

The World Of Celebrity Worship

Someone recently asked me why people worship celebrities, even those with seemingly no talent at all? The answer probably isn't what you think.

First off, we don't worship celebrities, the celebrities are created by the worshipping action. Before there is a celebrity, there is a person, who may or may not have a talent others are interested in being a part of, and through the convergence of several factors you might not have considered something happens to transform that someone, someone just like you, into *vision*.

Now, off to explore what is really going on with the world of celebrity. Prior to the invention of the filmed image and the ability to project it onto a screen, there were no real celebrities in the way we see them today. In fact, the world of "acting" as a profession was not seen as anything to be admired at all, professional musicians were mostly around to draw people to pubs in order to sell booze and politicians, with the exception of Kings and Queens, were background players. Sure there were folks who stood out for various reasons, but the average person would almost surely go a lifetime without interest in a "celebrity" or even knowing of one. The world of celebrity worship, of admiring people who the worshipper does not know, and is not likely to meet, is new and it happened because of a quirk in the brain and some technology.



Prior to the creation of the filmed image, the way in which the human folks connected with things other than the 3d world was through personal visions, or the inner imagery accessed primarily through the actions of the pineal gland. We have all heard stories of the vision quest, the act of meditating in some fashion or another that helps one access realities beyond our standard 3d world, but on a daily basis people used to use the same system to access all kinds of information. The inner voice, the inner imagery vision system was our own personal support system, for good or bad, and we all used it to one degree or another, consciously or not. We all had (have) the ability to access a deeper truth through this system, a truth we believed to be more informed, more reliable, maybe even more divine than our regular self and in many cases it can be -

provided one used a good system of discernment to work with the vision's information. The vision system in our minds was, still is, the imagination zone, the place of ideas and creativity, the place where we access something unique and then manifest that idea onto the earth plane. The Telephone, Ice Cream, Joyce's Ulysses and Beethoven's 9th, all derived from the inner vision system.

In the past the primary way to see other realities was with the eyes or the pineal gland vision system. The eyes gave us a first hand view of the beauty of Monte Blanc if we traveled to see the fabled mountain that is. If we could not travel, a writer such as Shelly might describe it to us, then, using our third eye - the pineal gland, and our imagination we could access the conceptual imagery that represented the beauty as told by Shelly. For some, they might be able to access the actual view that Shelly was seeing through their perfected system of imagery, for others they would generate their own version of the mountain by using Shelly's words as a trigger. But that was it, there was no other way to experience the energy of Monte Blanc. Until the camera came along and recorded a fixed, non-dynamic, image of something external.

Initially the camera recorded a moment in time, a moment that was nearly always without context. The photograph did not really inspire celebrity worship of anything, as the static image had to speak for itself. One looked a picture of Abe Lincoln in a pose and simply garnered what that image was about based on the contents of the photograph and one's personal frame of reference - if stove pipe hats were your thing I guess you might have favored him. It was quickly learned that context would help bring



the image alive, actually elevate it up the ladder of our vision system. The context would usually be a headline, or a bit of text describing the photograph, but later staging a photo with common symbols became a way to elevate the system. If we saw Abe sitting with his hat we might think nothing, but if we saw Abe holding a bible we'd surely think him to be an honorable man - if the bible meant something to us. Notice how the written context below each image colors how you feel about the image.



This building had outlived its usefulness, and was brought down by a controlled demolition in less than 20 seconds. No injuries or unpredictable damage was reported.



Terrorism strikes: At 10:55 AM, this building was destroyed in a terrorist attack, we are awaiting further details of deaths and injuries.

As you can see, context is everything. What we have here is the same photo, with two totally different meanings. How do we determine what an image of something means without context? In the past we would use our vision system, in the present day we almost exclusively rely on the presented context, which is defined by those to are able to create the context. Isn't "PR spin" a way of recontextualizing something? If shown an image without context, what would you make of it? Would you act on your interpretation on an image or images based that alone?



