

Announcer: Bulletproof Radio, a state of high performance.

Dave Asprey: You're listening to Bulletproof Radio with Dave Asprey. Today's cool fact of the day is that magnetic coils could break down microplastic pollution. And it turns out that our water treatment plants aren't set up to filter out microplastics. Those are the exfoliating beads that you shouldn't be buying, or flakes that get broken off larger pieces of plastic, like your water bottles, shoes, tires, things like that. And those particles take decades to break down, but there's some new nanomaterials that produce plastic-degrading chemicals that can break it down way more quickly. In fact, those nanomaterials cleaned water, they got half their micro plastic in hours, and this is based on research out of Australia.

In order for us to practice biohacking, which is you change the environment around you and inside of you to have full control of your own biology, water is a major part of the environment around you. But inside of you, it's around 70% of you. So having some clean water, because you are, after all, a bag of mostly water, you might want to get on top of that. This water purification method uses nitrogen-coated carbon nanotubes, and when they mix them with a certain compound containing a sulfate, they generate reactive oxygen species which just crumble microplastics into their basic chemicals, and if the water's warm it works better.

And then manganese is embedded in each nanotube and it makes it magnetic, which means you can just fish them out of the water when you're done with them. That is awesome and amazing and interesting to me, and I hope it is to you too, because if you ever find yourself feeling like, "You know what? We've got too much pollution, we've got too much garbage. There's no hope." It turns out, there's a lot of cool tech. Like, way more than you could possibly imagine coming online to solve these problems, and a huge number of people really motivated to help fix those problems. So I'm more hopeful than I've ever been about our ability to take control of the environment around us and help it do what it's supposed to do naturally.

Today's guest almost doesn't need an introduction. He is really well known from his acting roles in TV, film, theater. He's a film producer, director, screenwriter for nearly four decades. In fact, he was called one of the best, most adaptable film actors of his generation by a legendary New York Times film critic Vincent Canby. He's worked with Oliver Stone, Stanley Kubrick and a long list of the most famous directors including guys like Spike Lee. You might have seen him in Full Metal Jacket, most recently in Stranger Things. I'm talking about none other than Matthew Modine, who actually turned down the role of Maverick in Top Gun, because he didn't think it was the right movie for him to be in. He's kind of well-known for doing that.

What you might not know about Matthew Modine though is that he's a tireless activist and environmentalist, and in the interview today we're going to talk about consciousness. His own evolution of consciousness. We're going to talk about what's happening in Hollywood around men and women. We're going to

talk about plastic in the ocean, which is a major thing that he's doing, and his own path of consciousness and spirituality and how that is relevant to you. This is a fantastic interview and a chance to talk to one of the more influential people in Hollywood about what's worked, what hasn't worked. You get to go behind the scenes, know what goes on inside his mind when he's acting, and all the weird stuff you never thought would happen in a sex scene in a movie, but he's going to tell you.

I appreciate you coming on the show today, Matthew. It's an honor to have you on and it's an honor that you come to Upgrade Labs and all that stuff. I'm not here to plug any of that stuff. I wanted to talk about what you're doing with microplastics and plastic, and just general consciousness and sort of your evolution as a human being, is what I'd like to share with guests.

Matthew Modine: Yeah.

Dave Asprey: And is there something you want me to highlight in particular that would help in one of the charitable things you're working on? At the end of the show I'm like, "Hey, you've probably heard of Matthew Modine, but where would you go to learn more about..."

Matthew Modine: Well, I'm not raising any money for any kind of charity. There is organization that we set up called Do-One. [Do-one.org](http://Do-one.org).

Dave Asprey: Okay.

Matthew Modine: And the idea behind that was... you know, my father was a drive-in theater manager, and I'm the youngest of seven and so you work your way up the ladder. So the worst job that we all had was cleaning the bathrooms, picking up garbage at the drive-in that people threw out the windows of their cars. So I began there and then, as you work up the ladder, you become a lot boy or you work in the snack bar. You know, a less dirty job.

But one night in my dad's drive-in the ladies' room toilets were overflowing. Somebody had flushed something down the toilet causing them to back up and there was horror all over the floor. And it was about an inch deep and I had the bucket and mop, and I was staring at it. I didn't know where to begin, to begin cleaning this mess up. And my father came up from behind me, he put his hand on my shoulder and he said, "I know, it's horrible." He said, "You can get angry about it, you can go try to find the person responsible for it, but it's not going to clean it up." And I don't know if I was conscious of it at the time, but I knew that there was a great metaphor in what my father had told me, is that when there's a mess we all have a responsibility to do something to clean it up.

So as we were children, we kept moving from drive-in to drive-in to drive-in, and I thought my father was just kind of rehabilitator of drive-ins, because we'd always fix the drive-ins up and then we'd move. But what I learned was that we

were moving because they were tearing the drive-ins down. That the land was worth more than the drive-in. And it wasn't just the drive-ins that disappeared. It was what surrounded the drive-ins, because drive-ins were always out away from where people lived, away from subdivisions and industry, so it would be quiet and dark. When I was born in California, we were surrounded by cherry trees and watermelons and cantaloupes and tomato fields. And when we moved to Utah, it was a lot of fruit trees. Apricots and apples and pears. And when you'd walk to school in the morning in those fall days, all the smell of rotting fruit, it was so sensuous. And in the springtime, the blossoms that came from those trees.

And when I went back to visit a friend and discovered that the drive-in my father had rehabilitated had been torn down, and not just the drive-in, but all of the orchards that surrounded it, I began to... And it was coincidentally around the time of that song, that "paved paradise and put up a parking lot", that this became a reality in my life, that we were losing nature and we were losing our connection to the earth. And that's when my journey of consciousness began, that I started wondering what consciousness was, that those trees that were torn down and the earth that was covered up with black top.

Did the earth have a consciousness? Did those trees have a consciousness? You know, what is a coincidence that a tree looks like a trachea and lungs when you turn it upside down? That exchange of gasses between a plant and a human, is that a spiritual and sacred thing that my exhalation is a tree's inhalation and the plant's inhalation, or its exhalation provides me with the oxygen to breathe and it sequesters carbon? That you begin to understand that this chain of life, the intimacy of relationships between all of the species of the planet has a kind of consciousness, a collective consciousness. And I've spent 30 years trying to understand it. And when I was at the convention that you had in Los Angeles and listening to all the incredible speakers that you brought to share information with all of us, it was this kind of consciousness, although it wasn't mentioned by the name of consciousness, was the collective consciousness that existed in that amazing seminar in Los Angeles.

Dave Asprey: There's something you mentioned there around a spiritual thing. And a lot of times when you get into academia, when you get into neuroscience, or you get into any of the... or heck, real estate development sort of thing, it seems like there is a question of, "Is there such a thing as spiritual?" And, if so, how do you define it? And you spent 30 years looking at this. How do you draw the line between what is spiritual versus what is not spiritual?

Matthew Modine: Well, none of us know where we came from, and we don't really have any idea where we go at the end of the day, when our lives come to an end. I received what I believe is a great spiritual counsel from the Roman Emperor Marcus Aurelius through his book Meditations. Marcus Aurelius was a stoic and he talked about a leaf on a tree, that in the spring the bud pushes forth and a leaf is born, and in the fall the leaf falls off and falls to the earth, decomposes and becomes something that nurtures the trees that will come in the following

spring. And he questions that are our lives any more significant than that leaf on a tree. Is our consciousness different? As I said before, then does that leaf have a consciousness?

