

BUILDING WEALTH IN CHANGING TIMES



The Solari Report

MARCH 29, 2012



Let's Go to the Movies
with Jon Rappoport



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C. AUSTIN FITTS: Tonight, we're doing something very different. We normally never have a Solari Report in the last week of the month, but Jon Rappoport and I love to talk to each other, and I've learned that what we should just do is let everybody listen or record our conversations when we do.

And after the last Solari Report that Jon joined me for in February, we got together, and we said, "You know, let's just go to the movies. Let's talk about what our favorite movies which really help people gain insight into what's going on in the world around them." And so Jon and I have talked several times, and each one of us have chosen our top five movies that fit that description, and we haven't told each other what they are. There's a little drama and mystery here because we're going to play movie – "Let's Go to the Movies" poker.

Jon's the guest, so he'll put down one. Then I'll put down one. We'll go back and forth. And then we've also reserved – in case there's crossover, we've reserved some runner-ups, and we'll share with you what some of our runners-up are. Our theme tonight is "It's All in the Movies." It's amazing how much information you can glean from the movies. You just need to know, "Oh, that's really real, and that's not."

So without any further ado, let me introduce Jon Rappoport, who needs no introduction to the Solari Report subscribers. Jon, welcome to the Solari Report.

JON RAPPOPORT: Catherine, it's great to be here going to the movies.

C. AUSTIN FITTS: Well, you are the guest, so before we start playing our movie poker, let's talk a little bit about why we want to go to the movies and sort of what – how we feel movies can be useful to help understand both our world and help us understand how to invent our world.

JON RAPPOPORT: Well, first, movies are an invention to begin with, so it's pretty fantastic to, you know, get a sense of how they're put together, what goes into creating this world on the screen that happens every time you go to the movies. But beyond that, there are some movies that kind



of lift the curtain on the way the world works, the way reality operates, the way people maneuver and manipulate reality, the way the matrix is composed, so to speak, and seeing those movies more than once usually I find makes a very major impression.

I've seen movies where the first time I was just kind of bowled over, and then I would go back and watch it again, and it was almost as if somebody was up there on the screen saying, "Okay, listen, I wanna show you something about how the world operates. And look at this, and look at that, and think about this. Think about how that over there in the movie relates to this over here, and you're going to get some pretty important clues about the way reality is constructed for you as opposed to the way it "really is."

So that would be my opener on why I think movies can really help people if they watch them the right way.

C. AUSTIN FITTS: I always thought it was a little bit of a steam-valve in a couple of different ways. One is if you're running the world, and it's painful. You want sympathy. I used to have a friend who said The Sopranos TV show was just a way for the bad guys – for the people running organized crime to say, "See, it's not easy what we do." They want sympathy. I think the other thing is it's a steam-valve that lets the powers-that-be let out information, so as long as the secret societies and intelligence agencies were doing mind control on a tightly controlled basis, they kept it under wraps.

But suddenly when lots of different intelligence agencies and organized crime and all sorts of freelancers started doing it, and the technology got to the point where machines could do it quickly, they said, "Uh-oh! People need to know this stuff exists." And suddenly you have a stream of movies on mind-control technologies. It's a way of letting information out from the covert side that you can't let on explicitly. And finally, it's a way of sort of informing people when it's socially acceptable to admit that something's going on.

“Seeing those movies more than once usually I find makes a very major impression.”



When I was trying to warn everybody about the mortgage fraud and the extent of the mortgage fraud and no one would believe me, I had an old roommate from the University of Pennsylvania who called me to tell me that *The Sopranos* TV show had just done a series on mortgage fraud. And she said to me, “Well, you know, if it’s on *The Sopranos* it must really be true.” And that’s when I realized in America fact was fiction and fiction was fact.

So what’s in the newspaper is fiction, and that’s okay, and then what’s on *The Sopranos* TV show, that’s fact, because in fact if you let the fact out in fiction then there’s no criminal liability.

JON RAPPOPORT: Yeah, and as you say, it’s kind of like a safety valve where people can sort of relax a little with it, you know, but nothing really changes. That’s what a safety valve does. It sort of lets you in. “Okay, you can walk through this door, and we’ll show you something, okay.” It’s sort of the classic limited hang out where you admit to something, but you never admit to the whole thing, and you feed little tidbits out here and there, and most of the time people are satisfied with that. And then you can conceal the rest.

