerful for you to visualize yourself as the star, the success you desire to be and so preparing for your success in all areas including this one I feel is essential. It takes years of experience, and sometimes saying the wrong thing in interviews, to portray to the world the respect, or have the opposite effect, you are wishing to present. You will want to pay close attention as you are reading this powerful interview.

First let me share with you a little about the beautiful Gayle Murphy. Gayle's career on air began in the city of Angels, yes Los Angeles, and there are more and more angels that have been coming to Los Angeles, which I'm so happy about. After wrangling her way onto the airwaves at KROQ as the lovely, intelligent German dominatrix, Greta Le Gumbo, on the Young Marcus Show, leaving her black leather corset behind, Gayl jumped the dial to KWFT and became their Traffic Tootsie complete with a '57 Chevy. After KWFT, she decided to settle down for a while and landed at KLOS, ABC News, and ABC Radio Network for the next 17 years.

At KLOS, Gayl created her persona as *L.A.'s first and only on-air backstage entertainment reporter* regularly broadcasting live from

huge rock concerts and entertainment events throughout Southern California. For the ABC Networks, Gayle did interviews and feature reports on films, television, and popular culture. It's Gayl's strong radio presence and persona that motivated The Hollywood Reporter to label her the media veteran she is and Performance Magazine summed her up as main stay and one of this town's only on-air reporters covering the Hollywood scene.

For her contributions in Public Service broadcasting, Gayl took top honors with the SUNNY Award from the Southern California Broadcasters Association. She's also the recipient of two Certificates of Merit Awards in the county of Los Angeles and two Finalist Awards from the International Radio Festival of New York. Gayl is a member in good standing of the Broadcast Film Critics Association, American Federation of Television and Radio Artists, and the Screen Actors Guild. She is just an amazing lady. She works with the *BBC News Bureau CUT* in Los Angeles.

She's appeared frequently as a Hollywood correspondent on the British TV show *The Liquid News*. She's gathered celebrity interviews for *Sirius Satellite Radio* and authors the column, "*Spotlight on Hollywood*" for the UK magazine *Ultimate DVD*. Online, she contributed to *MrShowbiz.com* and *wallofsound.com* and she's interviewed for ABC News, ABC Radio Network, ABC Radio International, ABC Television, BBC Radio, BBC Television, E! Entertainment Television, MCM Networking Australia and Europe, KFI LA, American On Line, US Magazine, Artist's Services Australia, Now Magazine, Canadian Broadcast Company, Rock Magazine, AP Radio, Global Satellite Network, and SW Networks, as well as so much more.

Michele: "Gayl, thank you so much for being part of our wonderful book.... WOOOOO. You are some powerhouse lady!"

Gayl: "Well, they say 'do what you love.'"

M: "Yes indeed."

G: “Do what you love, jump in with both feet and worry about landing on the ground while you’re in the mid-air.”

M: “Gayl, you have written an amazing book called “**Interview Tactics**” and you have interviewed one of my favorite actors Johnny Depp over a dozen times and of course the beautiful and yummy John Travolta, you name the star and you have interviewed them. I am so happy that you are going to give some great advice to our readers, as this area of expertise in the world of entertainment is so often overlooked and it like every other area is an important part of this industry, irrespective of whether you are a writer actor, musician etc. So, Gayl, Rock Riddle and I welcome you to our book, **THANK YOU!**”

G: “Thank you so much Michele. I’m really excited to tell my story and empower every one of your readers and really walk you through the initial steps of *how to tell it to sell it*. My book is called **Interview Tactics! How To Survive the Media Without Getting Clobbered** because if you can’t tell your own story, who can and who will?”

M: “Ain’t that the truth!”

G: “My whole career I’ve worked with celebrities and in a funny sort of a way, I am their gatekeeper. **14,000 interviews** later I thought to myself, ‘You know what, if I could teach people how to do this, maybe I just wouldn’t have to work so hard. If I could show them what it is that they’re supposed to do and take the guess work out of it, that might be very helpful.’”

M: “And also helpful to the media! As we all work together.”

G: “That is so true. I decided to teach it, and from my lesson plan came the table of contents for my book. I’m a consultant and a media coach and basically my whole deal is that I teach you *to tell it to sell it*. You know, we live in such a media-ized culture right now. If you ask somebody what the most endangered species is, they may say, ‘it’s the spotted owl, or maybe it’s the water flow, etc.’ It’s not any of those. *It’s our attention span.* We’re

bombarded by ads and commercial announcements. They estimate that we are bombarded by almost 20 thousand ads a month. What's happened to people now is that they are starting to talk to each other in *sound bites* over coffee.

M: "Right, and if they don't speak in this way, we get bored because of small attention span. PLUS in today's busy world sometimes we simply do not have the luxury of time to have nice long chats."

G: "Yes, also true, so sooner or later these sound bite people are going to want a sound bite or two from you. That's the setting. That's painting it in very broad strokes but that's basically the setting. You should be prepared for that. That's why my book is called "*Interview Tactics*" and not Media Training 101 and I don't know if there's a book by that name but if there is, my apologies to the author. This is more about what's happening in the real world. How many times did people tell you that we're making so many breakthroughs and strides in technology so that we'll have more time? But I have less time now than I did before? This is the backdrop, you're going to play with the big boys, you're going to be out there in the major leagues and nobody has any time. We are now communicating in a completely different language. Even with instant messaging, I don't understand what they are saying anymore. Nobody does."

M: "I know, that's true. It's really interesting. I've been interviewed thousands of times during my life and learned the hard way how to be a good interview. It took me years as no one was there to teach me. Our management would simply say what NOT to say, ☺ so now I feel I really have my sound bites down, however it took time simply because I had no guidance. So Gayl, what is the biggest mistake that people make about the media?"

G: "The biggest mistake that people make is when they sit down to do an interview, they think it's about them. It's not. It's about the story/film, your product, etc but it happens to be your story. I use a lot of metaphors having to do with sports. When you sit down to do the interview, make sure you have your sound bites

ready and you make sure that you get your shots in there whether they're interested or not. That's because you know exactly why you're there."

M: "Right."

G: "You go to play. You realize that an interview really doesn't belong to one person, it belongs to two people. Being interviewed is a two-person sport. That being said, you're there to rock, you're there to rumble, you're there to have a really good time..."

M: "...and to entertain."

G: "Most definitely. There is a level of performance involved with meeting the press and the fact is that it's still entertainment. So it's information plus entertainment because the media is an entertainer. We get our movies, we get our sports, we get our hearts broken on TV and that's why you don't hear too many people saying that they watched CSPAN last night. They'll sure tell you what they saw on HBO or the Today Show or a show like that. The single biggest mistake that people make when they go on an interview is they think it's about them. Again, it's not, it's about their story, it's entertainment. You have to walk in there with energy. You have to know in advance exactly what they're going to ask you and you know what, you always will. There are FOUR questions you will always be asked your entire career no matter what. I call them '**The Fab 4**'."

M: "Let's get 'The Fab 4' NOW!!"

G: "**The Fab 4**".

- Who are you?
- What are you selling?
- Why do I need it?
- And where can I get it? (Laughs)

G: "Everything else are variations of that story and your challenge as an artist will always be to change it up or embellish them or tailor them to the person you are talking to. I don't care if

you are talking to a casting director or you're talking to Katie Curic. It will always be...*Who are you? What are you selling? Why do I need it? Where can I get it?* **'The Fab 4'** John, Paul, George, and Ringo."

M: "I love it.... four points..... Brilliant, simple, and yet powerful. Gayl, when I see an entertainer, an actor, etc being interviewed on say for example 'David Letterman', you know that they're there to talk about their film or their TV show, however, a lot of times the talk show host will start talking about inane stuff that has nothing to do with the movie or show and get the people totally off track. I love it when someone gets in there and goes with the flow but also shares the story of the movie and not just the part they are playing. I love it when I hear them say that they're involved with the movie because they believed in the story and the story is thus. So what you're saying is so important. Carol Lee Dean who is also in this book has the 'Roy W. Dean Film Makers Grant Foundation' and she advises people when they are pitching their movie, 'Be passionate and simply share your story.' It's the same for the media, it's the same for anything that you're doing, so this information is going to help us learn not just how to be interviewed, but with anything in your life. You're selling your story, your emotion so that people will be entertained. No matter what's going on we still come from our hearts whether we realize it or not. Let's talk about sound bites now Gayl, because this is a whole section in your book, 'Interview Tactics' and it really is phenomenal information."