But spirituality, I don't know what it is. I think that spirituality is a kind of connectedness to all of the life that exists on the planet. The primitive cultures that were pagans, that worshiped that earth and the animals that surrounded them and whose lives they would take, whenever the life of an animal that they killed in order to nurture their bodies, there was always a kind of respect and ceremony that was an acknowledgment of taking that life in order for you to have life. I believe it was Tolstoy who said, "As long as there are abattoirs, slaughterhouses, places where people do the killing for you, there'll be wars," because we lose that, let's call it a spiritual connection to those animals that we're eating. It becomes something that we're just consuming rather than acknowledging that you took that egg from a chicken whose intention was to bring forth a life.

And we've taken that life and consumed that life, and we have to acknowledge and respect the life of the animals that we take in order for us to have our life. Even when you watch a lion who takes down another animal, there seems to be the acknowledgment of surrender by the animal, the deer or the antelope that's dying, and the mountain lion or the lion or the cougar that's taking that life, there seems to be a respect in that moment of death.

Dave Asprey: Yeah. You can tell the predator knows what it's doing, but it isn't done with hate or anger or anything like that, it's just that... I share what you're saying there. It's one of the reasons that I live on a small organic farm. We have eight pigs and 10 sheep right now. And we had a conversation with my two kids yesterday about which of the sheep we're going to eat.

Matthew Modine: Mm. Yeah.

Dave Asprey: And they're not at all traumatized by it. They know. Like, they feed the sheep every day and they also are saying, "Well, we should keep that sheep because that sheep has really good personality and really good wool, and we should breed that sheep. And these other sheeps, those sheep, they're stand-offers. They're kind of jerks. So let's eat those ones." But there's no, you know, hate or badness and it's actually just... it sounds a little bit dark to say, "It tastes better if you honored the animal and you actually fed it and you actually took care of it, and you know that it had a good life." You know that it even had a good death. And I go to those lengths in everything that I do to the extent that I know how to do it, and I don't think that it's respectful of my own biology to say, "Oh, I'm never eating an animal again," because that whole cycle of life, if the sheep don't poop on the ground I can't grow good vegetables to eat.

Matthew Modine: Right.

Dave Asprey: I don't think you can break that cycle effectively. Do you worry about that? I know you've done enormous things environmentally, particularly around plastics and all that stuff, but, I mean, have you decided to become a vegan or a vegetarian or something like that because of those principles?

Matthew Modine: Well, I live with a vegan. My wife is about, I don't know, more than 25 years vegan, and before that, vegetarian. But she did it for health reasons, so she discovered that there were certain things that when she ate, she'd have a reaction in her body and so through the process of elimination she found a diet that worked for her.

Dave Asprey: Good for her.

Matthew Modine: And I don't think that the diet necessarily works for everybody, but it works for her and because she doesn't want me to cook animals in the house, let alone an egg in the house, I have to honor her. So when I get hungry, I go to Bulletproof Coffee and get something nutritious for my body. And it's, more importantly, not to just plug the... I guess we can call it a restaurant?

Dave Asprey: Yes, a café.

Matthew Modine: Café. Café.

Dave Asprey: Yeah, the Bulletproof Café in Santa Monica, right.

Matthew Modine: Yeah, in Santa Monica. But it's, you know that the food that you're eating is organic and that the animals have eaten food that they're supposed to be eating and not full of antibiotics and they're grass-fed animals and they're hopefully living wonderful lives before they go to slaughter.

Dave Asprey: I do my best in the coffee shop. But it's interesting, a lot of the small family farmers, the ranchers, my original vision there was, "Hey, every month I'm going to feature beef or lamb from a small local farm," and maybe it's only one or two animals, but it's going to be an extra three bucks, but you can get the steak from somewhere special, sort of like you'd have wine. But then you find out that unless they're slaughtered in USDA-certified things, restaurants aren't allowed to serve them even if you can buy them at home.

So I was blocked by regulations from doing that, which was sad, because a rancher who's connected to the animals will actually say, "You know what? I don't want to go to an industrial slaughterhouse for my precious animals, because they don't treat the animals well." So they'll go to a local butcher who gives the animal a good death and butchers the animal in an appropriate, proper way, but then they can't sell it in the restaurant, and that stymied me. Like, "Ah, how do we solve this problem?" And, fortunately, there are some good, commercial grade... they'll mail beef to you and things like that, but even some of that you can buy, but you can't serve in a restaurant. But that said,

everything is grass-fed, organic, to the very highest standards that I can legally do. But isn't it surprising that we have a regulatory system that prevents good stuff?

Matthew Modine: Yeah, it's kind of shocking. I mean, does that mean that if I went out and caught a fish that I couldn't bring it in and serve it in the restaurant? Like, if I went up to Alaska and caught some salmon and brought them in and said, "Hey, here you go"?

Dave Asprey: If you caught it and you ran the restaurant, you could, but the restaurant probably couldn't buy salmon from someone who caught the salmon unless they had a commercial fishing license. And unless the salmon was packed in a USDA-certified facility.

Matthew Modine: Wow. That's kind of crazy. That's kind of crazy.

Dave Asprey: It is crazy and I could see, you know, the FDA's done a great job of increasing food safety. Unfortunately, it also increases food waste beyond belief.

Matthew Modine: Yeah. So, you asked me about plastic.

Dave Asprey: Yeah.

Matthew Modine: When I was in college, I was studying astronomy and oceanography. And astronomy was going to crush me because of the math, and emotionally I couldn't handle it because the vastness of the universe was too great. That we'd hear as children that there are more grains of sand on the Earth than there are... or, there's more stars in the sky than there are grains of sand on the beach. And anybody who's ever sat on a beach, you just think that's impossible. That, look at all the grains of sand. It couldn't be. And the Hubble Space Telescope has shown us that possibility's real. It's just so big.

I sat at my great-grandmother's knee who crossed the United States. She was born in 1890 and she'd crossed the country in a wagon. So I was sitting at her knee in 1969 when we landed on the Moon, and she talked to me about all the things that she'd seen in her life, you know, with television and radio, and the First World War, the Second World War, the Vietnam War, the Korean War. The commercial air flight. Television. It was just extraordinary. And she said, "And here I sit watching man go where humans had never gone before, walking on the surface of the Moon."

And that look back, I think they call it Earthrise, the really famous photograph, it was one of those things that altered my consciousness again, was the fragility of our planet. And what you saw when you looked from the Moon at the Earth was that there was really only one ocean. That we are the ones that divided it up into different things, but the circulatory system of the ocean, it's like our bodies, that it's flowing and there are five gyres in the ocean where the ocean mixes

and meets each other. And maybe information is shared and mixed together. But one of those things that's mixed together in those gyres is plastic. Plastic, and we now live in what we call the Anthropocene... I don't know how to say that word. It's a-

Dave Asprey: Anthropocene. Huh? Yeah.

Matthew Modine: The period of human beings. So, to have the epoch named after you, or an event, like the meteorite hitting the Earth and wiping out the dinosaurs, that for something to receive a name it has to have an impact of something like million years. That in a million year's time there will be plastics and ceramics and concrete. You know, if we're no longer here, that would be our footprints that we left on the Earth. And the plastics, you know, we use 500 million straws a day in the United States, and I commend you and I congratulate you for removing them from the Bulletproof Coffee shops.

