



MICHAEL TYRELL INTERVIEW Founder of Wholetones

By Chris Wark

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MICHAEL TYRELL INTERVIEW

Founder of Wholetones

Hey everybody, today I'm with Michael Tyrrell, the creator of Wholetones. Michael is an accomplished musician. He is actually an award winning author, musician, composer. And he is also the founder of Wholetones, the healing frequency music project. And I've been a fan of the Wholetones CDs for a while, and so it was really cool to finally connect with Michael and get him on the podcast and YouTube and everything I do.

Chris: So, hey Michael!

Michael: Hey, man. It's so good to see you, Christopher.

Chris: Yeah, man. I'm really excited. I've been looking forward to this for a while. And we were just chatting, obviously, a minute ago and we're both formerly Tennessee boys.

Michael: Yep.

Chris: And I still am. But you are a former Tennessee boy. Now you're in Florida?

Michael: Yes. I actually worked at Belmont Church in Nashville for quite a few years.

Chris: Wow. That's awesome.

Michael: Which is what got this whole ball rolling. Yeah.

Chris: Yeah. So, I've read your book. You are a professional musician. How did you become interested in healing frequencies? How did that happen?

Michael: Well, you know, everything's kind of a divine appointment in life. We don't really see it coming, most of the time. But being in Nashville and being not only an associate pastor at a church, but also being in the music industry there, I kept asking a lot of questions I couldn't get an answer for. And the number one question was, "Why are tuners calibrated to the note A (which equals 440 hertz)?" And none of the session players I knew, none of the engineers, music stores, nobody could give me a straight answer. And nobody really knew why. They just arbitrarily said, "Oh, let's just call it A440." And it bugged me, Chris, for years. And it was like that little sand spur that was under my skin. And eventually, I thought, "I've got to get an answer for this."

And so, not realizing those two things would be associated, Don Finto was the pastor at Belmont Church at the time and I went with him to Israel, basically, to proofread his book, *Your People Shall Be My People*. So, you know, we had an amazing time. I can't take the time to tell your audience about what happened on the plane, but maybe one of these interviews we will because it's shocking. But when we finally got to Tel Aviv at Ben Gurion, when we landed, I asked Don, "Should we get a GPS? Because I don't know where I'm going." And he went, "Heavens no, we already have a GPS; it's God's Positioning Satellite, and the Holy Spirit will tell us where to go." And I was like, "This guy is...refreshingly out there."

So, we got in the car, and I have no sense of direction, so we were driving around. And I said, "Where are we supposed to go?" And he went, "Just head towards Jerusalem." So, there was a big sign for Jerusalem, I thought we'd be safe. We finally got into Jerusalem. I said, "Now where?" And he went, "There's a coffee house on Ben Yehuda Street, and that's where we need to go. And a friend of mine, Ruben Drawn, is going to meet us there." And I said, "Oh, so you already have things set up for us to do." And he went, "Oh, he doesn't know we're here." And I was just like, "What?" He said, "He'll know. He'll know I'm here. God will tell him. But he'll meet us here."

And so we walked in the door of this place, and it was a Hassidic coffee house, meaning they weren't Jesus-friendly there. And I was hearing this music as soon as I walked in. I looked in the corner, there was a piano player. And I sat down at the table and the guy was like staring a hole through my head. And I was kind of like, "This is awkward." So, I kept looking back at him. Then he was smiling and staring. And so, I closed my eyes and I listened to the music, Chris, and it was all songs that you or I would probably remember growing up, as far as Christian worship songs in the US. But since there was no lyrical content, he was getting away with it in this ultra-Orthodox coffee house. And I was like, "This is beautiful!" So, the guy came to the table.

Chris: So, he was playing like Delirious songs or something? Or older stuff?