Then came the moving picture. The moving picture changed everything because of its ability to do two things: Mimic the our personal vision process through creating external imagery via the movement of the still images, and, far more importantly, the moving picture included the viewer in the process of interpreting the images; the brain had to do some work to make some sense of the fleeting images. Notice in our image above how each "frame" of the film is a single frame separated by a black bar - see how film is not one continual image but a series of images.

We need to understand here that filmed images, via the movies we see on screen, are not real time collections of information as it unfolded, but a series of static shots strung together as we see above. "The visual cortex holds onto one image for about one-fifteenth of a second, so if another image is received during that period an *illusion of continuity* is created, allowing a sequence of still images to give the impression of motion."*** What we see as Fred Astaire gracefully dancing a beautifully choreographed routine with Ginger Rogers is not what is recorded on film's still images, and is not equal to watching them perform live. What is there on film is a series of single frames, still photographs, that were taken during the live dancing sequence: 24 frames per second is the standard. That means that 24 still images per second of screen time is what his flowing graceful dancing is broken into, 24 parts per second - this is not real time

recording of an event as you do not move in only 24 movements per second. This is important to note, it is not just a technical footnote.

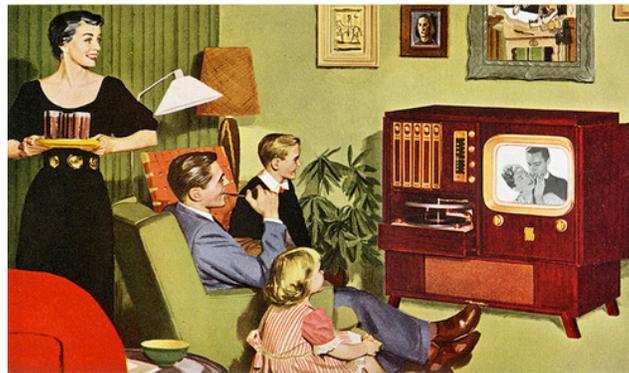


Here we see a short sequence of film, frames have been removed so you can get a better sense. Notice the rather herky jerky way in which each frame moves to the next? Even though this brief sequence of film is still shots with missing frames, notice how your brain fills in the blanks and can easily put together a smooth, flowing sequence - you are doing the work to make these still images flow, you do it during the viewing of a movie too.

In order for the passing images to make sense, they must be assembled by the brain as a full participant. The brain must take those 24 frames contained in each second and assemble them, the assembly of the stills is done in the way the director wishes, but the real work is done by the viewer and their brain's quirk when they see the images. If we take apart the film frame by frame the pieces make little to no sense, but when we string them together we get a flowing image, but we still have these tiny little gaps, imperceptible gaps, but gaps none the less, and they need to be filled in by the viewer in order to make sense of it all. This means that what you "see" on screen is triggered by the screen image, but in the end, the work is done by you, the viewer, as you assemble the missing pieces into a coherent vision. You are the one stringing the pieces together just like you string together the pieces of your personal visions.

It is largely your pineal gland (your intuitive self, third eye) that is taking that external image and connecting the images together to make Fred and Ginger appear to dance like angels. You are doing the work, the film is triggering the effort, but you are filling in the gaps as the black bars pass and the static images flash by. In essence you are seeing the filmed image as a vision, using a modified version of the traditional vision quest as a system to interpret the fleeting single frames being passed off as one continuous image. You are the actual actor, the setting, the story, it is your head that is doing the work to make sense of the fleeting images. In the live theater the opposite is happening, the actors and staging are doing most of the work, as things evolve in real time and a performer must connect with the living audience. What you used to do inside your head through the inner system of vision quest or imagination, is now outside you in the form of film and TV viewing. In the glory days of the film world, people made an effort to go on a vision quest, I mean, physically go to see a film - then came TV. TV brought the vision quest home.