C. AUSTIN FITTS: Right. The way I got to movies, you know – I was trying to explain to everybody what was going on, and what I discovered was if you’re a busy person, you know, the information is depressing enough without having to read a thousand-page book. And what I realized is, I could just use the movies. In other words, I could teach people a great deal about how the economy works, but I could do it in a way that, one, they found entertaining, and, two, it helped them understand emotionally.

Because I can read a thousand-page book, and I could understand intellectually, but a movie helps me walk around inside the story and feel it emotionally in a way that’s much more, you know, sort of a compressed way of learning. It’s much faster. It’s much more powerful, so I got to the point where I really started to think about, “Okay, movies can help people understand history and economics in a way that’s a lot faster than what I got at the Wharton Business School?”



JON RAPPOPORT: I think that emotional aspect of it is very important, because when you go to the movies, what you feel – it allows you to make certain connections that you wouldn't otherwise make.

C. AUSTIN FITTS: Right.

JON RAPPOPORT: And it also allows you to see, I think, or experience contradictions that on an intellectual level you wouldn't be able to process; you would just be stuck. But when you can feel it, then you understand certain things about reality that are contradictory and you can see them for what they are. It's hard to do that when you're just perusing information.

C. AUSTIN FITTS: Right. Okay, well, I'm dying to know what's on your list, Jon. So you go first. What's your first choice? And I should mention again, we have five each, so we're going to discuss ten movies. So Jon, you go first.

JON RAPPOPORT: Yeah, we'll – get your breakfast ready.

C. AUSTIN FITTS: Okay.

JON RAPPOPORT: The first movie that I selected is something that I saw on television when I was I'm going to say maybe 14. It's a black-and-white movie from 1936 called *Things to Come* produced by Alexander Korda, directed by William Cameron Menzies, script by H.G. Wells, British movie based on his novel – Wells' novel of the same name; actually, it was *The Shape of Things to Come*. Starring Raymond Massey, Ralph Richardson, Cedric Hardwicke.

And right out of the box, I have to say that the thing that blew me away about this movie was the set design, because I saw this probably I'm going to say 1950 to '51 – '52 when television was new and special effects in movies weren't really very advanced. And yet to this day it stands up because it gives you a window on a space civilization of the future the design of which is absolutely staggering still. If you ever come across a colorized version of this, turn it off immediately, because it has



to be in black- and-white. That's the way it was done.

And you will find people in Hollywood today – designers, set designers, even special effects people who will rave about *Things To Come* as being not only way ahead of its time in the way it was set up and built – and I really don't know how they did it – but is still overwhelming in its scale. It gives you the sense of gigantic scale and a kind of mechanistic, automated future because H.G. Wells believed in a world state. He believed in globalism. He was one of the, you might say, early modern proponents of it. And so the movie begins in 1940. War is ominous.

You get a whole series of images that flash by of a dark age coming, and then there is war over London. The civilization very quickly is left in ruins. There is no technology. There is a plague, and then there are tribes and clans of people that are scrabbling in the dirt to try to survive. And the world has gone down. There's nothing left. And then one day a futuristic-looking plane flies overhead of one of these little crazy clans ruled by a dictator – a tin-pot dictator, played by Ralph Richardson – and the plane lands, and a guy gets out, and he's dressed in a sort of space suit, but he's an earth man.

And he says he's from something called *Wings over the World* – that the remaining technologists who survived the war found each other and are in the process of creating a new civilization based entirely on science that will bail out everybody on the planet. Quite amazing. And then we flash forward to that world some years in the future, and the old world is completely gone. The dark world is gone. Everything is very well lit, and as music plays, we hear – we see and hear this automated civilization operating entirely by machine. And in the center of it is this gigantic spaceship that is poised to take off, and everybody now looks like – you know, dressed in spacesuits and so on – totally clean, well-lit civilization. Nations have been outlawed, and science and technology have taken over.

And to me, that's – you begin to see that this is paradise with a gigantic flaw in it right at the center, you know, because although there are differing points of view among the elite citizenry, and you never get to



see the lower classes except at the end, they have managed to convince everybody because they have better machines that they is the way to go, and that therefore everybody should give up their individuality and become part of the machine, which is what's happening to us now. We are being groomed and convinced for a future that is going to be managed by technocrats.