Michael: Yeah! Just all this stuff. But you could just listen to him playing the piano and sing along. It was like, "Oh my God." And there was Hillsong, Michael W. Smith, and, like you said, Delirious. There was Amy Grant. And so, when he came to the table he said, "I have to ask you to forgive me for staring, but I believe you're a believer." And I said, "I am." And he went, "Well, it was obvious. That's why I was smiling at you." And he said, "And I'm also smiling because I was awakened this morning and I felt like God told me I was supposed to give my life's work away to someone." And I was like, "What's your life's work?" And he said, "I've decoded all of the songs of David." And I thought, "Decoded the songs..." It was like, it was too big for my head, at that point. And I said, "What's your name?" And he said, "My name is David." I said, "Of course it is."

So, I said, “Well, what do I need to do?” And he said, “Nothing. Just stay here; wait for my next break. I’ll go out to my car. Everything’s in a backpack. And I’m going to give you what I have and you have to take it from where I’ve taken it because I can’t take it any further.” So, I did that.

Meanwhile, Don (my pastor) was looking towards the door, and all of a sudden he stood up and opened his arms, and there came his friend. And they were hugging each other and I was listening to them talk, and the guy literally said that that morning God told him to get in his car and drive to this coffee house, that his friend was in the land. And I was like, “I want to live my life like this. I don’t want to do it the other way. I want to be like Huck Finn on the Mississippi. I want surprise. I want faith. I don’t want to always know what I’m doing.”

Chris: Adventures!

Michael: Yeah! And so, they were hugging each other. And this guy came back to the table with his backpack and pulled out two sets of musical notation. One of them was obvious, it was just like tab. You’ve seen tab – just chord charts and predictable stuff. And then, the other stuff was what I call Avant Garde notation. It was just like a lot of scribbles in a lot of intervallic places. You could tell that whoever was singing this needed to know where to start to get anywhere with this stuff. So, I kind of looked at both of them and I didn’t really know what to say. I hugged the guy, I was weeping. I thanked him for it. And he said, “Well, you’ll know what to do with it.” But I didn’t, and I packed it up. And when we got back to the states, I played the tab stuff in 440, of course, because that’s all I knew, at that point. I didn’t have the revelation. And it didn’t do anything for me.

So, I put it all away into my filing cabinet and didn’t touch it for two years. And then, one day, I was pacing the floor in my office upstairs and this thought came to my head: “222. I wonder what’s on page 222.” And I was looking through and thinking, “You know, I wonder what’s in the Bible on page 222. I wonder why this number’s in my head, and why it’s so important today, and why I can’t shake it.” So, I was looking through the pages. And now, remember, for your listeners, everybody’s Bible – depending on the translation, type, size – it’s going to be a different thing on that page. But on my page 222, I was looking through and I thought, “If there’s anything in here about David, I’m going to lose it.” And sure enough, at the end of the page it was the genealogy. And it said, “...and David, son of Jesse...” and it was just like one of those “aha!” explosions. Like, “No, it can’t be this easy! Double, that 444, is the new A. That’s the old A. No, it can’t...” And it was. It was only four cents difference between what we’ve always classically known as A.

But the takeaway, Chris, that your listeners need to know is that that question that I had about why there is something wrong with music was

answered when I realized that this 440 hertz equals the note A, was actually derived from a man named Joseph Goebbels. He was the prime minister of propaganda to Adolf Hitler and was involved with Mengele for using mind control and other things to torture the Jews. And they called it the German Radio beat. It was 440 beats per second, which we call Hertz now. And so, you go, “Oh, okay, so 440 hertz. What’s the big deal?” That particular frequency actually interrupts the circadian rhythm in the human body – thus, insomnia, lack of sleep, stress. It’s an unbalanced frequency.

So, your body and the genius of God was balanced; it works off three, six, and nine principles. So, when you add an eight, or when you add that type of unbalancing, it’s just like an odd/even harmonic in music. It just kind of screws with your body. Instead of being at ease, you’re at unease, even though the music’s beautiful. So, once I realized that and then I realized that four cents difference can mean the difference from complete rest, peace, repose versus chaos to the body, that was kind of the beginning of the rabbit’s hole for me. It was discovering why 440 was considered the standard tuning for the US and Canada. The fact that, during wartime, Joseph Goebbels went on this campaign to try to get the whole world to unilaterally adjust their tuning to 440, not even realizing the whole world’s just thinking, “Why would we want to do that?” But his idea was nefarious. His idea was to cause chaos. And my whole idea was to bring peace. And so, that was the beginning of how Wholetones was discovered and created.