TV *happiness shared by all the family!*



I was looking a picture of a indigenous tribe in the amazon standing around the TV and wondered why they cared to look at it. Why did these people suddenly drop everything to stare a the flickering light? There are two parts, the first part is the vision part, the visions they once had in their head were suddenly in front of them, in a less “fleeting” fashion. The other component to their focus is the flickering light. The flickering light puts the brain into an Alpha brain wave state 8-12hz, usually within thirty seconds of viewing. What is the Alpha brain wave state? The Alpha Brain Wave State is the vision quest state of course, not quite the deep level where one is not cognizant of the reality around them, but more a waking vision quest state, a kind of modern hybrid state. See where things are going? The flickering light of the TV puts the viewer in the vision quest state, albeit a far cry from the original, more spiritual formula, and once in the state, the brain works to assemble the fleeting single frames into their vision just as they have done for ages. What used to happen in your head, is now happening outside your head. No wonder it seems so natural to us.

Since we are not taught to distinguish between the Alpha state the TV flickering creates and the Alpha state of our quest to learn more about ourselves through ourselves, we see them as one in the same. So whatever is shown on the TV is a vision, information

worthy of being elevated to the highest levels of our being. Advertisements are visions, “news” stories are visions, TV presenters, actors, even reality TV participants are visions along the order of angels or gods. An actor in the theater production of Othello is not a god, no one leaves the theater with a vision generated awe of that actor because the Alpha brain wave state is not the norm in that venue. The actor is seen in real time, as a real, live, moving human, not flickering images that a brain must assemble, as such, the actor must work to connect with the audience in order to impart the story. This means the live theater exchange is a real engagement for the viewer and the performers, where as the TV vision state there is little “connecting” work to do - we sit back and absorb the vision’s information as it is presented. Folks raised on TV have a hard time with live theater because it does not induce the Alpha brain wave state.



What is shocking about this system is how it totally distorts things for us. Anything, and I mean anything, on TV is a vision. We elevate the status of products by placing a sticker on them saying, “as seen on TV” - this product is not a mere product but a vision and superior to a similar product not seen on TV. A friend told me a story of the “can you hear me now” cellphone sales person being surrounded at public appearances where the product was being promoted. With all due respect, this person is not an “actor” but a salesman, in the same way Ted Smith sells cars at Toyota, yet no one surrounds Ted when he is the top sales person of the year at his Toyota dealership. Why, is there a difference? Because when a salesman is on TV he is a vision, and this “can you hear me now” person is apparently a very good salesperson, as people not only want to buy his product, but touch him too. Do you see why selling on TV is so easy, do you see why Home Shopping Networks sell literally tons of stuff? How odd is it that Home Shopping Channel vision hosts can make a cheap three dollar factory made gnome seem visionary and important? I once had a friend who was watching a beer commercial on TV in which a bunch of obviously poor folks were having a BBQ in the backyard in slow motion. She said, “that looks like so much fun” (the beer, the laughing, the music, dancing etc.) and my response was dismay. I said, “I’ve been to parties just like that, and they really aren’t any fun at all;” Alpha state, slow motion, good time music all shown on the TV elevates a dingy backyard party to a new level - a vision!

I recall reading an article where an TV actress was ranting about the lack of “quality” roles for minorities on TV. This cracked me up, she was mad that her particular skin colored folks were spared the indignity of being pandered too via the vision system used to sell tampons and cellphones. In her perfect world, her group would be assaulted by sales of all types just as much as the rest of the population - according to her rant, specialized sales targeting via TV advertising is the top of the social pyramid. Evidently

you and your race have finally arrived once you are represented in the vision reality of sales known as TV, and admired by those filling in the frame per minute blanks via their Alpha brain wave state all in an effort to sell, sell, sell. Apparently, to not be represented on TV is a slight of some sort worthy of revolution. Such is the power of the vision.



One of the great marketing campaigns of all time, “I want my MTV.” Was it that folks wanted to get the channel, or was it that folks wanted to get the lifestyle the channel portrayed?