G: "Oh, sound bites, delicious wonderful sound bites. They are the manna, the food that the media thrives on. They are little golden bits of your story and information that are snap shots of your life. Sound bites not only reveal who you are, but they talk about what you've got going on and what you're selling. Whether you're a director, a writer or an actor, you're selling yourself. In print, a sound bite is a quote. In the electronic media it's called a sound bite, it's also your pitch. Your tag, and it's all dressed up and ready for a night on the town. So a sound bite basically is a brief, an outstanding mini-version of who you are and/or whatever it is you're selling in about 20 seconds or less."

M: “A brilliant sound bite explanation Gayl, BRAVO!! (Laughs) I always share with people that when you’re going to be doing something like this, it’s so important that you rehearse your sound bites, just as you would an acting part. You rehearse it until you know it back to front so that when you relay your sound bites it sounds like it’s coming spontaneously and from your heart, which is really important - and which we hope it is ☺ because heart is everything. So let’s talk about the key to giving a great interview and more about why sound bites are so important.

G: “They’re so important because nobody has any time. I do some freelance work for the AP Radio and I was with some colleagues the other day from ABC and A.P. and I learned that, while we used to have 40 seconds for our features, we now only have 30 seconds. So that means that I as a reporter have to hear the story *and* wrap up the entire event in 30 seconds or less. The reason the book’s called ‘*Interview Tactics*’ is so that you have different versions of your story and you carry them with you where ever you go. You never leave the house without them. You have a 2 second version, a 4 second version, a 10 second version, and the 20 second version. I’ll use myself as an example. My sound bite is, ‘*You’ve got to tell it to sell it.*’ That’s my 2 second version. When they ask, ‘So what’s your book about?’, I say, ‘*You’ve got to tell it to sell it. If you can’t tell your own story, who can and who will? Not me, I’m too busy.*’”

M: “That’s your 5 second version, brilliant!”

G: “Right. So the 10 second or 15 second version is, ‘*You’ve got to tell it to sell it. If you can’t tell your own story, who can and who will? Not me, I’m too busy. Doing interviews is a two person sport and I’m basically your coach.*’ So what happens is that I’m leaving a little trail.”

M: “That’s beautiful, clear and succinct.”

G: “This is giving my interviewer an opportunity to pick up on my story at any juncture they so desire.”

M: “Excellent.”

G: “I have set the scenery. It’s my house, because I have set the scenery, I can go into any room I want. Now it sounds a little bit complicated but it’s very convoluted. Don’t kid yourself for a second. I’m going to actually walk you through now how to find your own sound bite. How do you know where to go?”

M: “Yes please go on...”

G: “It sounds very convoluted but the fact is that it’s show business, it’s set up, it’s a structure. You’ve got to know this stuff, you’ve got to come suited up and ready to play.”

M: “Yes indeed, great advice. Let’s talk now about how people can come up with their own sound bites.”

G: “OK. One of the things that I tell people is to learn how to identify sound bites. If you’re meeting the media, figure out who’s going to be interviewing you. Obviously if you’re an actor, you’re not going to be in a physicians magazine or it’s probably not going to be on the Discovery Channel so start watching at great length any type of program or show, channel or network that is likely to interview you but also somebody like you. A director, a screenwriter might watch the Independent Film Channel but certainly they would watch ‘Entertainment Tonight,’ certainly they would watch ‘Show Biz Today’ and just get really strong with the types of media that would interview you. What that will enable you to do is give you an idea of their style. Obviously if you’re a tennis player and you’re going against a champ, you’re going to watch films, you’re going to watch videos, you’re going to see what their style is and see what their technique is so that when they land you a shot you can return it.”

M: “Right. I love that metaphor, that’s great.”

G: “Secondarily, while you do this, do this with a stopwatch so that you can internally know what 5 seconds feels like and you internally know what 15 seconds feels like. So sit there with a stop

watch and you can also record with a video recorder or tape recorder at the same time if you want to and say, ‘Oh, that was a 9 second sound bite. Boy, look at all the information I shoved in there. I’m going to break that down and see if I can do something similar.’ If you do that enough times, you’ll work it out at your own pace.”

M: “I think it’s really good that when people are doing that that they record themselves so that they hear it. When we are being interviewed, we must do our very best to have the person interviewing us feel like they’re really important and they’re really special and that you are really honored to be interviewed by them. Even if you have given them a list of questions to ask you before hand - as I do - a lot of times, and even though I’ve written the questions, they always appreciate that because it makes their job easier because they have enough research to do as it is. So I always say, ‘That’s a great question! Thank you, Gayl,’ and then I answer the question.”

G: (Laughs) “Yes, I love sucking up and I don’t care if there’s sucking up to me. Sean Hayes from the show ‘Will and Grace’” has the most adorable, wonderful, authentic way of sucking up.”

M: “What does he do?”

G: “He’ll just look at you like a little puppy and just say, ‘That’s such a good question. I’m so glad you asked that.’”

M: “Ahhhh, that’s so cute and clever.”

G: “That builds trust and *also say the name*. People love it when you say their name. You know what? You are lucky to be interviewed by them because they are your gatekeepers. Your job is to make their job easier. On an average day I probably do anywhere from 7-10 interviews.”

M: “Wow, you are working it girl!”

G: “Last Saturday I interviewed Colin Ferrell, Angelina Jolie, Oliver Stone, and that was all in one day so by the time you get to someone like me and my gang, I’ve already done four interviews before you and I’ve got five interviews after you. At the end of the day I can only tell one story that day. So what is it if you’re not Colin Ferrell or Angelina Jolie, what is it that you’re going to tell me that’s going to compel me to tell your story? You’re going to make it ‘*media ready*’ for me.”

M: “*Right, and that will make you a pro people will love to interview.*”

G: “This process is really about giving me the tools that I need. We’re not sitting and doing an interview for three days, we’re talking about maybe 5 minutes, 10 minutes, 15 minutes, or 90 seconds. Know why I’m there and deliver like a pro and the star that you are. Otherwise you’re going to get eaten up. I’m not going to have time, you’re not going to know what you’re doing, and you’ll see me sort of just float away and it’s not going to be my choice.”

M: “*Another good point I’m going to add here Gayl is, when the interviewer might be tired or a little cranky and they may come back at you with a little negativity, I’ve got these answers that I have ready. For example, I had this one interviewer say to me, ‘Isn’t this all a load of crap what you’re teaching? How does this really work? How can you tell people that they can be a magnet to success?’, and I said, ‘You know what, I love that question because that means that you’re a thinking person. The way I teach people is that they must logically understand it, intellectually understand it and then they will have the faith to go for it. You are a thinking person so I highly recommend that everybody ask themselves questions. Don’t just believe everything everybody says to you, really look into it.’ The interviewer was so great with me after that as I was not reactive. You have floored them because you’ve actually complimented them on something negative that they’ve just said to you. So how would you handle a negative question that an interviewer asked you?’*”

G: “Michele, that is the greatest flip of all, brilliant! That’s called a flip. You have to anticipate everything. I don’t care if you’ve written a book about the stock market, they’re not there to pander to you. They’re there to blow holes in your story one way or the other. Anticipate everything and in doing so when you’re putting your action plan together or your interview tactics plan together, come up with some of those flips.”

M: “Yes, it works every single time, plus, I know the interviewer feels that I DO appreciate their work and they feel my confidence and enjoyment.”

G: “No matter what, some interviewers are going to think it’s a load of crap and you have to just say, ‘Gosh, thank you. Wow, I love that question, it’s my favorite question.’”

M: “And you’re complimenting them at the same time. So let’s talk about how you can know when it’s going well and when you are in fact giving a good interview.”