Chris: That’s amazing. Healing music has been around for a while, and the concept of soaking, and healing music, and healing frequencies. But there’s more than one healing frequency, right? Besides 440?

Michael: Oh, yeah. I have a book now. There’s close to a thousand frequencies to do. I mean, you have to think about this from a logical standpoint. It’s like, versus is such a big thing in our culture, right now. You see it everywhere. Like everybody’s against the other guy. This guy is bad, this guy is good. You know how that works. Versus, when you get into stuff like this, is really irrelevant. I mean, when the Bible says that the power of life and death is in the tongue, that’s a vibratory organ. It says, “It can set the world on fire. It’s more powerful than the rudder of a ship.” So, you can speak life or death to things, to people.

I mean, if frequency wasn’t important, you couldn’t think. You couldn’t breathe. We couldn’t communicate right now. You couldn’t hear. I couldn’t speak. And we couldn’t transmit on any megahertz or hertz level by any kind of media. So, frequency is probably the most misunderstood topic. But if we were really honest, it’s so elemental to our life that it would be like if I got on today and you and I were talking and I said, “Hey Chris, I just found this new theory today. It’s called breathing. You’ve got to try it. Your lungs get bigger and smaller.” It’s like, that’s how elemental this really is, but it sounds so fru-fru and so new age. When

people hear “frequency,” they’re like, “What do you mean, frequency?” Well, frequency is simply a numeric accounting of how many times a vibratory thing vibrates per second. That’s all it is. So, when you put that into proper perspective, it’s not strange at all to realize that there’s thousands of frequencies that can do good, and just as many that can do harm to people. I think that’s the big takeaway from it. And it’s really about finding out which ones do what and how they affect you.

Royal Rife was a very famous man that has been given credit to curing cancer with 120 hertz. And there’s been a lot of people, like Nikola Tesla was another proponent of that. And then, as far back as Pythagoras. So, it’s really not new. It’s very old, but very misunderstood. So, yes, there are many frequencies. I’m just beginning to unpack... I think I’ve only unpacked about 12 different frequencies, so far, in the three and a half years. And with that will come a greater understanding, hopefully, for people – a greater demystification of the mystical, I hope. And then, like I said, I’ve got almost a thousand more. I’ve got a lot to do.

Chris: A lot to do! Can you explain Solfeggio tones?

Michael: Yes. Solfeggio tones come from solfege, and solfege is what was known as sight singing. So, as I mentioned before about this intervallic music, basically what I was given from this man, David, was a chart that was probably passed down to his son to his son’s son. And basically, what it is was melodic intervals that you would sing. But in order, again, to solve that, you would have to have the first note. Okay, so given that A444 is, in my opinion, what David tuned his kinnor to and why, in scripture and in a lot of other periodicals, we read about David’s choice of woods for his kinnor – his harp. And why certain things had to happen in order for that to do what it did. And why he would go into Saul’s court and he would have an effect.

But he wasn’t the only guy. I mean there was a bunch of guys that tried to get Saul free from his torment – his demonic torment or whatever. And one guy goes in there and he does it. But he was the only guy that tuned that way, too. And that’s the takeaway here. It doesn’t matter whether it’s a supplement or whether... I mean, have you ever been around someone that you meet and when you meet them in person, you can’t get away from them fast enough? Or you get around somebody and you’re like, “Honey, should we invite this guy over for dinner? I don’t want him to go.” That is the difference. When the two men were on the road to Emmaus, it said that in a loud voice they said, “Stay with us!” They didn’t want Jesus to leave. That seven mile trip was not enough because the son of God was unpacking all of the law and the prophets. They didn’t want him to go.