The cruel irony of the vision process is that folks watch the visions and then want to be the visions themselves. They work to get themselves actually into the vision state they see, which of course is not possible as the visions are not real. People watch TV, then seek to mimic the vision seen on TV in their own world, either by trying to replicate the things they see in the vision into their own lives or by actually trying to get themselves into the world that creates the vision. Imagine watching TV and seeing cool people doing cool things in the vision world, and then moving to Los Angeles to be a cool person doing cool things just like in that vision world - cruel on so many levels. The vision world is amazing, without flaws, imparting beauty, information, fun, fabulous lifestyles etc. to those who absorb the images *in the Alpha state*. I have been on sets, been with and around those in all forms of “entertainment” and none are visions - none, not one. My mother was a professional model, part time actress, (I can hear the “oh, his mother was a model!”) and I can assure you this was not a vision life; she vomited, gained weight then raged about her weight, and got old and died and nothing in our reality was Cindy Crawford’s “House Of Style” - nothing. A person as seen in a waking state is normal, average, and without anything special going on. The same person, when seen via the flickering image system, in the Alpha Brain Wave state, can be visionary and without flaw - same person, one real and one not, one worshipped, one not. In fact, the worshipped person was once a non-worshipped person!



While this article is not about the still images seen in magazines, like the staged one on the right, it is important to draw a connecting line. Every single magazine cover has been photoshopped, where context and symbols (including color) are manipulated to give the illusion of the vision in a static shot. Many of the folks on the covers of magazines are established vision celebrities from TV and film, as above. Those folks are altered in the vision system of filmed story telling, and altered in the presentation of still images used for selling products via magazines, reinforcing the associations with these visions. What a nightmare to be these people, worshiped as they are.

Disneyland is one of the few places where the physical world is made to resemble the vision world. Disneyland is just an amusement park without the vision theme super imposed into the experience. Walt worked very hard to instill in those who aided in the creation of Disneyland the importance of hiding the things that created the real life vision reality of the “happiest place of earth.” As a result of their fastidious effort one will not see trash, Disney characters out of character, or the mechanics of the park (said to be mostly below ground, with twice as much area as above ground.). I read an article once where a guy who played the the Disneyland park character Jack Sparrow (from the *Pirates Of The Caribbean*) received regular lewd proposals from women who saw his fake version of a fake movie character as real. If that isn’t bad enough, many even confused this fake, fake, with Johnny Depp, the real actor who played the on screen fake Jack Sparrow. A side note, a cousin of mine was once turned down for the part of a Disneyland Snow White park character for looking too much like Snow White - curious how the vision system when made more “real” has certain quirks.

I'm not going to venture into the territory of how programming is constructed to influence you. I think that is pretty self evident and well document by others. I will say this, the visions are designed to sell - products and tickets etc., and visions that have been proven to sell will be repeated. This creates an interesting self-correction system whereby visions - in the written form before the are actually a vision (scripts etc.), are often vetted by folks who use their previous experience with earlier movie visions to asses the possible profit with regard to the newest potential vision; the unmade script is viewed against previous *made* movies and TV shows. When a future vision is in script form, it is *not* a vision, as it is not being read in the Alpha state, but via a written word sequence that must be analyzed without that dreamy vision influence of the Alpha state, as such, that written word, if it is not a familiar formula, is often dismissed. It is why we see so much of the same thing in the TV and film world; one vision begets a similar vision and programs all seem similar in basic form because proven visions are imprinted in the makers as well as the sellers and viewers.

The vision system has a formula, the Hollywood formula, because it has such rigid, limiting requirements - scripts are like Haiku in their limitation, and they tend to fall into various patterns: love story, hero story, rise and fall story etc. These "versions" of life are truncated, distorted and impossibly simple in nature, as such, they tend to present two dimensional answers to three dimensional problems, yet because of the power of the vision, folks hold the simple stories in some kind of awe and often use the absurdity of the simple solutions to complex problems as a template for their own lives. In the movies, the lawyer always has the key that unlocks the entire case, where he deftly presents the antagonist with the smoking gun and said protagonist caves accordingly. This is a satisfying vision, but in real life this never happens. I was involved in a case where the smoking gun was presented and opposing council just shrugged. Next time you watch a film, take note of who you connect with, chances are almost 100 percent of the time it will be the first person presented to you as a viewer - the first vision. If the first vision is the scum bag, then you will root for him, if it is the policeman, you will root for him. Do you ever root for the scum bag in real life? Why does anyone, anyone, connect and root for a mafia member in a film or a TV show? Did anyone in real life root for John Gotti at his trial?