And it's going to use science as the new religion and present it as completely neutral, nonpolitical, and everyone will fit in somewhere into it if they just surrender everything that the used to believe about themselves. And you see it here on the screen. And at the end, there's this gigantic conflict about whether to go to the moon, and all of the lower classes, who still are wearing all these spacesuits, try to rush the rocket and keep it from taking off. And there are two young people involved who would be the passengers.

And I won't even say what the ending is, but there's a certain magnificence about this because you see and you feel – you were talking about feeling before – you feel the scale of this new civilization. They feel its power. You feel that, you know, “Why should I maintain this stubborn kind of grungy individuality as against this beautiful machine?” You can feel that. You want to be a part of it, and yet at the same time you realize that if you are they're going to take everything away from you, including your memory that this will never – you'll never be the same after that.

And that's to me the brilliance of the movie, is that it really does make you think about that, make you feel the whole contradiction and come to terms with it, because now in our world we don't get that kind of compressed chance to do that. You have to really think it out for yourself and realize where science and technology and especially medical science are going and whether you want – you know, to what degree do you wanna be a part of this and how much you wanna surrender of yourself. And it's all kind of piecemeal and so forth, and here in the movie it's

“We are being groomed and convinced for a future that is going to be managed by technocrats.”



almost like a play on faith. You see it. You feel it.

What are you going to do? Make up your mind right now because hanging from your choice is your entire future. So I love the movie. I've seen it maybe three times in my life. It was the first movie I ever saw that showed me what movies could do to the imagination – that you could be just I mean rocketed and spiraled into a completely different reality, which is another benefit of the movie that I'm sure at that age what I began to think about was, "Well, what could I imagine?" which saved me from enlisting as a slave in this world state.

C. AUSTIN FITTS: Well, it's funny. The vision now is that each individual is connected through a device or a series of devices or machines, whether it's their phone or their computer, and their connection is through the entrainment and the engagement that comes electronically through the device. And they're – it's the "singularity is near" message. They're basically – their behavior is dictated by policies that are geared into the software and the pricings in the software.

And what's interesting is each person is connected into the machines through the machines instead of to each other – so they're all resonating into the machines instead of with each other. So the whole morphogenic field, the whole resonance, the whole connectivity between people in which organic and wild things happen is shut down and controlled.

JON RAPPOPORT: Wow! That's a fantastic insight. Wow! That's fascinating!

C. AUSTIN FITTS: I keep looking for movies that will show the difference between the two – you know, the difference between what happens when we resonate with each other and have a shared intelligence versus we're individually automatized through the software where we're allowed to vote in a variety of different pricings that then give the machine more information that helps it control us more. It's quite remarkable.

JON RAPPOPORT: You know – ooh, boy, there's a lot to think about there. When you said that the resonance that's created by these machines shuts down the organic, wild, natural connections, that's what just kind of



blew the top of my head off because it's so true. And I – one small example recently, when this raid happened on Rawsome Foods in Los Angeles, which is just simply a buyer's club that sells raw milk – unpasteurized milk to its members – and now this is spreading around the country, these raids, and they're vicious – guns drawn.

James Stewart, who was arrested, the head of Rawsome Foods spent three horrible days lost in the system in L.A. County Jail. Horrendous things happened to him which I won't go into because it would take too long. But I decided, "Okay, so I'm going to write a piece about this, and then I'm going to start sending it out to some of the people that I remember from the old health freedom days of the early '90s when there were lots of live events, rallies, protests, conferences, meetings, all sorts of face-to-face stuff.

So I put it on my site, and I sent it out to my email list, but I also made sure to send it out to a bunch of these people from the past whom I could still find, and not one of them even answered.

C. AUSTIN FITTS: Right.

JON RAPPOPORT: And I believe that you put your finger on something here. You see, it's because – it's almost like an electronic vacuum is created around the transmission of the information. It happens in this kind of empty space where the emotional impact no longer – I'm not going to say among everybody, but among people that otherwise you would think would get engaged immediately, it just isn't there. It's not part of the communication equation that's engendered by the machines that we have now.