Dave Asprey: You did that, Matthew, because I insisted when we opened everything be biodegradable. So all of the plastic cups and all that stuff, they're all corn-based and... by the way, I am opposed to corn agriculture. It's just the best I could do, at least they are biodegradable. And then you came along at Upgrade Labs there, when we met, and you're like, "Hey, Dave, you still have plastic straws." I'm like, "They're biodegradable." And you're like, "Yeah, but they take 30 years, buddy. You could do better." So we've replaced them with paper. But it was seriously because you told me to do it, and I hadn't thought of it. So, thank you. Just straight up, no excuses. Should've been paper the whole time.

Matthew Modine: Yeah. So as you start to study this problem of plastics, that when we see all the bottles on the beach and stuff, that is a problem. That is a great, gigantic problem. But the greater problem is the decomposing of those plastics. So as they stay out in the sea, in all kinds of different plastic that's been dumped in the ocean for decades now, the sun and the saltwater start to degrade the plastic, and it comes apart. But it doesn't disappear, it just becomes smaller and smaller and becomes what we call microplastics. And in those gyres that you've heard about the Great Pacific Garbage Patch out in the Pacific Ocean that's up toward Alaska and Northern Coast of Canada.

Dave Asprey: Right where I live.

Matthew Modine: There's one of those gyres where the ocean is spinning like an eddy in the stream. And it sorts out the plastic. And on different parts of the shores, different kinds of plastics appear on the... it sorts it. You know, it sorts it out. But besides breaking down, where are these microplastics coming from? A large part of it is, is synthetic clothing. It's shoes made out of plastic that as we walk, our shoes wear out and we don't think, we're not conscious of the fact that the shoes wear out and become microplastics. They become dust.

Like tires going down the road, the millions and millions and millions of cars around the world that as their tires wear down it becomes the dust. And if you go out, and especially in Los Angeles, and wipe the surface of anything on any busy street, you'll see your hands covered in black dust. That's mostly tires. That's mostly tire dust. And that ends up in the ocean. When it rains, it goes down in the gutters, it goes down in the streams and ends up in our oceans. And the bad thing about plastics, the really bad thing about plastics is, they mimic estrogen.

Dave Asprey: Mm-hmm (affirmative).

Matthew Modine: And so what we're starting to see as the food chain goes up, the microorganisms that are eating the plastic, that mistakenly consume it for something that they think is food and then it goes up the food chain, that we're starting to see fish that are hermaphrodites. That there's more and more of female fish and less and less male fish. And I don't have to paint a picture of what that future of the ocean could look like because of these microplastics.

Dave Asprey: A recent study too just found a very strong association between high levels of estrogen in the first trimester and autism.

Matthew Modine: Uh-huh.

Dave Asprey: So it's affecting human brains as well. I wanted to go deep with you on ocean plastic. I've been thinking about this. Last year I helped to fund one of the XPRIZES that they're creating around carbon capture to pull carbon out of the air and do something useful with it. One of the things might actually be to make building blocks or something like that, but I've been thinking about this ocean plastic thing.

And you look at harm minimization. And I'm a hacker-engineering guy. It seems to me that I would rather burn plastic and then capture the toxic fumes, because we can scrub smoke really effectively. Sweden figured out how to do that in coal plants a long time ago. So what if you just had a barge out there at the middle of the gyre, just picking up the plastic, burning it, maybe generating some extra electricity if you really wanted to, but who needs electricity in the middle of the ocean? Literally just dumping the heat into the ocean. Because the microparticles won't form if you just burn it all. And yes, you'll get carbon in the air. If you wanted to, you could use all that electricity to capture the carbon, but regardless, wouldn't just burning the plastic be less bad for the environment than unburned plastic floating in the ocean?

Matthew Modine: It's an interesting question. The cold water in the ocean creates a layer that sequesters carbon on the bottom of the ocean. But as the oceans heat up, that carbon could be released and make the air unbreathable.



Dave Asprey: If we heated up the ocean that much, but burning all the plastic in the ocean wouldn't change its temperature in a meaningful way.

Matthew Modine: I don't know. It's a scary thing, playing God.

Dave Asprey: It is, but, I mean, we're doing it anyway.

Matthew Modine: Yeah. Yeah.

Dave Asprey: It's sort of like, you know, if you can eat something... like your wife, she figured out, "I don't eat this, because it makes me feel bad," right?

Matthew Modine: Yeah.

Dave Asprey: And I certainly have foods where I know if I eat that, my joints hurt. So I don't eat that. And it's that idea.

Matthew Modine: I think the better solution is trying to figure out ways to make shoes or tires that don't... out of a different material. How difficult would that be?

Dave Asprey: Oh, the long-term solution, no doubt we've got to change how we manufacture stuff. The thing is, we got to clean up the mess we already made, because I'm planning to be here for at least another 150 or so years. So I don't want to wallow in that stuff. So, step one, right away, start figuring out the tech to replace things that aren't sustainable. And step two, clean up the garbage. And I'm, you know, maybe someday I'll be in an economic position to just fund the barge with a million dollars' worth of smoke clean-up stuff and just go out there and, instead of trying to haul it back to the land to recycle it... and guess what, newsflash, most places don't recycle plastic. You separate it out and you feel like a good person and you wash it, all you're doing is wasting water, because they throw it in the dump anyway.

Matthew Modine: Right. Right. That's right.

Dave Asprey: So, like, what do we do? I'm stymied with where we are now. And you see-

Matthew Modine: It's bad. I just worked in Mississippi and they had no recycling facilities at all. Coming from New York or Los Angeles where there's an effort and, as you say, that the efforts that we make are often futile because, you know, we'll separate the garbage in New York City and the garbage men come, and it all goes in the back of the same truck. And it was just all a waste of time.

Dave Asprey: Yeah.

Matthew Modine: But in Mississippi there was not even an effort to recycle anything. I don't know what they do with it, if they just take it out and bury it or if they're burning the garbage. You know, burning, as you say, that's wonderful to know. I'd never

have thought that you could safely burn plastic and scrub it and keep those... I guess dioxins, right, that come from burning plastic-

Dave Asprey: Yeah.

Matthew Modine: ... from entering into the atmosphere. If there's a way to prevent that happening, that could be a good solution. But I thought it was so wonderful when big clothing manufacturers like... not North Face but Patagonia, they were making clothing out of recycled plastic bottles. How terrific that they... But again, those plastic clothing materials, and yoga pants and things with synthetic fabrics, when they wash, they degrade and they create another kind of microplastic. So finding the solution to the garment... I mean, the garment industry is probably the second greatest polluter on the planet. A pair of blue jeans, I heard it... I mean, it's an extraordinarily frightening number, but I think it's like 16,500 gallons of water or more go into the manufacturing [inaudible 00:29:02] from growing the cotton to making the pair of jeans is consumed in a pair of denim pants. That's unacceptable.

Dave Asprey: And those are cotton denim pants, right?

Matthew Modine: Yes. Yeah.

Dave Asprey: At least it's biodegradable. I'm not perfect from a clothing perspective by a long shot, but if I can get wool... wool's awesome, because it doesn't get body odor and it will not make microparticles in the ocean. It's fully biodegradable. And if you fed the sheep right, it's actually building soil as it's growing wool. And soil is the greatest carbon capture technology we have.