It should be said that this celebrity vision fixation attributes value to people who have little or no value in our day to day lives. Those who we see in the various vision forms are important to us. The power of the vision has folks actually feeling they “know” the person who creates the vision, or is it the vision they know? Were people connected with Michael Jackson the person - few actually knew him personally, or with the vision he created which didn’t really exist except in their minds? When a vision representation dies, the outcry is rather comical, as the majority of those folks demonstrating some form of grief never met the vision in person and had no detailed experience with that vision, or actual connection to the real person who created the vision. Millions of people watched a recent royal wedding, why? People who will never meet these folks, and will never have their lives influenced in any way by these folks were riveted to the wedding via vision screen, why? I recall being at a party where this gentleman was telling a story about him being at work, when a “text” came in on his dumbphone and mentioned the rapper M&M had died. He said that he immediately put work down (he worked at a nightclub) and starting texting “all his friends” to find out “you know, what was up.” I cannot recall a single time in my life where someone I did not know dying made the slightest difference to me in that moment, yet this random notion of M&M dying needed instant, *instant*, verification.

In my list of who are the most important people in any given metropolitan area the vision folks go to the bottom of the list. The sewage guys are the most important, without them life in a metropolitan area would be hell, followed by the trash removal guys, the power and water repair and maintenance folks, second to last are politicians and finally any vision representation - actor, entertainer etc. Yet, remarkably, if a local TV-vision-newsreader dies the immediate thought is communal sadness, when a sewage treatment guy dies there is no notice at all. Seems all backwards to me.

Politicians use the vision system via the flickering in the TV to get folks to believe they care about them personally and to elevate their own self importance. In the days of old, the politician was held to a standard created not by his image but by his physical actions. In today’s world, the vision image is everything. TV add spending is nearly all the money spent in campaigns - get the vision image of the politician out there and avoid having them show any personal expression of self that is not consistent with the vision persona. The first imprint coming from the vision is the most important. That imprint, when delivered via the Alpha state, is very hard to break up. In fact, once that imprint is set, the individual must “prove” that the imprint is not true, as anything which comes via the vision system is presumed as fact. The vision image is so powerful that even when the politician does nothing for the supporter personally (no home visits or personal attention at all) the voter still retains the support energy. Sadly many of the politicians begin to believe their own vision rhetoric and actually elevate themselves to some level importance beyond the disposable hired help that they are. The vision system distorts both the viewer’s life and the performer’s equally. Consider that people argue, in many cases comically so, over what the vision system says a politician is doing or has done. News reports of X politician doing Y, is a report and nothing more, and a report is an interpretation. When CNN says “the President signed xxx” they are speaking from the vision realm, not the factual realm, yet folks will take that snippet from CNN and the imprint it creates and fight over it.



The athlete as the vision. The athlete too has risen to vision status for many, not only for the athletic prowess, but what they can represent as salesmen. There is a lot of obvious stuff on this topic which I will not cover. I did want to point out one rather successful change in the way the athlete is presented that elevated their status. The athletes prior to TV coverage were more mythical in nature than vision. Few saw athletes perform live, most got their information from writers who flowered their descriptions of the work of an athlete to avoid saying matter of fact things like, "in the fifth inning Ruth hit a home run." Mythology was created by colorful writing, "in the fifth inning, Ruth hit a towering game changing blasts into the right field bleachers." TV brought the athletes work to the home via the Alpha brain wave vision system. But the effect wasn't quite deep enough, so the PR geniuses came up with a word switch to bring Michael Jordan and the rest of the professional athlete into true vision status. When athletes are interviewed, they now speak in terms of "you." No longer is an athlete an "I" but he is an extension of *you* the viewer. When asked how it felt to win the championship game, an athlete is trained to say things that include the viewer in the win: "YOU know, YOU work all year to get to this point, it feels great to know YOU are the best in the world, it is something YOU will savior your whole life, no one can take this away from YOU." You? I didn't play the game. By changing the focus of attention, the viewer of the vision is now the player of the game, as the vision speaks to us in its uniform, we are no longer separate from the vision at all, we won the game! Now when you buy and wear your favorite superstar's jersey you are him. Smart stuff.