G: “Well, if you’ve said your name, the name of your product/film/book etc..... where you can get it, andwhy people need it then your job is done well. Like I said, the biggest single mistake people make is that they think it’s about them. It doesn’t really matter how you feel about your interview, you need to shut that part of your brain off and say, ‘If they get my name and the name of my product, if they get a sense of who I am, if they get my web site, if they get the material I sent them, did my message come across, that’s what’s really important.’ I work with a woman who lives in upper Michigan who saves barns, she’s a barn saver. She did an interview for PBS and she called me in tears because when they came to actually shoot her, they didn’t use the barn she wanted, and she wanted them to shoot her in a different part of the property and just a variety of things and I said, ‘Did they spell your name right?’ She said, ‘Yes.’ I said, ‘Did they get the name of the book right?’ She said, ‘Yes.’ I said, ‘Did they get the website right?’ She said, ‘Yes.’ I said, ‘You did good.’”

M: “Yes, she did a good interview.”

G: “I said, ‘They’ll know how to get a hold of you.’”

M: “*Now Gayle, let’s talk about what makes a bad interview.*”

G: “Well, what can contribute to a bad interview is yes or no answers. *Never, ever, ever, EVER use just yes or no answers.* From now on I want every single person reading this book to pledge that they will NEVER answer questions with just a yes or no again. ‘Make a list of 10 different ways to say ‘Yes’, 10 different ways to say ‘No’, and start using them in real life. I’ll give you a real good example. I interviewed Jennifer Lopez for a movie about two days after she had just come from the D.A.’s office in New York where they held her for 14 hours because she was with Sean ‘Puffy’ Combs and they found a gun in the SUV and all that other stuff. I knew very well going into the interview that there was no way she was going to comment on what had just happened. I knew very, very, well but she’s so media savvy and she understands that I’m there to work as well, I simply said to her, ‘This has been a very tough weekend for you, and we all know that, anybody that watches TV or reads the paper. Unfortunately, I would not be doing my job if I did not get you to comment on it, but I also know that legally you cannot comment. So if you could just say that for the sake of my tape, I will have my story.’ And she said, ‘No problem.’ She gave me 14 seconds.”

M: “*Oh, isn’t that brilliant.*”

G: “I got my story.”

M: “*Oh, that’s wonderful. I was just about to ask you something similar actually. I was going to ask you if someone was interviewing you and you don’t want to answer, it may be about your personal life or you want to get them focused on your book or your movie or your product, how do you get them off that subject without sounding rude. How do you get the journalist to focus on what you want to talk about and not on your personal life?*”

G: “You can do what you said, compliment them on their question. If it’s something really sticky for you and something that

you feel so strongly about that you'd be willing not to do the interview rather than be asked the question, set up a ground rule prior to the interview."

M: "That doesn't always work though."

G: "If there are no ground rules and they do ask you something that you absolutely don't want to answer, thank them for the question and tell them something along the lines of, 'I'm really uncomfortable discussing my children or my husband and I hope you can understand that.' And apologize."

M: "OK, That's great."

G: "And be authentic."

M: "One of the things that I always recommend to guests on my TV show – MPowerTV.com – before we even shoot and as we are rehearsing, is to visualize everything that they're doing including their interviews with other people as going smoothly, sending the interviewer love. (Because this does work, the positive energy is felt.) Say to yourself, 'I know that the interview with you is just absolutely fantastic and you're a great interviewer, you like me, I like you and we really, really connect.' When you do it the person can feel it, they can feel that you have a good vibration towards them. Vibration tells so much about the story when you're communicating with other people doesn't it Gayl?"

G: "Yes, that is so true, bring yourself with you. There's a level of performance but as Steve Martin said, 'You get to be the star in the ME show, starring ME.' In which case it's you. Who wouldn't want to sit there and smile and agree how smart and wonderful you are? Enjoy it, have a good time, *but remember why you're there.*"

M: "So again, what is Johnny Depp like??"

G: "Well, he's a lovely guy. Johnny's really a lovely, lovely guy. When he shows up, he comes to work. He'll answer just about anything you want him to answer. He doesn't play that, 'I'm such a

cool movie star' deal. He knows why he's there. He comes to work and he delivers. He's thoughtful, he takes his time. You always feel that whatever he's telling you is authentically the truth because he understands and appreciates that the press is your gatekeeper. You don't want to piss them off, you don't want to make them crazy, and you don't want to play games with them because they don't have the time. Give them what they need and enjoy. When you're doing a press junket, you're talking to the top entertainment writers in the world. Each one of these people is a super star in his or her own right."

M: "So listen to what people are asking you everybody. Listen."

G: "Listen to what they're asking you, YES, and listen to how you answer their questions. Practice your sound bites. Clear, concise, clean, and to the point."

M: "I love your book and I HIGHLY recommend it to everyone who is serious about his or her commitment to his or her art."

G: "Well Michele, I also love what you and Rock are doing. People need all of this information so thank you for inviting me to be part of your work.

For more information on Gayl Murphy go to
www.interviewtactics.com

Carole Lee Dean

Carole is the founder of The Roy W. Dean Grant Foundation. Author of the best seller, *The Art Of Funding Your Film*. Films sponsored by the Roy W. Dean grants include *All Power to the People* on Starz, *A Chance to Grow* on Discovery *Save A Man to Fight* on History, *The Flute Player* on HBO and *Stolen: The Lost Vermeer* on Court TV, and *Double Dare*.



An Interview With Carole Lee Dean

Carole is the founder of *The Roy W. Dean – Film - Grant Foundation*. Author of the best seller *The Art Of Funding Your Film*. Films sponsored by the Roy W. Dean grants include *All Power to the People* on Starz, *A Chance to Grow* on Discovery, *Save A Man to Fight* on History, *The Flute Player* on HBO, and *Stolen: The Lost Vermeer* on Court TV, and *Double Dare*.

I am very excited to have yet another amazing opportunity for you our reader to learn another aspect of this wonderful world of film with an interview with a truly exceptional woman, a true giver and powerhouse of this industry *Carole Lee Dean*. Carole is going to share with us the art of funding your film. I have mentioned during this book it is vital for YOU to understand every aspect of this wonderful industry as then you will not be ignorant to the unlimited ways to achieve success and will hold you own in any situation and with any one you meet. Now for a little about my friend, Carole.

Carole took a \$20 bill and turned it into a \$50 million a year business when she reinvented the tape and short end industry in Hollywood, NYC and Chicago. Carole coined the phrase ‘short ends’ and began buying and selling film ends left from production. She was instrumental in the birth of the Hollywood independent film community because she offered film to Indies at prices they could afford, allowing many producers to go on to great success, customers like *Casavettes* took chances with her raw stock and succeeded.

As president and CEO of ‘*From The Heart Productions,*’ between 1994 to 1998, Carole produced over 100 television programs, including the popular cable program, *Health Styles*, where she interviewed some of the biggest names in the industry including, Dr. Deepak Chopra, Dr. Weil and Dr. Caroline Myss. In 1992 Carole created ‘The Roy W. Dean Grant Foundation’ in honor of

her late father. To date, Carole's grant and mentorship programs have provided filmmakers with *millions of dollars* in goods and services and have played an instrumental role in establishing the careers of some of the industry's most promising filmmakers. A sought-after international speaker, Carole is currently touring the U.S. with her popular book, *'The Art of Funding Your Film: Alternative Financing Concepts'* in the form of workshops.

Carole has helped these documentarians pursue their dreams from original donation of raw stock, lights, and cameras to the current New York Film, LA Film and LA Video grants valued at over \$50,000 each and the new editing and writing grants that take you to New Zealand. The writer/researcher grant is a four-week sojourn in New Zealand. This allows serious screenwriters and documentary filmmakers to work on their projects in a serene, quiet setting on the Wye River surrounded by unspoiled beauty from the surrounding hills and working sheep farms. .

Films sponsored by the *Roy W. Dean grants* now showing are 'All Power to the People' on Starz, 'A Chance to Grow' on Discovery, 'Save A Man to Fight' on History, 'The Flute Player' on HBO, and soon to be released 'Stolen: The Lost Vermeer' on Court TV, and 'Double Dare'. Enjoy this very insightful, educating and inspiring interview.....

Michele: "Welcome, to our book Carole! Rock and I are really honored to have you be part of our big vision as I know your vision is in total synergy with ours to truly help people in this wonderful world of entertainment have their vision come to life!"