Matthew Modine: Absolutely.

Dave Asprey: That said, it's not exactly vegan. Then again, I'm not vegan either. So I'm okay with that. But you got wool, you got cotton and you've got hemp. And hemp is clearly the most efficacious way to make clothes. So hopefully as we move forward, we'll have more clothing made out of those things. But when it comes to the good old-fashioned "what are we going to drink out of?" thing, do you have any thoughts about what's the best thing other than, obviously, having filtered water available with good filters, which has never happened in most places? What are your thoughts? I mean, what do you do when you want to get a bottle of something?

Matthew Modine: Yeah. I mean, you know what would be the solution? The greatest solution is to make the water supply safe and... like, in Los Angeles they say when you drink water from the tap you're getting hormones. You're getting it from birth control, the drugs that people that are taking drugs, and when they urinate, it gets into the... like, they're not able to filter these things really successfully out of the public utility water. So I have in here in Los Angeles, I have a whole house water filtration system to remove as much of the crap as I can. Lucky me that

I'm able to afford something like that, but how unfortunate that the citizens of Los Angeles are drinking water that's compromised, that has too much chlorine in it. And we know what the effects of drinking, consuming and bathing in chlorine is. So wouldn't it be the biggest, best solution would be to eliminate bottled water altogether, because the water that comes out of the tap is actually safe and not full of chemicals and drugs?

Dave Asprey: Yeah. I would love that day. It's really irritating to me, because you go to a restaurant and they say, "Oh, our water's filtered." And then you drink it. Well, if by "filtered" you mean you did something so it smells a little bit less like chlorine, but it still is chlorine. So, you can check the box that says filtered, but we put pretty extensive filtration stuff in the Bulletproof Coffee shop, because you can't make good coffee without properly filtered water, and it has to actually be drinkable water. So you go to a restaurant and you say, "I want a glass of water." If they say filtered, even if they bring it in a fancy bottle, it doesn't smell filtered, and it's not filtered. And they didn't get the hormones and drugs. But if you go to a restaurant that has a \$5,000 filtering system and the water's totally drinkable, there's no way for you to know.

Matthew Modine: Uh-huh.

Dave Asprey: So you're stuck with... it's kind of a Russian roulette thing, right? I don't know what I'm getting. Or, I'm going to order a bottle of some kind of water because I know that's filtered. Hopefully a glass bottle is even ideal there. But we have to fix that so you can say, "Filtered with levels one through five."

Matthew Modine: Yeah.

Dave Asprey: So if you're going to provide water, at least we have some standards. And all of this stuff is so much work to do. And there's no real big, profitable industry that's going to fund that. And that's one of those conscious things. I think a lot of the consciousness that we're dealing with is an emergent behavior, where it appears that there's this grand intelligence, but what happens is you follow these small rules infinite numbers of times and these complex things happen. It's like, how do we build our system so that we would naturally have proper filtration in restaurants so you could just go anywhere you want, and just, "Oh, I know the water's clean"? That's the big challenge. How do we change our environment that way? Have you thought about that in your quest for consciousness over the last 30 years?

Matthew Modine: Yes. It's unconscionable and it's unsustainable to think that it makes sense to bring water from France to the United States, or bubble mountain water from anyplace and ship it thousands of miles when you think of the carbon footprint. [crosstalk 00:33:51].

Dave Asprey: Oh, it's stupid.

Matthew Modine: It's insane. Maybe there's a way if... you know, I don't know how many million people in Los Angeles, if all of them... and they spend \$20 a month, \$30 a month purchasing filtered water that they feel is safe. If you could say, "Rather than purchasing that water I'm going to contribute my \$30 so \$3,600 or \$360 a year..." if it was \$30 a year times 12, that's 360?

Dave Asprey: Mm-hmm (affirmative). Yeah, 360.

Matthew Modine: Yeah. \$360 a year to the Department of Water to put in a proper water filtration system that guarantees that I'm going to be drinking water that's as good as artesian water that's coming from Northern California or from some artesian well in some other country, I would pay that. And I would pay \$360 for somebody who couldn't afford it. I would contribute on their behalf. And if a million people did that, I think that in a city of, I don't know, tens of millions of people, you can see that that would be a very successful system.

Dave Asprey: I would love to see more landlords... so many people now in L.A. and other places are moving into shared apartment situations, or you just get your own apartment, but the building owners are in a really unique situation to say, "You know what? Rent is going to be \$30 a month higher here, but your water's free and drinkable." And I think that's where we're going. I'm pretty excited about that.

Matthew Modine: And one Wi-Fi. Why do we all pay individual Wi-Fi when, you know, one... here in Venice, the houses were so close together that you could have one Wi-Fi that would take care of four houses. I mean, I don't think any of us are doing anything on our Wi-Fis that would create so much activity that it would slow the Internet down.

Dave Asprey: Oh yeah. In fact, you could have a lot less Wi-Fi antennas, which would probably increase human health anyway. There's really good evidence sleeping on top of a Wi-Fi antenna reduces your sleep quality, and there's probably some other negative effects as well.

Matthew Modine: Yeah.

Dave Asprey: Now, when I drink clean water, when I eat clean stuff, my ability to meditate goes up. I feel like I am a more spiritual person when my hardware is running relatively well.

Matthew Modine: Yeah.

Dave Asprey: Do you notice an effect when you take better care of your, you know, meat, that your spiritual awareness, your ability to be conscious goes up?

Matthew Modine: Well, there's no question. There's no question that... I studied acting with a wonderful woman named Stella Adler and she said to begin every day looking at

something that was bigger than you. And that could be a tree. You know, something that's been in the ground for maybe two lifetimes before you came into the world. And touch that tree, look at the tree, look how the tree has had to contort its trunk in order to be able to find the nurturing light from the sun. And when you look at that contortion, when you see the bends in the tree, that can help you to understand how to play someone like Richard III who's deformed by the sheer fact that he was born into a family of royalty and the complications that come with being in a famous family of royalty.

That, you know, if you look at the mountains, look up at the sky and the vastness of it, and the oxygen that it provides you to be able to wake up and take a deep breath. That realizing where our conversation began, that you're a part of this great cycle of life, you know? That you're not bigger or more important than it. You're maybe a keystone character in it, an important part of the chain, but you're not bigger and more important than the least of us.

Dave Asprey: Yeah.

Matthew Modine: And that helps me to sleep. That helps me to keep me humble and to sleep well at night.

Dave Asprey: There's this notion that the gyres, these big eddies in the ocean that are filtering plastic, and when... one of the things that blew my mind as I started studying spirituality and all, was this idea that you're kind of a hollow tube in that you have matter that comes in, stuff you eat and breathe, and light, actually, and then stuff that goes out. And stuff that goes out, obviously, there's going to the bathroom, but you're shedding your skin and your cells are turning over. So the body that you have two years from now is, 50% of the cell membranes are new over the last year. And it takes seven years to turn over half your collagen in your body, and so really you and I are just an eddy moving through matter, but the body itself doesn't really exist.

And that means though what you take in and what you take out, and the effect that you have on others energetically with, you know, how full of anger or hate or love or compassion are you that it probably affects other people's eddying in some way or another. What I want to know from you is, I am no actor. When you play someone in Full Metal Jacket or you play someone who's highly elevated, I mean, does it affect you at a soul level? Like, do you take on that energy of a character so if you play someone dark, does it make you dark? If you play someone light, does it make you light?