Where you view a game, or the athlete has a lot to do with how you perceive them. I have seen Professional Basketball games on TV, in the stands, and on the floor. Each POV is different, therefore each experience is different. It is the TV POV that is the distorted view, the vision view, as to see the guys playing on the court, from the court, looks very much like the games I used to play with my friends. The skill level is better, but the game is the same. The TV game, with slow motion, replay, commentary, music, ads and quick cuts is the vision reality that elevates the athletes to visions.



Music is another area where the vision happens. This process is slightly different than the standard formula. Surely you can now see how Elvis being on Ed Sullivan, with the screaming fans, elevated Elvis to the level of Vision, adding him to the movies was the bonus. MTV was a huge leap in the music vision process, by adding images, to music, the vision now became more vision like. The images, rarely one static image, flashed just like the fleeting images of a vision. Michael Jackson became a true vision after his MTV presentations. Of course musical notes can alter the brain waves, and repetitive beats are well known for doing this, in fact one brand of repetitive beat music is called “trance.” If one can alter the brain wave state with a certain sequence of notes, then the sung words and story that follow may elevate to the level of vision, and the person “singing” the words will also find their status rise. What is very interesting is the effect a certain tuning can have on the feeling of music, this too can alter the vision and its effect on the listener. Most music is recorded at the standard 440 Hz tuning, but it is said that the 432 Hz tuning creates an experience more comfortable to the human process and that 440 Hz is actually rather discomfoting. Have a listen for yourself and what what effect the two versions have on you.

Here is Pink Floyd’s Eclipse (Dark Side Of The Moon) in 432: <http://www.youtube.com/watch?v=sawLI3jLEVY>

Here is Pink Floyd’s Eclipse (Dark Side Of The Moon) in 440: <http://www.youtube.com/watch?v=IIHRSpFGtQk>

Did you notice a difference in “feeling?” Could that difference affect the way you feel about either the music or the performer?



Everyone is an expert on the execution of the visions. Nearly everyone in the country can pontificate on the merits of their favorite vision TV program or film. They'll talk in pseudo intellectual and critical terms about their favorite sitcom, newsreader, or even their favorite reality TV star - folks *critique* a reality star!? There are schools devoted to film and TV creation, and classes devoted to criticism, schools that enroll people for jobs that are scarce and rarely available to people outside the closed world of entertainment. There are countless websites devoted to vision watch of the celebrity class, and the creations they are a part of, with each site espousing critical expertise on either the celebrities themselves or their work. Enter George Clooney into google search and one get 94+ million hits..... 94+ million!? 94+ million hits?

What is remarkable, and mystifying, is the same experts on the visions are not equal experts on themselves. Those who know all about George Clooney - someone they don't actually know, or politician somebody - someone who will never help them personally, or even TV cartoon character xyz - a thing that does not exist at all, can't reflect on their own reality with equal aplomb. What is going on here when the conversation at a party lights up when the topic of Tom Cruise's marriage(s) come up and the same party dies when someone asks another about their own evolutionary process? I recently saw a documentary where a gentleman speaking earnestly about a well known filmmaker whom he did not personally know. He pontificated in a priest's garb, with white collar, in a rather factual manner about the filmmaker and his work, while the title used to define him said, "theologian, film scholar." Make of that what you will.

The visions are a powerful programming device, programming many folks to spend an inordinate amount of energy decoding, evaluating, worshipping and criticizing the personally useless vision, energy that should be spent decoding their own personal reality and evolving them past the need for celebrity worship. Should people really be spending time reading extensively about people the don't know and will never meet, let alone writing about them? I read recently where the internet gossip sight, the current global leader is celebrity worship energy needs a new, larger, headquarters. There are experts, in fact devotees, of the Jedi Religion based on the *Star Wars* films - a religion based on the vaguest of a treatise in the first *Star Wars Trilogy* films themselves!