So, why? Because there’s never been a frequency as pure and as perfect as what they had just come into, what they’d just been encountered by. So, it’s so important, with us, that we realize how important this is with

everything. If we're trying to touch people's lives and make an impact, then we have to operate at a place where, the best way to say it, do you remember the Beach Boys in 1966, "Good Vibrations." They probably didn't understand their song, but what they said was elementally perfect. He said, "She's sending me good vibrations. Something's in the air, I'm receiving it, and it's good." Right? And I'm the receiver and she's the transmitter, and I'm getting excited about what she's sending.

That's how it works with us. Like when we're in a group of people, or somebody preaching, speaking, some kind of life coach, or whatever. And then, all of a sudden, you're like, "Wow, I really resonate with that," you literally are resonating with that. Your body is picking up that and going, "Yes, I don't only agree with that, I freaking totally believe this because that's how I feel." And then, you get around somebody and it's just the opposite. It's like the yin of your yang almost, and you're going, "Why did I even sit down? I've got to get out of here." So, that's how frequencies affect us. We don't really realize how important they are. Even like when you're driving somewhere and the guy pulls up next to you and his subs are just like rattling the fenders of your car. You can't wait for the green light because you want to get away from that because of the frequency he's emitting and how it's affecting you, which is purely physical. Interesting stuff.

Chris: Yeah. It's fascinating stuff. And I mean, I think about it too, in terms of it's kind of like magnets, right? Like when you're around people, like attracts like. And when you're around people, whether it's the similar vibrational frequency or they're attractive to you or whatever, you're attracted to them. But then, certain people you get around and you're repelled. And they may not even say anything to be offensive or whatever, that's overtly repelling, but something about their spirit or their frequency, or both or whatever, it repels you.

Michael: It's not personal. You can't be offended, but you just have to realize it. How many people have you heard say, "That car I bought is a piece of junk. It never runs right. What a piece of junk." You know what? They have the repair bills to prove it. They're speaking it out and it actually manifests, but people think that's weird. That's not weird at all. You're sending frequency. Every thought is a frequency; every word that you speak.

There was a guy named Masaru Emoto. I don't know if you've ever studied the hidden secrets of H₂O.

Chris: Absolutely.

Michael: Well, one of the things he did before he passed away is that he took the tones that I use on Wholetones and he did the frozen molecule thing to them. And I put them in the book, actually, so people could see it. Each one of them has its own beautifully formed crystal from the frequency

that it emits. So, if we think about our words like that... And you think about even Psalm 55, where the Lord talks about the snow and how it comes down from Heaven, but it accomplishes every word. Well, how could it be a word? There's never two snowflakes that are the same. Each one of them is independent, just like us. It has its own DNA, if you will. And all of them look different. And that's what's so beautiful about frequency. They're all different – they all have different characteristics, they all have different personalities. And as far as genus, they're all actually a product of something that we create ourselves – our thoughts our will, our emotions.

Chris: Yeah.

Michael: Have you ever heard Yo-Yo Ma?

Chris: Yeah.

Michael: He can play one note and I've seen people burst into tears. Because it touches that part of them.

Chris: Yeah, it's amazing. I love that you brought up that the power of life and death is in the tongue, because a big part of my cancer healing journey was speaking life and health into my body. Like every day speaking life and telling my body to be well. "By his stripes I'm healed, I'm healthy, I'm well." And so, I would just say that over and over. I would just meditate on that idea. And that's where I put my faith, in being well and in healing. And so, also, the process, the experience for me taught me to catch myself in negativity; to take those thoughts captive and catch myself, if I was thinking negatively or critically or judgmentally. Because negative thoughts translate into negative emotions, which produce negative effects in the body. And there's frequency tied into all of that, as you know.