Carol: "Thank you so much, Michele. It's a pleasure to do this for you and your readers. I thought I would start by saying that a long time ago, in another life time, I decided to could create a business buying and selling raw stock (left over film) in the industry. No one had ever done this before. I was married to a very frugal Irishman who said, 'No one will ever buy film stock if it doesn't come from Kodak.' So I took that as a challenge and he said, 'Take \$20 from the grocery money and see what you can do,' and I did. I took that \$20 and began to hand write individual letters to

people in the film industry to sell short ends since I knew they were available at Columbia, Paramount, and all the other studios and knew they had no way to sell it.”

M: “Ingenious Carole.”

C: “Well, it was an idea and as you know we only have to have one good idea to be successful. So eventually, I got one animator who bought 2,000 feet worth of film stock, which was fantastic. Of course, I didn’t own any film stock with my \$20 investment, so I made the sale and I got dressed up in my mini-skirt and ran out to the studio. Once inside, I began to talk about movies and spent a lot of time chatting up the manager of the film division until I had taken up about 45 minutes of his time. Finally, I said, ‘I want to buy all the raw stock you have in your film vault.’ and he said, ‘Great Carol! I’d love to be able to sell it.’ That’s when I had to be honest and said, ‘Today I’m only going to buy 3,000 feet.’ and he started to laugh because I had already talked him into about 2 cents a foot so that was a \$60 check to Columbia Studios. He couldn’t believe I was really serious but I wouldn’t get out of my chair. I just kept sitting there smiling. ☺ So he finally let me have the raw stock. Now I had a sale and I had 1,000 feet of inventory and that’s how I started a business in Los Angeles, which became a 50 Million Dollar a year industry.”

M: “That’s just phenomenal. I mean wow, to think of that, how many people would have thought about that? Maybe others had however YOU took action. You’ve helped the independent film industry in so many ways. The independent film community thanks you! You offered film at a price they could afford. It’s really amazing. Let’s talk a little bit more about how you got out there and let everybody know because no one was on the internet back then so you had to really work hard and get out there.”

C: “With me it was on the telephone and actually I drove the guy crazy who bought the 2,000 feet from me. I’d call him everyday and ask if he was happy with his purchase and ask if I could use his name. Finally he said, ‘Carol, you have to stop calling me, I can’t get any work done.’ So he said, ‘Use my name!’ and I did. I

called everybody and said, ‘Vick Shank is using my short ends and you can save a lot of money if you buy from me, just ask Vick.’ And it was word of mouth from then on. I was relentless, I was ‘The Terminator’ (Laughs) on the telephone and I did it. I got it started, I got the ball rolling and I really had a lot of fun buying and selling film. What happens though in this industry is if you start to tell people what you’re doing; they tell you how you can’t do it.”

*M: “That’s so right and so important to **listen only to those who san you can do it and NEXT** those people who say you can’t, and just DO IT, and you my dear did. What an inspiration you are!”*

C: “Thanks you Michele and YES, you have to just do it. All those people I met in the industry said, ‘What’s your capital? How much have you got behind you?’ and I didn’t have anything. So they said, ‘Carol, you can’t do that. You have to get a bank loan; you have to get some money.’ I said, ‘No, it’ll always come, I’ll always have it.’ This is what Rock teaches in your amazing **How To Become a Magnet To Hollywood Success DVD Training System**. I watched it all the way through and his advice is so right. You cannot let people in Hollywood influence you. You have to know where you are going. I think I stumbled early in life on this whole concept of the law of manifesting and being able to get the things that you want out of the Universe. I loved school. I had a great friend named D’ Nell, she and I were inseparable. D’ Nell had a very controlling mother. You know, you’ve seen girls like that whose mother calls the shots.”

M: “Oh yes, I was blessed to have a great Mum who let me do my own thing, NOT that I think she could have stopped me.” (Laughs)

C: “One year, D’Nell’s mother decided she should be a cheerleader and in our school, cheerleaders were chosen by popularity, not by ability. So because D’Nell and I always studied together. she loved to have me over because I would keep her focused on making good grades. During this summer, D’Nell’s mother asked me to come over each day to work with D’Nell to

create these cheerleader yells and somewhere through the summer it dawned on me that I was having so much fun I, too, wanted to be a cheerleader and the little voice said, 'But you can't because you're not as popular as D'Nell.' I just decided one night that I would get on my knees and talk to the Universe and see what kind of a deal I could make. I was about 15 years old."

M: "Wow, you were a pretty aware young person."

C: "I will never forget this night. I got on my knees on the hardwood floor and I told the Universe, 'Listen, here's what I'll do, I just have to be a cheerleader!' I put a lot of passion into it, Michele, which is exactly what you were saying on the DVD that you have to put passion into your statements. Because I said, 'This is life or death for me, I just have to have it!'"

M: "Right. At fifteen it really does feel like life or death doesn't it?"

C: "Yes, it was the most important thing in my life. I said, 'Here's what I'll do for you Universe, I promise that I won't hide when it's time to do the dishes. I'll help my Mother in the kitchen. I'll go to church and I'll play the piano. I'll do all these things that my family asks me to do and not complain!' So I made a commitment, I made a promise and I said, 'Then this is what you have to do for me. I have to be a cheerleader.' The interesting thing is when I went to bed that night, I'll never forget, my knees were bony and they ached when I got off that hardwood floor, but I went to sleep knowing that all was well. Have you ever had that feeling of wellness and of being perfectly connected?"

M: "Oh yes. Absolutely. I call it 'the click'."

C: "That's how I felt. Now, I didn't tell anyone. I went back to practice with D'Nell and in September when we were back at school, it was time to choose the cheerleaders and D'Nell and I went to assembly and we were all going to shout in the new cheerleaders. Now a very strange thing happened, the principal of the school walked on the stage and said, 'We have decided for the

first time in the history of the school to change the way we choose our cheerleaders. We have brought in the cheerleaders from Southern Methodist University and they will pick the winners’, and I that is how I became a cheerleader.”

M: “Fantastic! Stories like this give me God bumps. So you started manifesting and you started understanding how this works at a young age, which is magical.”

C: “All I knew was that I asked and I received. I didn’t realize I had really done the contract and had created things in my mind. I just felt that if you wanted something hard enough you could really get it even though now I know we don’t have to make pacts with God it is only for us to FEEL like it has happened that holds the power and to be thankful.”

M: “That’s so true, the feeling is what matters (See Visualization section of book.) It’s really amazing how you turned that into a \$50 million a year business with a \$20 bill. This is so important for people in the entertainment industry or anyone in any industry, the power of action on one idea! How did you get into this area?”

C: “My father had been working with me.”

M: “Roy W. Dean.”

C: “Yes, and he had retired and was living in Texas and I had started a Studio Film Company in Texas for him to run. The office wasn’t making any money and he knew that so I said, ‘Well Dad, why don’t you move out here and help me with this business?’ So he did. He changed his whole life for me and he sold his house and moved to California. Now, he could have any job in the company he wanted and he chose to work at the counter and talk to filmmakers, producers and the writers. He loved it. Dad was a very religious man and this was in the ‘70s so we were doing inventory by hand, and I would find every month that there would be discrepancies, but I figured it was math. One month it was exactly 10,000 feet of 16-millimeter film so I said, ‘Dad, you have definitely forgotten a box of film. There’s one box somewhere.’

He said, 'You're right but I didn't forget it, I know exactly where it is.' I said, 'Oh thank God because that's a lot of money to me. Where is it'" He said, 'Well, it's on location right now.'"

M: (Laughs) "He gave it away?"

C: "Yes, he had given it to a filmmaker who was making a documentary and she wouldn't have been able to make the film without that raw stock. So my job was to make money, buy and sell film, and try not to get a hot check, which was a very popular thing in Hollywood in those days. I was not too much into the giving yet but he was. In fact, I believe he financed the first Afro-American film ever made called 'Penitentiary'. *Jhama Fenaka* was the producer, and Jhama could talk the birds out of the trees. He had talked my father into giving him the raw stock and I was looking at my Accounts Receivable one day and I saw there's 'Columbia Studios', there's 'Anderson Productions', all the people I knew that we'd give credit to and then there's the name 'Jhama Fenaka.' I said, 'Dad, who in the world is this?', and he said, 'Oh well that's that man making the 'Penitentiary' movie.' He said, 'He's gotta have that raw stock, Carol, or he can't finish.'"