What should be noted here is that visions are usually singular. The Mormon religion was started by a singular vision afforded to a single individual. The Jedi religion was started because many people saw the films, and many people shared the same vision. It is said that seeing a movie in a full theater is the best way to see a movie. Why? Consider this, it is one of the rare occasions where a large group of people is on the same brain wave length. Visions, up until the last 100 years, were personal, but with TV, Film, internet sites, the visions are communal. In some strange way even watching the Sunday broadcast of 60 Minutes in one's home, by one's self, creates a communal experience for many - "did you see that story of 60 Minutes last night?" This helps create the curious distortions we see: did the Jedi followers really create a religion based on *Star Wars*? What local or global "events" have you watched in the Alpha state and felt you were a part of that communal experience, even though it did not happen to you personally?

Did anyone notice the key word "programming?" We program computers, we give the energy in a computer a program which then tells the computer what to do, as without it the computer would be useless. Interesting that TV is full of "programs," which are put on TV via "programming" experts, programming and reprogramming the energy of the mind with visions through flickering images which induce the Alpha brain wave state, thereby insuring the story being told is not merely a story, but something way beyond. Are the first female family of reality TV really visions akin to gods or goddesses? Next time you feel like an adventure, watch any vision program selling their wares to you on TV - in the Alpha state, then head out to an in person meeting with your vision in the *non-Alpha state*, and enjoy the fun as you meet the vision in the flesh. When I was young I was into a certain band, who had a rock god as part of their lineup. Later in life I went to the wedding of a good friend of mine, and the rock god was a guest. Without the aura of the Alpha state coloring my view, there was rock god drinking tea and chatting with an old woman he did not know, while my friend danced the first dance with this wife.

I wonder, why do we have Alpha vision inducing TV's everywhere: gas stations, buses, every eatery, every waiting room, on every machine at every gym etc.? Why do folks feel if they aren't experiencing the vision system at all times they are somehow failing

life? Even worse, why do establishments feel if they don't have a vision generating system in their store at all they are failing.

What You Can Do To Increase Your Awareness

🕒 Ask yourself, why do I require the TV vision system to get into the comfort of the Alpha brain wave state?

🕒 When you are in a public place that has a TV, notice how folks are drawn into it, even though they should be doing something else. When you are in a restaurant, see if you can find a place out of the TV's line of sight for a more enjoyable experience.

🕒 If you choose to watch something via TV make sure it is the only thing you are doing. Sit down and do that and nothing else. Never watch TV, talk to your friend, text, do your nails all at the same time. Never run on the treadmill and watch TV as the two states are totally incompatible. If you can, sit to the side of the TV, never directly in front of it. Never, ever watch things you are not interested in. Stop flipping channels. When you are done watching what you agreed to watch, turn the machine off. Never watch things you are not interested in, including ads, shows, news etc. Never sleep with a TV in your bedroom, you'll never sleep.

** I should state that I am in no way denigrating the process of vision creation via film and TV. I am well aware, through experience and friendships, the work that goes into the creation of film, TV, music etc., and I certainly have enjoyed many of the creations. What I am hoping to bring to the attention of folks, is the art forms expressed here should not be confused with a reality that is more important or even equal to any individual's personal reality. Entertainment should be seen as novel, a pastime and NOT a reality to aspire to or even recognized as remotely important beyond what it is - one's evolutionary process is important.

*** From wikipedia: "The first film to be filmed at 48 FPS was The Hobbit, a decision made by its director Peter Jackson. However, at a preview screening at CinemaCon, the audience's reaction was mixed after being shown some of the film's footage at 48p, with some arguing that the feel of the footage was too life-like (thus breaking the suspension of disbelief)."

Interesting to note here that we, as a collective film viewer, are used to a certain brain wave state for viewing our visions - 100 years will create a habit, as such, we are not comfortable shifting that so quickly.

The article are not meant to be the answer to everything, or even an answer to anything. It is meant to be an assistant to increasing your awareness. It is my sincere hope that at least

three people will increase their awareness about themselves and their reality through the self reflection stirred by what I have written. Please do not take what is written as absolute fact about anything, investigate through your own inner system of reflection and see what happens.

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