And so, as I started to catch myself in those negative patterns, thoughts, and emotions, I realized I was a mess. I just had a lot of bad habits – bad thought habits and habits of thinking negatively. And so, it was a process, but I started to break those habits. Anytime I would have a negative thought – critical thought, judgmental thought, whatever – I would catch myself and just say, "Look, I'm being critical right now. I don't have to be. I'm going to choose to think the best about that person. I'm going to choose to think positively. I'm going to believe that the situation that I don't like is actually going to be worked out for my good." Because the Bible says that God works all things for the good of those who love him. So, the cancer experience, for me, was the biggest test of my faith I've ever had. And when I was in the middle of it, the very first verse that came to me was that God works all things for your good. So, I was like, "I don't know how you're going to do it, but I'm going to believe that. I'm just going to put my faith in that."

Michael: You would never believe it. Like, this is the first time I've ever gotten to really see you. And looking at you, you would be, what I would consider, the picture of health. That's what makes it so beautiful.

Chris: And it's funny because I am the picture of health. I can say that without bragging. And people often think that I'm the same age now that I was when I was diagnosed. People often mistake me for someone in their twenties. I'm 41.

Michael: Yeah, I would think you were in your twenties, 28.

Chris: Yeah, late twenties. So, yeah. It's amazing. Your thoughts and your emotions and your diet and lifestyle choices and your faith – all those things work together to produce health in the body.

Okay. So, talk about what happened next in your life. Because you started learning these things about healing frequency, right? And you were going down the rabbit hole. And you were a musician. So, then you were like, "What do I do now?"

Michael: Yeah, that's exactly what happened. And you understanding these things makes the story easier for me to tell. We get really good at doing things the same way. I mean, the brain loves a pattern. We get locked into patterns. So, being a studio musician and being a producer engineer, and working in Nashville. I mean, we have the Nashville number system. We have our own way of playing music with numbers, instead of notes. So, there's the way to do something and then there's another way. But I wasn't able to make a shift ever. Like I always hated change. I have to be honest. And then, it was like the Lord put me on this trajectory of non-stop change. Everything was changed. My whole world. And when it came down to it, I was so reticent to even head down that pathway really, Chris.

And then, I met a guy and he said, "When are you going to birth this baby?" And I said, "What do you mean?" He went, "You're holding stuff that can change the whole world. You're hanging onto it. You're bursting at the seams." And I said, "Someday!" And he went, "No, today's that day." And he helped me write out a whole chart of what I should do and how I should go about doing it, and how I should get it out to the world. And the funniest part is that when I actually got in the truck with my wife, when we drove to Dallas, I had all my gear in the back, and we drove to the recording studio. And about 10 minutes outside the studio, I just burst into tears. I said, "I can't do this. I don't have any music, I don't have any lead sheets. I don't have any charts. I don't know what I'm doing. And I'm going into a studio with a bunch of great musicians that are going to be like, 'What do we do now? Where's the music? How do we start? When do I get paid?'"

And I walked in there and I started trying to explain what I was feeling, and I burst into tears. I just sat on the floor and I said, "Listen, you're already on the clock. You're already getting paid. Just pray for me because I have all these tones in my heart, and I'm going to hear the music. When I hear it, I'm going to hear all of it. I'm going to hear all your parts. I'm going to hear everything. When I do, I'm just going to start shouting stuff out and I want you to start playing what I tell you to play. And then, when I tell you, we're going to hit the red button and we're going to go for it."

And they were all like, "Oh my God." Because it was totally different, Chris. Everything was alright, but I didn't realize what we were up against. And then, we had the producer engineer friend of mine that was there, James Johnson, who's a complete flatliner – non-emotional – which is exactly what we needed because I was a basket case. So, anyway, we were in there and I was listening. All of a sudden, I was hearing entire pieces of music, like everything. And I went, "Hey, you need to play this. No, bigger! No, I need a big organ. Yeah, that's it. Okay. Remember that." Then with the violin player, "Hey, you ever heard the Masterpiece Theater idea? You know, that sounds almost like a trumpet? I want you to... No, wrong notes. Yeah, that's right. Remember it!" And then, all of a sudden, I just looked at James and I said, "Okay, we're all going in the box."