M: "Oh, I love your dad."

C: "Anyway, Jhama made the film. By the time he finished he had no money for editing and Fox had developed the film so they gave him an editing room so they could get their money back if he could sell the film. Jhama edited the film, sold it, came back and paid me and then bought himself a Rolls-Royce."

M: "Oh gosh, I love it."

C: "Then he said, 'I'm calling this car *Roy Dean* because I wouldn't have had this without him.'" (Laughs)

M: "Isn't that a great story. So that's how the foundation started?"

C: “Yes, because when my father died I really learned what he had done and how much film he had given away to people without telling me. He didn’t even negotiate with me. He just gave it to the right people. I started a film grant because of the people he had helped and I realized that he was on the right track and that I’d better make a change. That was in 1992 when he crossed over and that was the first grant I gave and I’ve been giving them ever since. It just gets more joyous every year.”

M: “Carole, we were talking earlier about how we create our reality through our thinking. When we start studying metaphysics and thinking about how to create our own reality, it’s helps our careers so tremendously it’ll blow our socks off. So, Carole, we were talking about the people that start attracting to themselves grants or whatever they needed. These people were already making a decision, even if it was unconscious, that they were going to go for it and do whatever it took, they were going to get their movie made or get out there in the world. You were saying that you’ve found that a lot of the people that you end up helping or have had success have been thinking that way whether it was conscious or not.”

C: “Absolutely. It’s the Law of Attraction and it really works. I have seen the strangest films get made and some films that I would have thought could raise money easily don’t get made. Now I realize the reason is some people are not open to receiving. When you ask for what you want, the Universe goes to all this work and your angels are busy and everybody is up there working for you and you don’t get it. When it’s time for you to open that door or make that phone call or take someone up on what they offer, you don’t do it because you don’t feel for some reason that you’re ready for it or that it’s the right thing for you-I don’t understand it. So what I have done when I work with filmmakers I tell them to ‘Focus on the end result. See you’re film already completed.’”

M: “YES! That’s so profound. That’s it!”

C: “That is it, see it as completed and I say, ‘See yourself in *Raleigh Studios* in the *Mary Pickford Screening Room*,’ be very

specific. You're sitting at Raleigh, you're in a comfortable chair and you're sitting back and you're right next to the control module because you're in control. Then you see the title of your film come up on the screen and you feel the joy of seeing your project on the big screen and as the director's name comes up, you feel the pride.' It's emotions, you see I think when I was asking to be a cheerleader that it was the emotion that heightened my request. That's the igniter, that's the spark that brings it to fruition."

M: "Absolutely, Rock and I have a visualization CD that has the listener doing just that. Seeing their name up on the screen etc it is a very powerful thing to do and with our CD it really helps those who may have difficulty visualizing on their own."

C: "Oh yes, it is great to have such powerful tools to help us. In the early '70s when I created my business there wasn't any one like you or Rock to help me or anyone else in this industry. What I share with writers is to take their script and use a big red marker and write SOLD on the first page. Then they underline it and take that whole copy of the script and put it up on a shelf and see it every day and know in your heart it is sold and it is time to let go of it, it's time for it to morph into a film."

M: "I get people to buy a book that's on the New York Times best seller list when I'm coaching them on writing a book and ask them to make a mock cover of their book and put that New York Times Best Seller sticker on it. You can do this with anything that you are doing in your life and just make it look as professional as possible. If it's a part that you want to play, see yourself playing a part and say to yourself, 'I'm playing this part, I'm highly paid for doing it, I love doing it, I love the people I'm working with and they love me and we're having a great time.' Just really see it as already done and then get to the part where you actually visualize yourself at the opening night. You're there and your name comes up on the title and even if you have to edit in your own little future visual. You know, saying to yourself as if it's in the future, 'Hello Carole, this is 2006 and already this has happened in your life and I just wanted to let you know...' So you're talking to yourself about what's already happened because the sub-conscious mind thinks in

pictures, seeing YOU actually saying that to yourself may sound crazy but it works. You look at the end result of what it is that you want to experience, that's what you're saying, Carole."

C: "Yes, I also teach this but the future video thing that is a super idea because this is a very important part of the manifesting process."

M: "I LOVE your seminars and I LOVE your book, 'The Art of Funding Your Film, Alternative Financing Concepts'. It's absolutely a phenomenal book so packed with information resource pages and priceless information. What you have done with your life, the things that you've done to help people? I will repeat, the information is literally priceless in your book. If anybody is interested or wants to know anything about funding, you can utilize this information for funding in different areas as well. It's just an amazing book."

C: "Thanks you Michele. It's finding the money, it's all out there. You have to know it is there and that it is waiting for you, especially if you want to make your own film. Filmmakers today are on the precipice. This is a fabulous time to be in this industry, we are living in the digital revolution. We have the DVD, and small, inexpensive digital cameras and inexpensive editing equipment. Think back 30 years ago when the independent films were born, it was a different world. You could only shoot on film. Look at Cassavettes, and look at the chances he took. Critics panned him because he was breaking into a new industry, he was the birth of the independent film industry, so don't be discouraged if you are panned or banned. Things are going to change, but the best part of this is that they can't say, 'This is how we always do it' because this is a new field, I call it the 'Digi-Indie World.' It's time to break all laws, move out to the edge, that cutting edge of creativity and never look back."

M: "Yes, that is so true."

C: "You are creating new pathways in consciousness so there are no rules or regulations. Make your own rules. Go out there and

create your own films, this is what the digital revolution is all about. If you're an actor, you want yourself on film. I think Rock was right when he said to go to the colleges and get into some of those independent films because those films are going to be all over the United States in screenings. Now you have a piece of film on yourself at no cost to you."

M: "Oh yes, that is such a great idea. Rock is loaded with real advice, as you are my dear."

C: "Or get your own cast and crew together, get a writer who's written something you like and act in it. You want to get footage on yourself and experience the filmmaking process. That's the first thing. Realize that you are manifesting, you are bringing something from your mind, something that you have only seen in your mind, you have only visualized. I don't know what plane your vision is on but it is not this physical plane. Your job is to bring your vision into this physical reality. Your vision then becomes powerful when we bring it into the physical reality, so how do we do this? We do it with words. You have to go back to that old scripture that says, 'In the beginning was the word, and the word was with God and the word was God.'" To me, that means that the word is sacred. Your word is sacred and when I started my business, we used to buy and sell raw stock on the phone with our word. We made deals all the time.

We never used paper and we had no email and we didn't take the time to send a letter, we just gave somebody our word and that was our bond. Actually, that's how I opened my New York office. I made a deal to buy some film stock with a guy from New York, he promised to ship it and we agreed on a price. Two or three weeks later it hadn't come so I called him and he said, 'Oh, I changed my mind, I raised the price.' I said, 'OK, but that's not how it's done, I had your word.' So my Irish temper got the best of me so I got on an airplane. I was balancing my checkbook on the airplane and I landed in New York and I found an apartment in a brown stone on 46th street - which happened to be the luckiest street in New York. I bought a couch and sat on my couch and said, 'That's it. I have an office and a home.' The landlord came from across the street

and he said, ‘But Carol, we don’t have lights in the ceiling here in New York. You don’t have any light.’ So he brought me lamps and he brought me tables and pretty soon he helped me furnish my apartment from his own apartment! I did what you say on your Hollywood Success DVDs, I started networking, Michele.”

M: “Right on! The power of networking is so powerful.”

C: “I called everybody I knew in New York and they said, ‘Listen, and don’t drive home in the traffic. Come by here, you can have a drink, play a little poker, we’ll have the cards out and the office closed at 5pm.’ I had no card table, I had nothing but I had a deck of cards. We had so much fun and that was my networking. Through these people, I was able to start my office and make an income for myself and I have to say I really had fun doing it.”