Matthew Modine: Yes.

Dave Asprey: It does? Yeah.

Matthew Modine: Yeah. Yeah. And it's difficult. You know, I imagined when I got to this stage of my life that I'd be speaking truth to power, that I would be playing Jimmy

Stewart and Henry Fonda and Gary Cooper kind of roles. But there's a transition, there's a pivot in our culture now, and those roles are given to other people. As they should, because there was an imbalance in who played those kinds of roles. They were generally white men. And now those roles will be played by people of color and women. And to hear their strength, their personal strength and their personal stories, they're part of the fabric of life and they're an important thread. You know, like a pair of ladies' nylon stockings, it only takes bumping into something sharp that causes the fabric to come undone and run.

Now, what I am trying to say is that within our DNA, now that we understand what death is, and Yuval Harari in his book Homo Deus and... what was the other book? Sapiens. Now that we understand what death and dying is, we have the opportunity to reverse engineer, because we've looked into the DNA and we understand life in a way that perhaps we scientifically didn't know. If you go back and you look at drawings from hundreds of years ago, sometimes thousands of years ago, you find that something that people saw through meditation, through spiritual practice, you see the DNA drawn into yoga drawings explaining how to do meditation. So, you know, when they draw the chakras that show a person in a... I don't know what that's called, when you sit in meditation with your legs folded and your arms out, like the Buddha. A lotus position. And there's those points of the chakra points.

And I saw a drawing from thousands of years ago, and they showed that person sitting in the lotus positions, the chakra points, and drawn in front of him was a helix, a double helix. You find the double helix in Egyptian art, in the South American art. So those people, perhaps, intuitively knew through their spiritual practice or just they saw it because their lives were simpler, that we were connected by something that looked like a double helix. And there, thousands of years later, we make an electron microscope and we're able to look into life and discover what exists at the basic core level of not just human existence, but life. And the thing that's different between a tree or another animal is just a couple bars in that... that we're all related. That all forms of life share that kind of strand of DNA. That's a beautiful thing.

But so, to get back to acting, now if I'm going to play a hateful person or a murderer, and that's not who I am, I think that if I go searching back in my DNA, I'm going to find somebody who was a hateful person or somebody that was a murderer, somebody that did things that were inappropriate. It has to. I mean, the millions of years of evolution, there has to have been somebody in my strand of DNA that did those kind of things. The characteristics that I have physically in this body that I live in, my nose, my eyes, my hair, the texture of my skin, those things were inherited through my DNA, through my ancestors. So just as those characteristics are manifested physically, the characters that I need to play exist in my DNA. Absolutely. You know, there's no question.

For instance, I made a movie called Birdy. And I auditioned for the role of Al Columbato, which Nicholas Cage ended up playing. And I was working up in Toronto, Canada, on a movie with Mel Gibson and Diane Keaton, and Alan

Parker, the director of Birdy, called me and said, "Congratulations, you're going to be in the movie." And I said, "Oh, great. Are you going to change that character's name?" And he said, "What do you mean?" I said, "Am I going to play Italian-American or are you going to change the character's name?" And he said, "What are you talking about?" He says, "You're going to play Birdy. You're not playing Al Columbato." And I said, "No, no, no. I can't play Birdy. Birdy is, he's such a fragile, beautiful, broken person. That's not who I am." He goes, "Well, you better figure it out, because that's who you're playing."

And I'm not kidding, I got down on my hands and knees and I begged anybody that had ever been hurt, anybody that had ever been misunderstood, anybody that ever suffered from post-traumatic stress, to please, come and help me to play this role. And I'm not kidding you, man, it was like a rush of souls filled me up and lifted me, and guided me through that experience of playing that role.

Dave Asprey: Wow.

Matthew Modine: Daniel Day-Lewis is a friend. He's not a close friend, but he's a friend, because I'm friends with Liam Neeson and they're both Irish. And he's a lovely man. But when Daniel Day finishes movies... I've never talked to him about it, but I always notice he shaves his head. And I think that that's a cleansing thing that he's trying to do because he goes so deep into the roles that he plays that he doesn't just come home and take a shower and wash the character off, he wants to scrape it off his body. So he takes it down to the hair follicle and shaves it off.

Dave Asprey: That's fascinating. I've noticed that throughout my life when there's like a big change, I'll just magically get a haircut that's different, which I almost never do, so maybe there's something to that. I was never aware of that.

Matthew Modine: Yeah.

Dave Asprey: But you said something really interesting. You talked about souls in there. But earlier you talked about how all of the bad things that you might've done are all in your DNA from your ancestors. So are you a past-life guy or are you a DNA guy or are you both?

Matthew Modine: Well, I think our past life is tied up in our DNA. You know, when we talk about reincarnation, I think that that's what it is. You and I are fathers and we've kind of reincarnated. We've passed our genetic code onto a next generation. And the interesting thing about that is, is our genetic code gets mixed up and stirred up like that gyre, like that Pacific gyre, those five gyres around the world with our wives, with their DNA and their information. And we create a different kind of human being. The important thing for us to learn in this life is that while we're passing on that genetic information, is to do everything that we can not to repeat the mistakes that our parents made. You know, that this journey, this incredible journey that we're on is an opportunity for us to improve the next generation through wisdom and sharing information about the mistakes that we

made in our lives and preventing passing that information on. And sometimes it's very difficult.

I remember one time I was very tensed, maybe I wasn't working or I was getting ready to work, and my son spilled my coffee on the dining room table. And I turned and I snapped, and I saw my son look at me, and I know he peed in his pants a little bit, because I was looking at myself. I saw myself as a little boy and I felt words come out of my mouth that weren't me. They were my father. And I had recreated a moment from my own childhood in that moment. And it was horrible.

But the good thing was, maybe because I was on this journey of trying to understand what consciousness is, that I was conscious in that moment to understand that I had made a mistake. And where my father didn't embrace me and say, "I'm sorry," I embraced my son and said, "I'm sorry. It's just coffee. I can clean it up. It's not a big deal." And so that, an evolution of love and evolution of forgiveness, and evolution of positivity that we can pass on to our children. You know, our country is in that process now. We're going through a great trial of what our conscious, our collective consciousness is as a nation. That, who are we? What are we willing to accept? What kind of behavior are we willing to accept?

And I was reading a book the other night about free will, and what is free will, because I'm running for the president of the Screen Actors Guild, of my union that I happen to be a member of. And they talked about a young boy who had grown up in Mississippi pre-Civil War and how that boy believed that he was nation-building, and how slavery was a part and parcel of building a strong nation and building wealth, and building a culture in Mississippi. And he believed in the slavery because of the place of his birth. And then it talked about a young boy who was impoverished growing up in Germany in 1939 and how Hitler had gave him hope and gave him a sense of possibility by eliminating the Jews that were keeping him down and preventing him from being more successful in his life. That that was the problem and the solution was to exterminate those people.

Now, those are extreme examples for what I'm talking about when I talk about running a union, but it's important conversation because what I was asking myself in reading about free will was, the changes that I want to make to the union, the changes that I think are necessary, am I going to be on the right side of history? Am I doing what's good for the membership? Because when I listen to the opposition, the people that I'm running against, they have arguments that are quite different than mine. And so you have to ask yourself, "Well, are they right or am I wrong?" You know, and those extreme examples of that boy growing up in Mississippi or the young boy growing up in Germany, they thought they were on the right side of history.