So, this studio, by design I think, had no line of sight. So, usually we'd set up in a C and everybody can see what everybody's doing. We were in isolation booths; so, we couldn't see anything. And all of us forgot our watches on the same day, so we didn't know what time it was. So, all I could see out of my window was the producer's window where James was. So, I just closed my eyes and said, "I can't see anything anyway. I don't know what I'm doing." So, I just started playing and playing, and the next thing I know, I mean, everybody was playing along and they were all coming in at the perfect spot. The drum was coming in, and then when I would do a dead stop, the drums would stop. And I was like, "Oh my God. We're tracking together supernaturally, as if we were being conducted."

So, at the end, I rolled out, I don't even know what time it was, and I saw James jumping up and down in the studio, like going nuts. And he's not that guy. So, I went in there and asked, "What's going on?" He went, "Get them in here, get them in here, get them in here." So, we went in there and I said, "What's going on?" He went, "That ended at 22 minutes and 22 seconds of the most glorious music I've ever heard. It's done." And we did that seven times, without seeing each other, having any music, or anything. We didn't do one overdub, one retake, one anything.

So, just when you think, "Okay, that's really supernatural," I sent all the musicians home and we were mixing down the last piece, which was 852, called "The Majestic," and James looked over at me and he went, "Well,

that's just the cherry on the sundae." And I said, "What?" He went, "You know what today is?" And I said, "No." Usually, I would know. And I said, "I don't even know what day it is." He went, "Well, it's Passover." And I was like, "Wow." We recorded three hours of music in seven days. We mixed down. And it ended on Passover. So, that's how Wholetones went down the first time. So, after that it was like, that's the new way. So, every time we record now, Chris, I don't prepare virtually at all. I just go in cold.

Chris: I love it. I love it. I can say, I've never recorded that way, but definitely most of the music I've written, and songs and things I've written, was always collaborative. It was always getting together with zero to very little ideas, and then you just say, "Let's play." And you just see what happens. That's the fun part, right? The magic happens when you're just jamming and people are making decisions, and you kind of lock into something. And then, surprises happen. And everybody's like, "Woah!"

Michael: Well, when you're married, if you marry right, your wife's usually radically different than you are.

Chris: Mine is. Yeah, polar opposite.

Michael: Yeah! It works. But my wife is like the stoic, balanced MOR. I can come back from having the most amazing weekend and seeing miracles and whatever, and I'll come home and the first thing she says is, "Don't forget to take out the trash." She keeps me grounded. So, you know, I was obviously a little pensive wondering what she was going to think about this because it was just so different from anything. And I remember, she came by the studio and we loaded everything up. We started our long drive home to Florida and she went, "Well, can I hear it?" And I was like, "Yeah," and I put the first disc in. And we got to the stop sign and she was a mess – a mess.

And by the time we got about a mile down the road, she looked at me and she said, "My God, this is the reason you were born." And I didn't know how to deal with that. And I said, "What are you feeling?" She said, "This is your magnum opus. This is what God put you here for. That's going to change the whole world." And to hear somebody that like... And she's not mean, she's just honest to a fault. I could say, "Well, that's the best song I ever wrote," and she'd go, "Nah, I've heard better." But that's what you need. But when she heard Wholetones, I wasn't even sure what Wholetones was, but her response was, "This is going to change the world. People aren't even going to know what hit them," I didn't know what hit me.

So, that was the beginning of me knowing something happened. But the next thing, Chris, really was watching God take something that you're not really sure you know what it is, and put it in 168 nations. I mean, all of us, we wish we could come up with a book or a way to explain, "Hey,

this is how I made my project go around the world in seven easy steps.” But the bottom line is that unless God wants it, you’re just banging your head against the wall. So, I didn’t even think about marketing it or any of that. I just thought that this was going to help someone, but I didn’t have a clue how that was going to happen. And like I said, the next thing you know, we were in 168 nations and you’ve got people like Dr. Oz and all these people. I said, “What the heck is going on with this music? And why is it doing this?” And then all the testimonials came in.