C. AUSTIN FITTS: There's a wonderful video up on the Internet called "Battle at Kruger," and it's – some people on safari recorded a fight between four or five lions and a large herd of water buffalo, and the lions peel off one of the baby water buffaloes, and they're trying to kill and eat it, and the water buffalos get up the courage together to go attack the lions and eventually get the baby water buffalo back. What it shows you is they're able to beat the predators once they get organized and give each other



courage.

And if a few people are going to control the many, then you have to find ways of making sure that the many can sort of get together, get intelligent together and make each other intelligent and get a lock against you. That's the only way I can describe it. And I when I first – I won't go into it – we'll go into it when I get into one of the movies where I think about this. When I first saw them putting up the cell tower networks, I thought, "Oh, my God! They're trying to stop us from resonating with each other." You know, that's what they're afraid of. And I never –

JON RAPPOPORT: I think it's a water buffalo – as a water buffalo, I had to email each other to say, "Let's get together and save the kid."

C. AUSTIN FITTS: Right.

JON RAPPOPORT: Where on cell phones it would be deadened.

C. AUSTIN FITTS: Right – right. So – well, The Shape of Things to Come – that's one – I've got to go watch that again.

JON RAPPOPORT: Yeah – the movie is Things to Come, and then the book is Shape of Things to Come.

C. AUSTIN FITTS: The book is Shape of Things to Come.

JON RAPPOPORT: Yep – okay.

C. AUSTIN FITTS: So Jon, you know what my first –

JON RAPPOPORT: Pull out your card.

C. AUSTIN FITTS: You know what my first card is going to be.

JON RAPPOPORT: I do? I've got two ideas in my head.



C. AUSTIN FITTS: Okay – so –

JON RAPPOPORT: Go ahead.

C. AUSTIN FITTS: The Godfather series – I'm going to do all three in one.

JON RAPPOPORT: Oh, wow!

C. AUSTIN FITTS: Is that permissible?

JON RAPPOPORT: Nope.

C. AUSTIN FITTS: Okay – well, The Godfather – the series was – let me give you the dates on it. It's Francis Ford Coppola directing based on a novel by Mario Puzo about a fictional New York Mafia family. And it was done in three films. The first, and the most critically acclaimed, came out in 1972. The Godfather, and it starred Marlon Brando as the Godfather, and then Al Pacino as one of his sons and Robert Duvall and his adopted son. And then who played Sonny?

“It's Francis Ford Coppola directing based on a novel by Mario Puzo about a fictional New York Mafia family. And it was done in three films.”

JON RAPPOPORT: James Caan.

C. AUSTIN FITTS: Right – James Caan – so just an all-star cast – then the second part came out – the sequel came out in 1974, and then the last one, which in fact is my favorite, came out in 1990, 16 years later, still starring Al Pacino and Diane Keaton as the wife of the character played by Al Pacino.

You follow this New York Mafia family through the generations – so through the Godfather, then through his sons, and then through their children. You go through three generations, and the family's story is interwoven with the story of the family fortune and the wider economy because what you see – you literally go, Jon, from the streets and the real estate and casino businesses that come out of the streets and sort of the



concrete assets, and you rise into Washington, and then into corporate investments in Wall Street and sort of the investment world, including the Vatican Bank. And then you go all the way right to the Vatican and to the Pope.

So you see the line all the way from the top of the Vatican down into the street business and the drugs. And one of the messages of this movie is in a high centralized model there's only one degree of separation between the streets and the top of the Vatican. In fact, it is the same place. Economically, there is no away. It's quite remarkable, and one of my favorite – I have many wonderful quotes, because it's also a story about power and how power can destroy a community or a family, particularly this kind of top-down power.

There are lots of great quotes in it, but one of my favorite quotes is Michael Corleone, played by Al Pacino, makes the classic mistake that I made and many other people made, which is you think if you go higher and higher in society, you can get away from organized crime, which is somehow down here on the street. So Michael keeps theorizing that he'll be more successful, he'll sell the casinos, and he'll go just reinvest the money in corporations and somehow go legitimate.

And finally in *The Godfather III*, he explodes, and he says, "The higher I go, the dirtier it gets!" And there's another great – when Michael has sort of gotten – reached his maturity. Sonny has an illegitimate son, Vincent Mancini, who then comes and tries to help Michael join the business, played by Andy Garcia, and he's quite charming. Michael takes him to Italy with him – he's in Rome and Italy to meet with the Vatican Bank.