M: “I love when I hear people just go for it. Even if you’re feeling a bit scared and you don’t know what’s going to happen, once you make a decision to go for it, the Universe answers you and everything just seems to fall into place. There will still be challenges that come up but you’ve just got to go for it. I want to get back to talking about the grants because you talk about so many different things in ‘The Art of Funding Your Film’. We’ve talked about the metaphysical part of a project, but what actions would you advise for someone to do next”

C: “OK, Let’s start when someone writes a script. Usually when writers create a script, they have a person in mind to play the part. , I believe this is most important to have someone you envision for your parts. What writers want to do is connect with that actor by telling the Universe, this person will do my film, I need you to help me reach that person.’ Once you do this, you have to listen to everything everybody says to you because when you start asking for these things, the Universe is will send you people who will say, ‘You know what, I liked your script I think you should call so and so.’ This is where you must follow through.”

M: “That’s exactly right, don’t let their saying no be a discouragement, especially if they have given you the gift of

someone else to call. That's the Universe handing you the Right people that will be even better than you thought."

C: "Yes, and if you don't take that next call you are wasting all the work the universe has set up for you. We have no idea how much time our guides or our angels have taken to make that connection. We must follow every lead because this is when doors start opening where there were no doors before. I always say to my writers, 'Here's what you do, look for people you love who haven't made a film in the last couple of years. Maybe it's because they haven't found the right project. I think you don't go to the agent, you go to the manager because the agent's are looking for money. The managers are looking for life time experiences and life time growth.'"

M: "Great advice, that is what we did for some of the people we have contacted to be in this very book."

C: "You contact managers of the people you want. You have a bevy of them so you can go after all of them. Remember the 'Six degrees of separation' in Hollywood you are only 3 degrees removed from anyone you want to reach. Before you approach any of them, you start asking your friends and the people you come in contact with and you give them two or three of your favorite names. Anybody who says, 'Well, I might be able to help you.' That's how they become an associate producer and you get your star and make your film."

*M: "And it is only four phone calls (at the most) to get to THE person you wish to reach. If it is 5 calls well then obviously you wish to speak with the Pope! ☺ I get so excited for the reader Carole, because now they have information that will truly help them. **Carol, how do you choose to whom you are going to gift the grant?**"*

C: "Well, that is not easy. I look for passion in the application. I want you to knock me off my seat with the first two paragraphs and I want you to tell me a story. Don't tell me that this is going to gross more than E.T. and don't tell me you're going to shoot it in

High Def, don't tell me anything technical, just tell me a story. That's all I want to hear. Two paragraphs to knock me out and THEN I want to know more. So if you've got six or eight pages for me to read, I will avidly read them because I want to know where you're going with this and what's it all about."

M: "Another great idea is to have either an audio CD or just you speaking on camera with a quick synopsis of your film, because this way people really get to see your passion and what you believe about your film idea. It should be just a few minutes and that's it."

C: "I would love it if someone sent something like that to me."

M: "Doing it from the heart without the script, just sharing that story and showing your passion for the story."

C: "You really want to hear the story, tell me the story. This is why I work so hard with people to get their pitch right. If you have a script, you have to pitch it, if you're an actor, you have to pitch yourself. All of this goes back to the word. Your words are manifestors. So it's creating the perfect sales pitch to sell yourself or to sell your script from your heart, that's what does it. That's your beginning sales tool. People don't get touched when your words are from the head. It takes passion to fund a film and that comes from the heart."

M: "I know that understanding metaphysics is a vital key."

C: "Yes it is, and there are so many opportunities for you to apply for grants. I list a ton of them in my book. Some people don't realize that you can apply to more than just one place to get a film grant, in fact the more you apply to the better for you and the grantors."

M: "Yes, in fact you were saying that once someone has one film grant that makes it even more attractive to others to do the same."

C: “Definitely, and even studios will have more interest in your project.”

M: “Carole, again THANK YOU so much for your inspiration and your advice for our readers. I HIGHLY recommend that our readers also invest in themselves by buying your book, which is packed with step-by-step instructions on how to do this. All you do Carole, does indeed come from your heart from your love and passion for filmmakers.”

C: “You are so welcome Michele. I love what you and Rock are doing because you two both come from the heart too.”

For more information on Carole Lee Dean and for her amazing book *and* how to apply for her film and writing grants go to **www.FromTheHeartProductions.com**

Dear fellow entertainer,

The purpose of writing this book “How To Become A Magnet To Hollywood Success” was to give actors, writers, producers, directors, musicians, and anyone *who is* - or wants to be - in this wonderful world of show business, the insights into how the business works and how you can work it.

We also added much information about how you can create your own reality using your own mind, through metaphysics. When we added the advice, inspiration, and knowledge of the celebrity experts and stars we knew that we had a book that will at last really help you make it. You see, you must realize *if they can do it...so can YOU!*

If you only want to be in show business for fame or fortune then please do yourself a favor and attempt a different career path. This business is for those individuals who **HAVE** to do it, for it is in their heart, soul, and blood.

Our deepest desire and wish is that you follow your dream and live to be someone who has made a difference in positive ways in your own life and that of the life of our beloved world of entertainment.

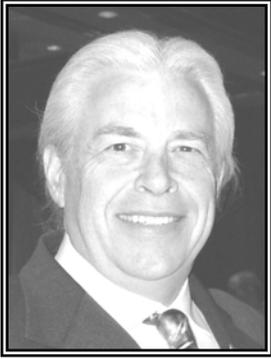
Go back to this book time and time again. Re-read it again and again until you really get it and live it. Please write to us and let us know about the success you have achieved, as we know you will if you follow this book. And remember, if you have the

desire to do this, we know you also have the talent. Use these gifts God has given you. The world needs you to share your talents.

May love, joy, and success bless you today and always!

Michele and Rock xxx

*P.S. We highly recommend you also go through our complete **How To Become A Magnet To Hollywood Success Home Training DVD System**. You can have us in your home speaking to you directly, plus it includes all the other tools we have spoken of in this magical book.*



About Rock Riddle

An Awakening Rock Riddle grew up in Burlington, North Carolina, a small southern town populated by people who spent the majority of their lives in and around the city. The Riddles owned their home and were an average, lower-middle-class family. In many ways, Rock felt like an outsider and tended to be a loner. During

his time in elementary and junior high school, he never showed an interest in athletics and was usually the last to be chosen for any physical activities. Shy and self-conscious, his biggest fear was to be called on to have to speak in front of his classmates. "I would sit in the back of the room and just hope the teacher wouldn't ask me to say anything." In the seventh grade, a classroom bully's attempt at sarcasm would unknowingly give Riddle his future name, confidence and identity. "Hey, Rock . . . Rock Hudson . . . ha, ha, ha." The name stuck. Everyone began calling him "Rock".

The Seeds Are Sown At the age of 14, Rock overheard several boys raving about the previous night's pro wrestling venue on television. They spoke of two menacing and maniacal wrestlers named Rip Hawk and Swede Hanson, one of the most recognizable "Bad Guy" tag teams in the country. Their "Good Guy" counterparts were presented with radios and a trophy by their fan club on live television. Hawk congratulated the two, asked to see the radio, raised it above his head and smashed it to pieces on the ground. "I saw that and thought it was great . . . everyone hated them, so I decided to start a fan club for them!" Upon its creation, Riddle adeptly coined the club's motto – Fair, Square, Modest and Honest! "My sense of humor has always been a little extreme. I still think that was funny." During one particular event in Greensboro, North Carolina, the TV ring announcer was so impressed with Riddle that he mentioned him to Hawk. "Rip walked over and started talking to me like a human being. He asked me if I was serious about the fan club and the wrestling business and told me that if I was, he would help me." It was here

that the seeds for his future in professional wrestling were sown.

With newfound confidence, he began to wrestle in high school at the 138-pound weight class and gradually went on to the 145-pound division. During his first year of college, Riddle was eating double amounts of breakfast, consuming multiple cans of nutritional drinks in between classes, and continuing a rigid weight training routine. After less than a year of preparation and training, he reached his target – a muscular 236 pounds. He earned his living performing private detective and surveillance work and three years later left the university with a degree in criminology and law enforcement.