So we have to ask ourselves as individuals today in America, which side of the problems that we're facing, culturally and racially, and the animosity and



antagonism that exists inside of our country, which side of history do we want to be on? Which side are we going to take a stand and say, "Enough is enough"? That, "I'm not going to allow the environment to become degraded, I'm not going to allow individuals and people to be degraded because of the color of their skin or their sex. I'm going to take a stand against sexual harassment and abuse of power, or not?"

Dave Asprey: So obviously, I'm a 6'4" white dude. You might've noticed. All right, so, when the Me Too movement first took off, I started looking, I was like, "Oh my God," like, there's a whole lot of serious assholes out there. But-

Matthew Modine: Yeah.

Dave Asprey: ... I don't have privy to see that, right? Because, well, no one's sexually harassing me like that. And these aren't behaviors that I have witnessed, right? So if someone does something in a coatroom or whatever, it's not going to be in the world that I see. So I'm walking around going, "I can't believe anyone would ever do something like that," I didn't know people did that sort of stuff. And then you see like hundreds of stories out there. But then I've also talked with people in Hollywood and they're saying, "Oh yeah, we all kind of knew that person had this kind of a behavior pattern," and things like that. How visible is the sexual harassment problem in Hollywood? I mean, since I'm assuming that everyone's kind of known because you're all in trailers together and you're all acting for 12 hours a day. Or is it also kind of invisible? Because I was shocked.

Matthew Modine: It's sadly... sexual harassment in Hollywood is rampant and it's been that way since I entered into it and certainly for decades beforehand. It was kind of part and parcel. I mean, when I started in the business they still... they'd say, "Bring the actors in and get the tits and ass." That's how they spoke about women. They would say, you know, "Get the tits and ass in here." I would be on a film set and the director would, after a take come over and say, "That was great, Matthew." Give me a note with something to change. And then turn to the girl and say, "And you look good." And it was inappropriate. Again, I was conscious enough-

Dave Asprey: How long ago was that? Was it like some years?

Matthew Modine: I've been acting now for 40 years, so-

Dave Asprey: Okay.

Matthew Modine: Yeah.

Dave Asprey: And is it still like that? Is it at all better? I mean, have we evolved a little bit?

Matthew Modine: It has. But, I mean, I'll tell you a story now, not because it's about me, but because I want to give you an example. So, it's a comedy. And the director

insisted that he wanted to see my ass, because it said in the script that you saw my ass. And I told him, I said, "Look, man. Nobody wants to see my old ass in a movie." I said, "If you really want to see a guy's butt, hire a double. Give somebody a job who doesn't mind showing their ass and see their butt." And he really insisted on it, because it said it in the script. So then began a negotiation. It wasn't going to be full butt, it was going to be side butt.

Dave Asprey: Oh my God.

Matthew Modine: And in the Screen Actors Guild there's a thing called a nudity clause. A nudity rider. And you have to sign the rider before a nude scene can be filmed today. I was having sex with a woman, taking her... the details are not important. But I'm taking her from behind and she's up on all fours, and my wife comes into the room. And I won't spoil it, because if you want you can see the movie.

Dave Asprey: And comedy ensues, right?

Matthew Modine: Yeah. Comedy ensues. She catches me cheating on this woman. Now, in the nudity rider it said that all of the monitors would be turned off, that there would be a sense of privacy that existed on the set, that all non-essential people would be removed from the set to offer you some privacy. And I got exhausted from the conversation about side butt or back butt or whole butt, and I just said, "To hell with it," and I signed it. Now I'm naked on the set with my penis in a sock with a rubber band wrapped around it. That was my privacy, it was just to cover your genitals. And you kind of go into a place where you... I think it's quite common, when you're in something that's uncomfortable or painful, you disappear.

Dave Asprey: Yeah, you disassociate.

Matthew Modine: Like a car-

Dave Asprey: Yeah.

Matthew Modine: Like you disassociate, yeah. Like a car accident. You're in pain and you go someplace, you disassociate to protect yourself. And I disappeared. I was someplace so I wouldn't be hurt by what was happening. Not that it was physically painful, but I just didn't want to be there. Like it was-

Dave Asprey: It was embarrassing, yeah.

Matthew Modine: Yeah, it's embarrassing. And what I was doing was embarrassing. I've got children and I don't know... It's just hard. The whole thing was... I just had to escape. Now, what the Screen Actors Guild doesn't understand is what happens. You have lawyers and staff members that are creating a nudity rider, a protection for you, but they have no understanding what actually transpires on a film set. So today the focus puller isn't sitting beside the camera pulling focus.

He's outside and he's got a monitor and he pulls the focus remotely. The sound man has a monitor so he can adjust the levels on the sound. So he's got a monitor. Now, they wouldn't have been able to do their jobs without those monitors on. And you have the crew sitting around those people with the monitors, watching things and that wasn't supposed to happen. There weren't supposed to be any cell phones, and these people could've taken pictures of what was-

Dave Asprey: Oh, wow.

Matthew Modine: ... what was transpiring. But I'm on the set and there's nobody advocating for my protections that exist inside of that nudity rider, right? So the nudity rider was a joke because none of the provisions were taken care of. Now, I don't say that because it's me. I'm not going to go complain about the director or the experience, although it sounds like I am right now. I say it because what's important is for that 18-year-old actress that's on the film set who signs the nudity rider, and none of these provisions are taken care of on her behalf. Or a young boy who is sexually harassed and molested by a film director or a producer that's on a set. And it happens all the time.

Dave Asprey: Okay. You're saying, so you're a powerful Hollywood guy, and your experience is this. And you're saying, if you're just getting started, you're vulnerable and you're young, but you don't have the benefit of 40 years of wisdom, this is going to be a serious trauma even though it's part of the job.

Matthew Modine: That's exactly what I'm saying, is that after 40 years in the business I'm still worried that if I'm difficult on the set and start demanding that the provisions in the nudity rider are taken care of, that I might be considered somebody who's difficult to work with and may find it difficult to find myself a job in the future. How sad is that?

Dave Asprey: Right. So I see why that's a systemic problem. It kind of reminds of a situation around the first book I wrote called the Better Baby Book. It was around birth. And the problem is, you create this, we'll call it, like a rider, a nudity rider, except it's "here is my birth plan". And you're saying, "I want this, I don't want this." And then the doctors and nurses rush in and they do whatever the heck they're going to do, unless you have someone standing there, "Uh, you promised." Right? So, you're not allowed to do this, because if you're giving birth or, frankly, if you're the dad in the room, helping, you're not in the mindset to be, "You must follow the rules," because you're doing the work.

Matthew Modine: Yes.

Dave Asprey: And you're there acting. You're doing the work, you're putting yourself in the frame of the person, whatever you do to emote properly. And so, how could you do that and stop the scene and say, "You turn off your phone," or whatever.

So, okay, you got to have someone there watching out for you, and that's not called for in the contract.

Matthew Modine: No.

Dave Asprey: That's interesting.