They're trying to buy into a variety of different companies that the Vatican owns and controls, so this guy – his name is Don Lucchesi, he shows up as an advisor to the Vatican Bank. And Vincent says – let me just read it to you – he says, "Don Lucchesi, you're a man of finance and politics. These things I don't understand." And Lucchesi says, "You understand guns." And Vincent Mancini says, "Yes." And Lucchesi says, "Finance is a gun. Politics is knowing when to pull the trigger."



JON RAPPOPORT: Mm-hmm – yeah.

C. AUSTIN FITTS: Okay – then another one which I felt was very important was the – in *Godfather III*, we have a sort of young guy trying to work his way up through the New York Mob scene, and he's kind of a parody on John Gotti, and his name is Joey Zasa, and Vincent is constantly fighting with Joey Zasa, and Vincent says to Michael, "I'd like to take Joey Zasa up in one of these and drop him," and Corleone says, "Zasa is nothing. He's a small-time enforcer. He's bluffs for us, but nothing. You can see him coming a mile away."

And Vincent says, "We should kill him before he kills us," and Michael says, "No, never hate your enemies. It affects your judgment." And later on he says, "Our true enemy has not shown himself yet," and what you see is one of the classic tactics – and it's one I've seen a lot in my life and dealt with a lot – is they always send a small-time punk after you to try and get you to engage with the punk as opposed to the people behind the scenes who are pulling the strings.

In a highly centralized, controlled model, it's very few people who are pulling the strings, and their goal is always to exercise power, so if anybody gets attacked, you know there's three degrees of separation between the guy who gets blamed and the guy who gets attacked by the water buffaloes and the real guy pulling the strings. One of the reasons I love *The Godfather* is it shows you – you know, one thing Michael's very good at is laying low until he sees who the true enemy is. Now, let me keep going because there are many things about this movie I love.

JON RAPPOPORT: Sure.

C. AUSTIN FITTS: Throughout society, we have the overt side of the world, and we have the covert side of the world. And so in any major institution like the Vatican, you know, on the front you have the church, and on the back you have this incredible endowment which has enjoyed 2,000 years of no taxes and diplomatic immunity, and so you have a – you literally have two very different kinds of organizations.



And most people think of the Catholic Church as a church whereas I think of the Vatican and the Catholic Church as a major financial force and political force.

So I look at it very differently. And you're one of the few people who I think has really made an effort to try and illuminate some things about the Vatican, including in the interviews. But generally, the Vatican has been untouchable in terms of really showing what's going on. And in *Godfather III*, somebody – there is a real effort by Hollywood to show a lot about the Vatican, and there are tremendous parallels with what went on with.....

JON RAPPOPORT: P3?

C. AUSTIN FITTS: Well, the Pope is assassinated, and you have the Vatican Bank blow up, and it's very much related to the real parallels to the death of – who was it – Pope John – and the huge scandal in the Vatican Bank. So this is the first time to my knowledge Hollywood really takes you up and starts dishing the dirt out on what's arguably the most powerful institution in the world.

JON RAPPOPORT: I thought so. I wanted to see that movie many times, *Godfather III*, because it was in terms of the information they were delivering by far the richest of any of the three movies – *Godfather* movies. Immobiliare, the giant Vatican construction company, was brought into it and sort of vaguely alluded to the P3 scandal – what was his name?

Gelli was his last name, an Italian politician who was all wrapped up in that, Roberto Calvi, who was found hanged from the London Bridge in London – all of these incredible things that were splashed all over the press in Europe and barely even really covered in America were happening like crazy over there, and I don't recall any other movie that's ever attempted to even allude to any of this in a realistic way. But you know now –

C. AUSTIN FITTS: You know what got me to watch *Godfather III*?



JON RAPPOPORT: What?

C. AUSTIN FITTS: In 1998, a reporter wrote a story about what I was dealing with on the litigation that ricocheted all over the Internet, and I got a call from somebody who I would describe as highly placed in the Council of Foreign Relations, and the message was, “Don’t blame us. It’s not our fault. You have to see Godfather III.”

JON RAPPOPORT: Ooh-oo! Ooh, wow!