Realizing a Dream Now out of college and 20 years of age, he would make his first professional wrestling venue in Tampa, Florida. "I would come into the ring with the blond hair, the sunglasses, the fancy velvet robes, and the 'attitude' . . . it was a wonderful character I created." In his mind, like everything else, it was simply marketing. "I was never a great technically skilled wrestler, but I was a good wrestler and I was very good on the microphone . . . and I had showmanship, and that's what made the difference."

Riddle made the wrestling circuit traveling around the country, and for short periods of time he was based out of Tampa, Jacksonville, Atlanta, Dallas, Nashville, Memphis, Pensacola, Charlotte, San Francisco, Minneapolis and Los Angeles. He would often perform seven to ten times a week, as many as three times a day, and all at different locations. Many of the venues alternated between live television shows and house matches. And he never missed a venue. He would eventually wrestle most of the big names of the era, including Lou Thez, Andre the Giant, Pat Patterson, Jerry Lawler, Mils Mascaras, Haystacks Calhoun, Ric Flair, Harley Race, Vern Gagne, Red Bastien, Jack Brisco, Dory and Terry Funk, Ted DiBiase, John Tolos, The Iron Sheik, "Rowdy" Roddy Piper, "Judo" Gene Lebell, Jake "The Snake" Roberts, Gorgeous George Jr., Greg Valentine, Dusty Rhodes and many more. At the height of his career, he was billed as the main event at the Mobile, Alabama Coliseum. The semi-final event was the Heavyweight

Championship of the World. "Yes," Rock smiled, "having top billing over the Heavyweight Championship of the World was definitely a high point in my wrestling career."

While traveling the country in 1975, Riddle unexpectedly found himself in the film capital of the world – Hollywood. With no developed acting talent, however, he decided to first analyze everything from a business perspective. He collected volumes of information on many of the major producers, directors and casting directors in town. Additionally, he made himself aware of many upcoming movies and television shows. Finally, after 8 months of intense and exhaustive research, he set out to find employment.

His first audition was for a co-starring role in an upcoming motion picture. Riddle was asked to read several lines from a script to an audience of producers and casting directors. "So, of course, I began to read this script to myself . . . silently!" The executives burst into laughter, unaware that he was unfamiliar with the audition process. They were impressed by his charm and innocence, though, and he was given a role where he worked alongside actor Robin Williams. As his confidence and knowledge of the business increased, so did his workload. Over the next 2 years he would appear in eight feature films and more than 30 television shows with principal, co-starring or starring roles. One television program that Riddle made numerous appearances on was *The Gong Show*.

In one of his skits, Riddle wore a Mexican sombrero and, with maracas in hand, was situated on a platform, singing and dancing around while trying to undo himself from a straight jacket and leg irons. "My female assistant was holding a black drapery in front of me. The audience could see me struggling against the fabric before I finally fell to the floor and down a couple of stairs. Now, that's comedy." In yet another segment, he played a conceited wrestler who, while singing "Hold Me," would break boards in half with his bare hands and body-slam and elbow-drop a dummy in between pauses in the song. Rock revived his *Gong Show* wrestling character for the TV series *Fernwood 2-Night*, which was later, renamed *America 2-Night*. Produced by Alan Thicke and starring Martin Mull and Fred Willard, the program was a parody of many of the popular talk and variety shows of the 1970s. Riddle guest-

starred in the recurring role of Rock Mondo. He also did a guest-starring role on *The New Soupy Sales Show*. His major films included the Paris Film Festival Best-Picture Winner *Blue Collar* with comedian Richard Pryor and actor Harvey Keitel. He also worked with Danny De Vito in a movie entitled *The Van*.

The Ultimate Product While Riddle was acting in the late 1970s, many of his actor colleagues were unable to find steady work. They came to realize, as he had years before, that promoting oneself was a vital component to being successful in any occupation. Riddle knew that as humans, none of us necessarily bought the *best* products or services, but rather we bought what was *marketed* as the best. He knew that in show business, like in anything else, having the talent alone wasn't nearly enough. People had to know that you existed. "And in acting, you are selling the ultimate product – yourself! Once you sell that product, you still maintain ownership of it, and every time it's sold, generally speaking, it becomes more and more valuable." With the encouragement of several associates, in 1976 he formed APS – or Actors' Promotional Services. Located in Hollywood, it was initially a marketing service for a limited number of actors and actresses who needed more exposure to the industry.

Riddle's list of clients grew, and in 1979 he left acting and devoted his full attention to the business of marketing others. In later years, as his clients increased, so did his services. Eventually, he would incorporate more aspects of APS to the industry, from marketing and promotion to networking and support for people on both sides of the entertainment business – in front of and behind the cameras. This list would include executive producers, producers, directors, casting directors, agents, some writers and managers and others in the entertainment field. Collectively, he found that everyone had the same underlying need. They *had* to network with others in the entertainment field to stay successful.

Today, APS services include major networking events at private estates, monthly empowerment luncheons, weekly seminars, audition preparation assistance, resume services, counseling and career guidance, and global exposure through the company's Web

site, www.HollywoodSuccess.com After 25+ years in operation, Riddle's efforts have led to producers acquiring financing for film and television projects. Also, directors and casting directors have been hired, co-productions have been started, and hundreds of actors and actresses from APS have been hired for principal, co-starring and starring roles in film and television. As a producer, he has produced 17 half-hour cable television shows. Currently, he has two feature films in active development. As the president of APS, Riddle has spent more than 100,000 hours of his time involved in research and marketing for his entertainment industry clients and continues this pursuit today.

To book Rock Riddle for seminars and to find out more about APS Entertainment go to **www.HollywoodSuccess.com**



About Michele Blood

The one thing that everyone who has ever met or heard Michele Blood speak says is *“She loves people, and you can tell she wants, with all of her heart, for me to win, and that is why I am now successful. I took her advice and went for my dreams”*. And, that is why Michele electrifies every audience! She is so passionate about others waking up to their true potential. She is truly a dynamic, world class act. Her recorded and written works have the power to literally change your life. She discovered MusiVation™ after a near-fatal car accident in Sydney, Australia (where she is from), and not only healed her body, but also forged ahead to create great success in her life using her MusiVation™ discovery.

Many of the world’s greatest teachers use her material for their own personal benefit. Michele has worked with world-renowned teachers such as Dr. Deepak Chopra, Dr. Wayne Dyer, Jack Canfield, Dr. Tony Alessandra, Bob Proctor, Jim Cathcart, Robert Kiyosaki and many more.

Michele is gifted with the awareness and the unprecedented talent to successfully impact people spiritually, intellectually, emotionally and physically. MusiVation™ is quickly becoming an industry in itself and has assisted hundreds of thousands of people and companies all over the world in creating well-being and great success in every area of their personal and business life.

She is a successful, multitalented lady with a diverse business arena. In addition to creating Michele’s MusiVation™ products and seminars worldwide, she also performs at concerts and other venues worldwide. Her many MusiVation™ audio programs and books are now sold in bookstores and libraries throughout the

world. In this her latest book, she has co-authored “**How to Become A Magnet to Hollywood Success**”. Michele has written some profound information to help individuals in the magical world of entertainment. All of her books and programs can be found in major bookstores or online, including this book and the book she co-authored with Wilma McIntyre, *Conversations on Money, Sex and Spirituality*. Her amazing full-day, live events are held all over the world.

Michele produced and hosted *the world's first positive TV Internet site*, **www.MPowerTV.com** MPowerTV is a self-improvement talk show in which Michele interviews the world's leading experts -- from Robert Kiyosaki to Dr. Laurie Roth, from music and children's topics to health and business. Michele has been featured in many publications worldwide including *Marie Claire*, *Think and Grow Rich*, *Success*, *Female* and many others. She has written articles for *Today's Black Woman* magazine and has had her own self-help column in numerous magazines worldwide over the years. She has appeared on many other TV shows all over the world and literally hundreds of radio stations.

Michele has also produced, written and hosted another new TV show titled **Michele's Be a Magnet to Success**, which is airing all over the USA, and soon worldwide. She has also enjoyed a career as author, musician, songwriter, singer, record producer and recording artist, and her success in these areas continues today. She has also produced and written songs for other artists worldwide.