Matthew Modine: And that's what we're advocating now, with my presidency, is what we call an intimacy coordinator. And it was one of the Harvey Weinstein's survivors that told me, she said, "You know, when we're on a film set and there's going to be a fight, there's a stunt coordinator there to make sure that you don't punch the other actor in the face. You want to make it appear, that it looked like you punched the person in the face or that you were choking somebody, but you're not actually choking them. You make it appear that you're choking them. So why is it that when I'm on the set and I'm doing a love scene, that the guy feels that it's okay for him to put his fingers inside of me? Or, if he's mounting me, to put his penis inside of me? That just like there's a stunt coordinator that's on the set to provide safety for the members so they don't get hurt there should be a coordinator there to make sure during sex scenes that people are behaving appropriately and that there's somebody advocating for your safety so you don't get hurt."

Dave Asprey: Wow. I never thought about that, because I'm clearly not from that industry. Do you think though if you succeed in that, and you put your 10 or 20 year in the future hat on, is that going to change the nature of our media where maybe it's a bit less misogynist? I mean, apparently, if the last 40 years have been as bad as you've been talking about, in terms of bringing your tits and ass on the show and that level of things, it has to be reflected in our culture, because a lot of our culture's shaped by Hollywood.

Matthew Modine: Yeah, right.

Dave Asprey: Do you think we'll see a cultural shift if you succeed in that?

Matthew Modine: Yeah. It's interesting also to see the way the industry devolved, because Bette Davis or Rosalind Russell, I mean, there's Meryl Streep, there's any number of really powerful women that would never take this kind of behavior, never allow this kind of behavior to be acceptable on a film set, that they were warriors. And somehow we devolved into this situation that we are in today. And I don't think it's just producers. I think that there were a great many people that were involved and responsible for it. That the agents or managers, that... you know, if Harvey Weinstein came out in his bathrobe with his penis hanging out, and they called and said like, "I'm in a hotel room and he did that," then they probably said, "Well, that's just Harvey being Harvey." You know, "You want the job, don't you?"

Dave Asprey: Wow.

Matthew Modine: It's much bigger than just Harvey Weinstein. There had to be people that were involved and were conscious of things that were going on, and allowed that behavior to become acceptable. So what we don't want to do, we want to celebrate everybody's culture that's different, and the sexuality of people to be... what I'm trying to say is, what we don't want to do is try to just put women into roles that would've been played by a man, because a woman's journey in life is quite different than a man. You don't want to just hang a pair of testicles on a woman and say, "Okay, now you're the bad guy." Or, "You're the tough guy and you're solving the problems."

Women are so much bigger, so much more important than hanging genitalia, men's genitalia on them, that their journey in life is bigger and their connection to the universe is so much different than a man's. The fact that they have the monthly cycle with the menstrual cycle inside of their body makes them different than us, and their journey different to us. Their understanding of time becomes different because of that cycle. Their ability to carry life inside of their body. Their ability to nurture life with their breast. That all of those things are incredibly beautiful, sacred things, and they're so much more than men in that sense. And so what I would hope that screenwriters and film directors don't do is bring women down to men's level, but to celebrate all of the power that women have.

Dave Asprey: I hope we see definitely an acknowledgment of the difference there, because there is a masculine energy and there's feminine energy, and every single shamanic tradition, every single traditional Chinese medicine, Ayurveda, their energies... and, you know, I would imagine because you're an actor, you can channel your more feminine side when you need to for a role, and you can channel a more masculine, "I'm going to go kick your ass," side of things, right? And that they exist within both of us. And I definitely see some movies now where they're doing exactly what you're talking about, with the set of balls on a woman, but it does feel like it's probably cheapening what could've been a deeper story, right? Because you can be feminine and tough without having to become masculine. So maybe changing the intimacy dynamic in Hollywood would change the nature of the way people show up on film in a way that that could be beneficial to everyone. So I'm intrigued. That's a long-term investment in making society better, but very cool.

You're coming up on your 40 years of experience as an actor. And there's been a lot of stuff, especially more on maybe the TV side on news, where women are saying, "Look, guys can become distinguished as they age," and then they take the women newscasters and they basically boot them off the air, and they're saying, "It doesn't matter how good of a reporter you are, now you don't look like you did 20 years ago so you're out."

Matthew Modine: Yeah.

Dave Asprey: And clearly the same thing happens in Hollywood. Do you see that changing? I mean, are we going to be honoring more of our wise women as they age, or do you think that that's sort of built into the system?

Matthew Modine: I hope so. That ageism is something that is prevalent in our industry. It's one of the things that I will try to change if I become president of the union, is I would go Jeff Bezos and say, "Look..." He owns IMDB, the Internet Movie Database, and his girlfriend is an actress. And I would ask him to please remove people's ages from the... even though you can find out somebody's age if you go searching, it's not beneficial to the actresses, particularly the actresses... A woman can look 25 years old and be 35 years old, but if it posts their age on that website, it may prejudice a casting director or a director from looking at that person. And it should be removed.

Dave Asprey: That makes so much sense. One of my friends is a supermodel. And she's eight years older than she tells everyone. She's like, "I don't want people to know."

Matthew Modine: Yeah.

Dave Asprey: I'm like, "Oops." But like you said, you know, you look, you can't tell. And I think increasingly that's happening. And that's also partly... you know, my next book is called Super Human. It's what I'm going to do to live to at least a 180. And part of that's cosmetic. Clearly you don't want to live to a 180 and look like you're 180. Anyone who's aging will tell you, "I'd rather look and feel like I did when I was 30 than when I'm 80, but I'll take my life. I'm pretty happy to be alive," right? How do you look at aging? Like, do you think you're going to live a long time? What's your perspective on that?

Matthew Modine: Well, none of us are going to live forever.

Dave Asprey: Yeah.

Matthew Modine: But we are living longer. It's one of the reasons that I go to Upgrade Labs, is that it's because if I'm going to live longer, what can I do to keep this organism that I live in strong and healthy? And how do I keep from having to have hip surgery when the joints start to wear out? What can I do that's preventative to allow me to live the most optimal, most positive, productive life that I can for the period of time that I'm here? But I got Lyme disease I guess almost 20 years ago.

Dave Asprey: Oh, man.

Matthew Modine: And what I learned from that was that the acceptance of death... you know, we talk about being present and being in the moment. This is what so many of the meditations are about in our life, the religious practices, the being present. It's certainly a big part of what it is to be an actor, is to be in the moment, to be present, to listen to the person that you're talking to and respond. Then you don't sound like you're reciting lines if you're...

Dave Asprey: Right.

Matthew Modine: You know, the being present. But when I accepted the inevitability of my death is when I began to live more fully. That, you know, as I said, with Marcus Aurelius, that there is a springtime and a summer and a fall in our lives, and that that cycle is something that exists for everything that's living on this planet. And I really started to enjoy life once I accepted the inevitability. Do I want to... I don't want to die prematurely. I want to do everything that I can to keep this organism strong and healthy, and my mind sharp. That's part of the journey and I get great enjoyment from it. I get enjoyment from learning the things from those kids, those wonderful kids that you have working at Upgrade Labs that are so knowledgeable about the machinery that they use and get so excited telling you about what the post-electromagnetic field does to the cells inside of the body, what The Big Squeeze, how it squeezes adrenals and gets the poisons out of your body. That the Cold HIIT, the machine that...

Because as we age, we start to lose testosterone. I don't want to take artificial testosterone. I don't want to do that. So if I can get, boost, fool my own body, my own brain into producing its own testosterone, what a wonderful thing to be able to do. So those are the benefits that I... it's why I enjoy walking from the house. It's about a two-mile walk which gives me an opportunity to sort of meditate on that journey until I get into the Labs and do those machines to upgrade my life and my body. And I always come out of that place, I feel, and I don't say that because it's your place, I feel a little bit wiser, a little bit healthier, a little bit sharper.