And I mean, there’s epic biblical proportion physical things, but the one common denominator that floors me the most is that 80%, I would say, of our surveys come back and say, “I was backslidden. I hadn’t read my Bible. I was away from the Lord. And as soon as I heard the music, it brought me back to Jesus.” That is the ultimate thing. When you hear that, all the other stuff is awesome, but you’re just kind of going, “I didn’t even see that.” But all the years of being a pastor and all the years of being an evangelist and all the years being in worship bands, and mentoring worship leaders... More stuff has happened in the last three and a half years than has happened in my whole life combined, as far as sharing the gospel of the Lord in countries I’ll never get to, in ways that I never imagined.

I mean, it’s God. It was way outside of my pay grade. Every morning my wife and I wake up, we put the coffee on, we do the bulletproof thing – sometimes without the butter. And then, I get the Kleenex and look at my emails, and come apart every day because there’s more emails, more miracles, more people telling me about stuff that happened. And with their pets too, or people that can’t sleep, or whatever.

Chris: It’s amazing. Yeah. It’s amazing when things happen in your life. And there’s just no way it could be anything else but God. There’s just no way. And I think a lot of us have experienced those things and maybe try to explain them away as just good luck, or something. Right? I mean it drives me crazy when I hear someone who’s super successful say, “Well, you know, I’ve just been really lucky,” and I’m just like, “Oh my gosh.” It’s tragic to me to hear someone like not even acknowledge or have enough spiritual depth to realize that God has blessed them just abundantly in their life.

Michael: And the fact that they’re not Christians and God blesses them, that’s the beauty. I mean, look at Mozart. I think you just hit it on the head there. I think that’s the part that, when I started speaking outside the church – like Fortune 500 groups and a lot of doctors – they would always ask me theses question. And the one shocker, the takeaway for me, was that 90% of them had no idea that they had a spiritual life. They only knew the body and the soul, and they amassed all these millions and these giant empires with only two thirds of their capability. So, when I would explain that there was another one third that was the most powerful of all. These guys that like made more money than me in one day that I

made in my whole life, were on the edge of their seat going, "I didn't, I didn't even know I had a spiritual life." That's when it gets really exciting.

Chris: Yeah. Yeah, I can imagine. So, I got the Wholetones CDs. My mom is one of those people who gets every health newsletter, she's been a health nut since the 1970s, and she's always pushing stuff in my face like, "Have you seen this? Have you heard about this?" But anyway, she discovered you somehow and, I think, got me the CDs. Or I don't know if I bought them or she bought them for me. I can't remember. But it was several years ago, probably around when they first came out. And yeah, I remember putting them on and just being like, "This is great." I wish I'd had this when I had cancer. And now, I'll just put them on while I'm working and just let them play in the background while I'm doing stuff. And you have a Christmas CD set. Do you have two or just one CD set?

Michael: I've got another one. I'm going into the studio in August and doing two new projects. One of them is Wholetones Christmas volume two. And the other one is going to be kind of exciting because the one thing that people have been constantly emailing me about is, "You are my favorite person. You help me sleep, you help me rest. But I go to the gym and I can't work out to your music." So, I'm doing a new one called Wholetones Active that's more of an energizing project; more up-tempo stuff.

Chris: Yeah. That's great. That's a great idea.

Michael: It's for different types, whether it's core, if you have a kettle ball workout, if you do Pilates.

Chris: Yeah. More drums.

Michael: Yeah! My drummer is really excited about that.

Chris: More drums, more guitar.

Michael: Yeah. More than the sleep project.

Chris: Yeah. The drummer fell asleep in that one. Yeah, I look forward to hearing that. That's great. That's great. And I can say, the Christmas album is great. The Wholetones album, I've enjoyed that a lot. That's really exciting. That's really cool.

So, a lot of folks in my audience are either struggling with cancer, they're trying to heal, or maybe they're in remission trying to stay well, or they're just really concerned about not getting cancer. They're just serious about prevention. And so, I'm always trying to bring them information that can serve them and help them. And it's cool to have something like this where, again, you can put it on, do your thing, play it in the house, play it while you're working, play it in your ear buds or whatever, play it while

you're sleeping, and get these benefits, which are pretty cool, from healing frequencies.