Michele's discovery MusiVation™ has found a totally unique niche within the vast field of self-improvement. For the first time, there is now a product line and training system that combines two of the most powerful and fastest-growing industries in the world – modern music and self-improvement. As the creator of MusiVation™, she has expanded her product line and seminars into the entertainment, health, metaphysics, sales and weight control industries. MusiVation™ is regarded as one of the great psychological discoveries for the new millennium, and is now in over fifty-four countries.

Seminar participants in the self-improvement industry today include many people who give up early and lose sight of their goals, because they feel like goals take up too much time and involve far too much discipline. MusiVation™ overcomes these obstacles, which is why it is so effective and fast becoming a whole new industry in itself.

MusiVation™ is entertaining and fun. People naturally want to keep listening and read it over and over. Whether their purpose is to greatly improve finances, career success, business, health, self-growth, sales, or relationships, they keep coming back for more, **BECAUSE IT WORKS!**

MusiVation™ affects both sides of the brain, left and right, so that the learning process is rapidly accelerated. The music, along with positive lyrics, flows directly into the subconscious mind without giving the conscious mind a chance to become bored or reject it. This is why advertising companies worldwide invest millions of dollars in product jingles – because they know that as more people listen to the jingle and as the jingle is implanted in their minds forever, so is their product!

You see, MusiVation™ is literally advertising to one's mind positive and successful thoughts that quickly eliminate old paradigms (beliefs of the past). "I can't do it," and "I'll never be a success" is replaced with **"I can do it," "All things are possible," "I am a magnet to money," and "Success is mine"**. It is amazingly simple, effective, fun and powerful!

For interviews call USA 1(800) 547-5601 or 858- 268-8688 or e-mail at: MusiVation@aol.com

Also please visit Michele's life changing Web sites and to see and to book Michele for live events and keynotes go to;

www.MusiVation.com

Her other wonderful websites are: **www.MPowerTV.com**

www.SongsForSuccess.com **www.BeAMagnetToSuccess.com**

and **www.HollywoodSuccessBook.com**

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The following pages are affirmations for you to use everyday .

We recommend you frame them and put them in strategic places around your home to help refocus your mind on what you do want, every single beautiful day!

**I AM A MAGNET TO
\$ MONEY \$,
I NOW HAVE MORE
THAN I NEED!
I AM A MAGNET TO
\$ MONEY \$,
MONEY, MONEY LOVES
ME!**

(SIGN YOUR NAME)

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Dedicated To Rev Ike

Hollywood Success

**S U C C E S S Success Success
Hollywood Success**

**Hollywood is the beginning
To let my star shine through.
I know that my heart will take me places
And make all my dreams come true.**

**I'll stay persistent and always focused
And my miracle will come
I was born to be a winner
Now I'll live your my and have some fun...with**

**S U C C E S S Success Success
Hollywood Success**

**True Success is the direction
I choose my life to go
I have built a mental image of beauty
and the world will follow my glow**

**Success always follows imaging
I'll brighten everything I touch
My mind is a part of Infinite good
I can never ask too much**

**So, I give thanks and ask for
My Hollywood Success !**

“Happiness and Freedom”

The purpose of my life is to be happy! My own mental attitude is the most important influence in my life, working with peace, joy, and success. I now choose to be happy! I choose to be free. I think for myself. I allow The Infinite to guide me in all that I do.

I have a right to any happiness, which I can conceive, provided that it hurts no one and is in keeping with the nature of Divine Law. I know I must change the conditions within myself to change the outer conditions in my life. I now live with inner peace and know that I can face all challenges with calm and reason because I think happy thoughts. As Peter Pan said . . .

**“With just one happy thought, I can fly
and now I fly all the way to THE TOP!**

“Judgment”

*“Judge not that ye be not judged,
for with what judgment ye judge, ye shall be judged.”*

I now know that judging others is merely the law of cause and effect. Nature and The Universe hold nothing against anyone. I am judged by my own acts. Punishment and reward are reactions of the law of the Universe. If I wish to be happy, I know that I must choose my judgment to be good, happy, and constructive. Then, I am making right use of the law of the Universe.

I am now a person who always chooses to see the good in others, as I know we are all individuals on our own journey. I choose to love others, to be happy, healthy, and to live in peace.

I am now happy, whole, and successful!

“Love and Appreciation”

M. Blood

I greet this day with love in my heart! Today I notice and appreciate everything around me. I appreciate my own breathing, my bed, my life.

Today, I begin a new day. Today I have a new start. I appreciate this day and I am grateful for and all the good I have and all the good that keeps flowing to me in a never-ending cycle of increase and enjoyment.

I know that all I could ever need or desire is supplied to me from my positive attitude, focused thoughts and my love and appreciation, as all is connection to Spirit. Thank You for this day, and for my beautiful, happy, healthy, prosperous, and passionate life! I love and appreciate my life!

People, Books, Actors, Websites and services we HIGHLY recommend

Hi again from Rock and Michele,

There truly are so many wonderful tools and people around these days to help us grow, learn and become healthier, happier etc. How do we know which websites, people, products, books to check out. Well we always love it when our favorite authors recommend books etc to us so we have done the same thing for you. Following are Actors, Editors, Photographers, fascinating insightful Websites, Books, Audio Programs, DVD's, Health specialists and Services from people we know well and we highly recommend you check out.

Have fun!!

Actors

Daniel Wallace, Professional Voice Over work and Actor. Entertainment.

Professional Voice Over, Acting, bringing love and positive energy to all projects. *"I highly recommend Daniel for any of your voice over work and acting. He is a true professional who will add so much to any project/film/infomercial you have."* Michele Blood
Daniel Wallace, Entertainment.

Go to his Website: **www.dwvoices.com** Call (541) 659-6769 or (541) 476-6769 E-Mail: daniel626@mac.com

Christopher Ruiz, Professional Actor

Christopher is a very talented actor and also part owner of "Parados Theatre Company." He is currently writing and producing his own film projects.

His Website is: www.Christopherruiz.com

Call (310) 909-3207

E-Mail: blackstallionwarrior@yahoo.com

Jon La Fleur, Professional Actor

A dependable, talented, experienced professional actor who is time conscious and passionate about bringing the producer and directors dream to the screen.

Go to his website: www.JonLaFleur.com

Call (818) 342-2021 E-Mail: JON@JONLAFLEUR.COM

David Dortch, Professional Actor

A very talented and giving actor who believes in the American Dream. *"As a Professional Actor my job is to take the Producers and Directors thoughts and the Writers words and bring them to life onto the screen and that is what I do. I love this profession."*

Go to his Website: www.DavidDortch.com

E-Mail: ddortch9@yahoo.com

Cortelious Youri, SAG, Professional Actor

"I'm a very versatile actor, from a gentile Doctor, husband or brother to a very aggressive Mobster and detective. I love to act and always put 1000% into all that I do to have the producers dream come to life."

His Website is: www.cortelious.com

E-Mail: cortelious@yahoo.com

Jose Rodriguez, Professional Actor

A very talented, dedicated and passionate actor. Jose helps bring to life the visions and dreams of many Producers and Directors to the big screen. Jose now lives in California where he is dedicated to his craft and is pursuing his dream in the Entertainment Industry. Please visit his Website today

Website: www.JoseRodriguez.biz

Call: (714) 335-7335 E-Mail: BigJR183@aol.com

Liam Stone, Professional Actor

Handsome exotic six foot tall brunette actor, model, and dancer. Liam Stone is Hollywood's new breed of spiritually, sexy leading men. www.hollywoodsuccess.com/liam_stone.htm

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Maile Stone, Professional Child Actor

This beautiful young girl is a truly gifted actress. She is the daughter of Liam Stone and so her work ethic and professionalism is outstanding for one so young. Check out her Website today at: www.hollywoodsuccess.com/maile_stone.htm

E-mail: liamstone2000-film@yahoo.com

Agent's Web page: <http://www.iambooked.com>

Janét Vincent Lee, Professional Actor

Janét is an award winning actress as well as a published singer/, songwriter, historic costumer, and dialect coach for actors. She is a dream to work with and a great positive energy on any set. Please visit her website at:

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