Dave Asprey: Wow.

Matthew Modine: And this journey of running for president of the union, I'm not a politician, I don't have any ambition to become a politician. I'm an artist and I say that without apology. It's very upsetting. And there was one morning I was walking over to the Labs and I couldn't take a deep breath. You know, I tried to do this 7-4-7 breathing. Breathing in for seven, holding for four, exhaling for seven, holding for four. And I couldn't take a breath that was more than three-seconds deep. I just couldn't expand my abdomen. And when I got to the Labs and I put the PEMF machine on my stomach, it calmed. It calmed my system. And then I went on the REDcharger, the light bit, and I was rejuvenated. In a way, I felt like it saved my life that day because I was so troubled by the animosity that exists within this process of running for president of the union.

Dave Asprey: Wow. So you're really living the "recover more" mindset that's there. And thanks for talking about it. I'm happy that we have Upgrade Labs and from people listening who... I don't talk about it that much on the show, but we spun Upgrade Labs out of Bulletproof, it's right next to the Bulletproof Coffee shop and it's got all the cool tech for biohacking that I talk about, because it just so happens that this stuff is real. And by the way, Matthew, in the last couple days a new study came out. You know, we have the whole body vibration, the Bulletproof Vibe at Upgrade Labs. A group out of China just discovered that

whole body vibration changes your gut microbiome to make more butyric acid. This is the short-chain fatty acid that helps with ketosis that's really good for you, that's anti-inflammatory stuff that I read about and how to change it nutritionally with the Bulletproof diet, which was that just vibrating for 10 or 20 minutes changes the amount and type of bacteria.

Matthew Modine: Wow.

Dave Asprey: I never knew that before just last week. But there's some cool stuff going on around that tech. I don't even think we know why half of it works, but at this point I feel comfortable saying most of it works for most people most of the time. So, thank you for being someone who's willing to try it. Thank you.

Matthew Modine: I think there's something very, very interesting about vibration. And it begins with prayers. Or certain words, like "home", which has "om" in it. Om, which is one of the words they say in meditation. Om. And if you do that, then you feel the vibration in your brain. I think that what it is physically doing inside of your brain is shaking off some, I don't know, let's call it dust or carbon off of those neurons that share information from one side of the brain to the other. We know that inflammation reduces blood flow and if there's inflammation in the brain that even the slightest bit, and you picture those beautiful little neurons and the tiny little veins inside of your brain, just the slightest bit of inflammation reduces the information to travel from one place to another. It reduces the ability for blood to be oxygenated, to be carried into those different recesses of the brain.

My wife and I experimented with reducing carbohydrates and sugar from our body, and after three days of being very strict about it was as if I'd been going through life with my fingers in my ears. And it was literally a pop that happened in my brain and a consciousness shift of just being able to, like, "Oh my God, I can see more and think more clearly." It was literally that dramatic, by the reduction of sugar and simple carbohydrates from our diet. And there was no more walking into the room and going, "What did I come here for?"

Dave Asprey: Yeah.

Matthew Modine: "Where did I put my keys down?" That sugar fog or that brain fog, whatever you want to call it, is real. It is a real thing. And I don't like to talk about myself, my personal life so much, but I think it's important to share that I was somebody who suffered with depression and that guy would come around every once in a while and drag me into a hole. He stopped coming around when I stopped eating so much sugar and simple carbohydrates. And if that guy, if not eating a cupcake or having a piece of pie prevents that guy from coming around, I'm happy to go the rest of my life not eating any birthday cake.



Dave Asprey: Wow. Very well said. And you're making me sort of laugh, because yesterday I did eat a birthday cake, because it was my son's 10th birthday. However, it was gluten-free, it had some sugar but not too much.

Matthew Modine: Yeah.

Dave Asprey: Because I don't eat it all the time, I don't feel depressed today and I don't think any of the kids do either. But it's that idea that if you eat it every day, man, you're screwed. And if you find you're sensitive to the point where you do it once, depression or bad symptoms come back, don't do it for a long time. I truly believe that if people generally do it right, after a couple years of fixing your biology you'll actually have a level of resilience where if you want that celebratory piece of cake and you know you've avoided things that are really bad for you, your metabolism will work again in a way it hasn't in 20 years. That's been my experience. So I certainly don't eat birthday cake more than twice a year. Funny, I have two kids. And I make the cake myself. And it's pretty darn free of bad stuff. But I've loved your perspective on that, where, you know, you're saying, "I'm willing to skip it forever to feel that good..."

Matthew Modine: Yeah.

Dave Asprey: "... level of consciousness." It's just beautifully said. Now, we've talked about, so your perspective on aging and how everything's going to die. If you had to pick a number, how long you think you're going to live, given your health, given what you have at your fingertips to influence yourself? I've been asking every guest this, because I'm writing about living longer than you're supposed to. How long? What's your number?

Matthew Modine: Well, with some of the health issues that I faced, I would be blessed to reach 90.

Dave Asprey: 90, all right.

Matthew Modine: Yeah. If I could, I mean, I think that living to be a hundred, so long as I'm compos mentis, that I have my resources, mental facilities are sharp and that I'm able to get around and be productive, I would love to live to be a 120, why not?

Dave Asprey: Would you still be acting when you're a 90, if you had it in you?

Matthew Modine: You know, I have to say that this is like one of the greatest jobs in the world, being an actor. That it has no value and it has unbelievable, unmeasurable value to our culture. That if you go back... I was in Termessos, a city in Southern Turkey, and I've been to amphitheatres in Italy and in Greece, but this amphitheater that was carved into the side of the mountain in Termessos, it completely humbled me and brought me to tears, because there sitting on the top of the amphitheater... I was looking out and I knew to the Greeks, I was looking at air. The sun was setting, so you had fire. And the sea was there, which

was water. So those three elements were really important to the culture of the Greeks and mythology.

And sitting in this amphitheater, that must've been made at tremendous expense to those people that lived in that small city of Termessos, but they went to that expense to build a place where people could sing songs and tell stories. Because it is through the singing of songs and the telling of stories that we evolve culturally, that we learn to understand other people's points of view. That we see what racism looks like, we see what being unfair and mean to other people are. We learn to laugh at our foolishness and we learn songs that we can share and sing when we're alone, and bring joy to our hearts. That this thing that I'm a part of, this culture, I stand on the shoulders of thousands of people who came before me and it's such a blessing to be a part of this tradition of storytelling. It's an amazing job and I'm so happy to have been successful in this profession.

Dave Asprey: That sounds like a "hell, yes".

Matthew Modine: Yeah, hell yes.

Dave Asprey: All right.

Matthew Modine: Yeah.

Dave Asprey: Matthew, it's been a great pleasure to interview you. Thanks for being on the show and thanks for being the one to talk about coming into Upgrade Labs. I'm happy that it's working for you and you had no reason to be public about it other than just you're a nice guy. So thanks. Thanks for sharing that and thanks for doing the work you're doing in the Screen Actors Guild, because I think if we can have a more balanced and nuanced view of masculine and feminine in our culture, I think it might be good for everybody.

Matthew Modine: Absolutely. That's a hell yes.

Dave Asprey: Have a beautiful day.

Matthew Modine: Thank you very much.