Michael: Well, there's one thing that I think is probably the biggest help for all of us – but especially if you're struggling with, you know, cancer, autoimmune, etc. The last meeting I had with Dr. Oz, I took something that he said and it was like, "I've got to do something about this." He said, "Basically, it doesn't matter what supplements you're taking or what homeopathic prescriptions you're taking, if you're not sleeping a minimum of six to eight hours, your body cannot heal." When he said "cannot," I knew he was right. I knew he was right. And I know that so many of my friends that have suffered with cancer, one of the side effects of that is that they can't sleep, or they struggle with sleep, or they deal with temperature changes in their body and they can't sleep, or they wake up. So, the next thing – that's why I kind of laughed about the drummer – I had to call my drummer and say, "Hey listen, I created Wholetones and all these people are writing and going, 'You know, the one puts me to sleep. But then, the drums come in.'"

I said, "Well, I didn't write this for a sleep project." But I realized, after talking to Dr. Oz, that a sleep project was definitely what was necessary. I mean, we're talking about 60-70 million people in America that have sleeping disorders of some kind. And then sleep apnea, which happens for a myriad of different reasons – sometimes you're just overweight, sometimes there's other issues involved. But especially if you're trying to heal from a disease, I mean, you've got to sleep. So, the next step was to create this little can. Everybody probably saw this when it was Wholetones Asleep. It was a little can with a lot of really good music. The only downside of it, Chris, was that people had trouble with the buttons. They were just too small. And they were dual function, so if you want to go to the next song, it also is the volume control. So, it's either momentary, or for the other one you've got to hold it. It was just too much.

So, Marty went and studied, studied, studied, and found this phenomenal format, which is now called Wholetones Asleep 2.0. And it's a much more robust player. It's about half the size of Alexa, and massive fidelity and virtual indestructibility, and all the buttons are in the bottom. And that unit I can't say enough about. We just got them in stock, literally, yesterday – not kidding. And the big takeaway for us, what I really see this whole next season really, is trying to help people get a good night's sleep. I noticed, for me, as much as I travel and as much as you do, when I'm away from my wife and when I'm out of my circumstances, I have to make myself go to bed and not stay up all night, and then I have to actually really sleep. So, taking this along with me on the road has been the best thing in the world. I just go into my room, I turn it on. It's got a ten second momentary light. So, you can see just long enough to set it up. The light goes out and hopefully your lights go out, then you fall asleep.

So, that's been one of the big things I wanted to mention today, just what people have said and what we've experienced so far, since we released the first Wholetones sleep project. So, hopefully, if any of your listeners have insomnia or they're on top of whatever they're already being prescribed – they have to take Lunesta or Ambien or something – hopefully, we can find a way to help them get some rest without taking another prescription.

Chris: Yeah. Z-drugs, like the ones you just mentioned, increase the risk of mortality significantly. I mean they're dangerous drugs. They increase your risk of death from multiple causes. So, yeah, anything you can do to help someone get off of sleep drugs, especially the Z-drugs, is a very good thing.

Well, Michael thank you so much for your time. I mean, it's just been awesome to talk to you and connect with you. Where can people find you?

Michael: They can find us at Wholetones.com. And also, for our friends that are prime members, we have a channel on Amazon now, too.

Chris: Nice. Everybody, thanks for watching. Thanks for listening. I hope you'll go check out Wholetones. I've enjoyed it. Obviously, you've heard Michael. He's brilliant and he's an amazing guy, and you'll enjoy the book, too, that comes with the Wholetones CD. It's fascinating. He goes a lot deeper into his story and the research he did, and all of that. It's a really good book. But anyway, please share this video if you think it'd be helpful to people that you care about. Like it. Share it. Spread it around the world. And I'll see you on the next one. Thanks, Michael.

Michael: Thank you, bro, for everything.

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