

Subject: Thrive. Part 2.

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This brings up the subject of Crop Circles. If you look closely at some commercials on TV, they contain the word, Thrive.

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She brings a wealth of personal and professional experience to Clear Compass Media, and creating the movie THRIVE called upon it all: as a former journalist, including for Newsweek International; a producer of large projects and events; a lifelong activist for social justice and as a mother and step mother to nine children.

One especially encouraging insight that emerged in the course of making THRIVE was that the most informed people are consistently the most hopeful, because once the nature of the problem is clear, so are the solutions. Kimberly is committed to using her privilege to empower these bold and leveraged solutions.

Daily Bell:

We were surprised by how good Thrive was, especially since we'd been critical of it previously. Why did you make such a high-budget production as opposed to, say, writing a book or article?

Foster Gamble:

First of all, I want to comment on your being surprised. Frankly, I was shocked and really disappointed that The Daily Bell was doing an in-depth review of the film, really twice, without having seen it. It was not the kind of critical thinking I usually associate with the Daily Bell, so I am glad that some of your people, including yourself, have actually seen the movie and appreciate it. So now we can have much more meaningful conversation about what we have done and who we are.

The message of this movie is really the result of literally my entire life's research. I put most of my life savings into making it because the goal was to actually alter the global conversation in a way that could really make a difference in the way that everyone on the planet could have the opportunity to thrive. So, I knew that to do that, a book wouldn't reach that many people, an article wouldn't reach that many people, but if a film were really coherent and powerful and done in a quality way so it carried as much beauty and credibility as possible, that had the best shot of going all over the world and changing the conversation. I am happy to say that seems to be what is happening.

Daily Bell:

Give us some background on yourself for those who haven't seen the movie.

Foster Gamble:

I was raised in Cincinnati, Ohio by extraordinarily wonderful parents. My father was part of the Gamble family, who were descendants of James Gamble, four generations ago, who was the co-founder of Proctor and Gamble, the soap and household products company. So I was raised in quite a comfortable situation. I went to all the elite private schools and went to Princeton University, and was successful in school in a lot of ways.

I was on the fast lane in the mainstream towards the usual pyramid of success but I was completely disenchanted with it. I looked around at the world that I was about to leave college for and I saw that we were destroying our environment, we were invading Cambodia for no good reason that I could figure out and we were at the risk of destroying life as we know it on planet Earth through a nuclear holocaust.

So when I found out that I was inheriting from my grandparents

just enough money that if I managed it carefully, I could choose what I wanted to do with my life I had created the film-making department with some others at Princeton so I was passionate about making films but I realized I didn't have anything to say that was worth all the time and money and knowledge that's necessary to make a feature film. So instead, I dedicated my life at that point to finding out what is causing so much human suffering.

With all the technology, and all the goodness of the human spirit that I know about, why is it that so few people are really thriving? So I thought that would take a few years, and when I figured that out, I would make a film about it.

Well, little did I know it would take more than forty years to come to a sufficient understanding of what I think is in the way of our thriving, but also a sufficient perspective on the nature of solutions that could actually get us out of this mess. So that's when I decided to make the film and to give it the best possible shot of being successful and effective.

Daily Bell:

Give us some background on your wife, who appears in the movie as well.

Foster Gamble:

Kimberly grew up in Los Angeles in a real film-making family. Her dad was the major producer for Jack Lemmon's films and her brother is the major production designer for Steven Spielberg and Robert Zemeckis and also won the Academy Award for production design in "Avatar" recently. So she grew up around people who knew how to make a dream come true and go from just thoughts in their heads to a very successful project that could positively impact people's lives.

She herself was very disenchanted with Hollywood and left at an early age. She went to Berkeley and really has been an activist all her life. She is a brilliant investigator and writer and she worked for Newsweek International for 10 years, mostly in Europe, and then she just created basic entrepreneurial, activist projects the rest of her life, which were both her occupation and the fulfillment of her mission. So she's a very talented producer, and she ended up directing Thrive. She did a fantastic job of bringing in the feminine energy into topics which are so often dominated by either sort of removed and purely intellectual men in science, or angry ranting males in the conspiracy area.

I am glad to be talking to you in this conversation about her because even in the liberty world, the percentages, gender-wise, are so strongly focused toward the masculine that we are really thrilled by the level of interest in these topics that Thrive is generating, especially amongst women and young people. There is no more powerful force that I have come across in the universe so far than the motherly protection of the female species. I have found over the years in my activism, if women take something on, it's going to happen.

Daily Bell:

Can you give us a synopsis of Thrive?

Foster Gamble:

Thrive is an investigation into what is in the way of our thriving and what on Earth it is going to take for humanity to be thriving on a healthy planet. The film starts with an investigation of what we call 'The Code.' The code is a pattern in nature, this donut-shaped toroidal vortex that seems to be, from my studies, the only pattern by which nature sustains a healthy system and that's quite a statement.

Obviously, we live in a pretty large universe and as far as we can tell, at least from the atomic level to the clustering of galaxies, every system organizes in a toroidal form that can sustain itself.

So what is being offered to us is a blueprint from nature as to how to design healthy living systems. There is nothing more critical that we need at this point in history.

Later in the film, we get into how to use that as a compass to chart a healthy course. But first of all, once we see the implications of this code because it turns out that inventors

who have been aware of this fundamental pattern in nature have designed devices that mimic this pattern and then can be tuned like a musical instrument and at certain frequencies will start pouring out clean, safe electricity. That's great news, given the way we are polluting our skies and fighting over oil and running out of fossil fuel and all that kind of stuff. So the great news is that those technologies exist. The unfortunate part is that they have all been brutally suppressed by the powers that shouldn't be.

So we go into an exploration: If this code is so important, who else knew about it and who else knows about it? It turns out that core elements of this geometry have been encoded by multiple ancient cultures by the Egyptians, the Chinese, the Mayans, the Aztecs over and over again. Knowledge of these codes has been passed on in stories and books and icons, buildings, for millennia so there was something important that they wanted to pass on.

Then, in addition, in a sense from the future, we go into the phenomenon of crop circles. These crop circles are patterns in crops around the world. There have been at least 6,000 of these documented, but the estimates actually go up to about 11,000. Certainly many of them are hoaxes but many of them are absolutely inexplicable with their phenomenology, and their detail, and no footprints on rainy nights. But more importantly, hundreds of these patterns represent, at a very deep level, exactly the same understanding of the geometric patterns of energy that took me a lifetime to even begin to glimpse. So I think, and I suggest in the film, that we are being shown by civilizations more advanced than we are fundamentally how energy works so that instead of ourselves destroying ourselves and polluting our planet we can actually learn to come into harmony with these energetic patterns. So that's the first chapter of the movie, The Code.

Part 2.

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