C. AUSTIN FITTS: And my interpretation of that after watching Godfather III was he was saying, “Look, you know, all the real estate deals you were messing with are controlled by the Vatican. Don’t blame us. It’s not our fault.” Don’t blame Harvard; it’s really the Catholics. Anyway – okay, so I think there are a couple – just to sum it up on the Godfather story, there are a couple of sort of important morals of this story that I take from it. One is that the street and the top is one place in a centralized model.

“To sum it up on the Godfather story, there are a couple of sort of important morals of this story that I take from it. One is that the street and the top is one place in a centralized model.”

If you are harvesting every neighborhood with the drugs or lottery or whatever, you can’t afford to make an exception to the rule because if an exception can happen in your neighborhood, then it can happen in every neighborhood. And what’s incredible is how carefully the top watches the money in every place. I’ll never forget when I first moved down to Tennessee, I had about \$6,000.00 in cash, and I was putting it in a safe deposit box that I’d just gotten at this little bank in the county here where I live.

And the president of the bank, who I’d never met, was in his office. I walked in, walked into the safe deposit room, he jumped up, shot into the safe deposit room and kept trying to look over my shoulder to see what I was putting in the safe deposit box.

JON RAPPOPORT: Really?!



C. AUSTIN FITTS: Yeah! And I said, “Well, I guess the boys – I guess moving to Tennessee is not getting away.” So I always say there is no “away,” but that’s how tightly related – whether it’s Washington or Wall Street, the cash flows are very tightly managed from top to bottom. The other thing you see is the extent to which the – at one point, Michael Corleone says, “When they come at you, they come at those you love,” or, “They come at that which you love.”

And one of the things you see is the family get torn apart by the power politics – different people vying for power trying to play people inside the family against each other. And you literally see power break down the family over the generations. And if there’s a message in this for me, it’s if you’re a man and a woman, do not let the power players get in between you and play you against each other because the key to building family wealth is to keep the trust and loyalty inside within the family and not get played by the outsiders.

JON RAPPOPORT: Yeah, that’s another one. You know, the sense to me in *Godfather III* also is at the top if you try to make nice, neat categories, you’ll fail. You say, “Well, this is corporate. This is government. This is church. This is highly organized church, like Vatican. This is, you know” – whatever – it just isn’t going to work because those people are not really thinking in those terms.

C. AUSTIN FITTS: No, not at all.

JON RAPPOPORT: And it’s only those people who are trying to fathom the situation looking at these categories that are misled and led astray. I remember Robert Anton Wilson once wrote something like, “The political left hates corporations. The political right hates government. They’re both correct.” But if you see how that plays out on a political landscape, of course, they’re battling each other as if they’re really talking about completely different things and that one is, of course, more correct than the other, and they’re arguing back and forth, back and forth, but at the top, the money, the power, those categories don’t exist at all.

C. AUSTIN FITTS: Right – all those institutions are just machineries, and so,



for example, if you were to get into different kinds of groups that you've talked about – so if you were to go into the Mason Lodge, or you were to go into the Bilderbergs, you've got somebody representing all the different institutions, and you talk about, “Okay, where do we wanna go, and how are we going to get there? Then how do we engineer it so everybody makes money getting there?”

And then everybody goes back into the machinery and proceeds to turn the ships to then set sail for wherever they decided to go. And it's funny – one of the frustrating things for me is when I started to try and explain to people how things work, they'd say, “Oh, well, you could never get those 20 institutions to all act in concert together. That would be too hard and complicated.” And I said, “Wait a minute! You know, one representative of every one of those institutions is over at the lodge on Wednesday night, and they all agreed that's what they were going to do.”

But they don't – they think of those the way we think of cars. You know, so you all go back and get in your car and drive it around. That's your position, and that's your vehicle, but that's not who you are. You're part of a group that has a higher identify, whether it's the family or the secret society – whatever it is. And you don't – you don't think in terms of loyalty to the institutions. That's something you give to the water buffaloes so they'll operate your machine for you.

JON RAPPOPORT: You know, when I did some of the interviews that became “The Matrix Revealed,” one of the things that came out several times was whenever we get into the medical cartel, and you could even extend that to mean technology, technology, technology, the emphasis that I got from the insiders was as these people at the top mesh and they evolve and they see common interests in more lucid form and they begin to cooperate on deeper and deeper levels to bring about the future that they want, what the medical cartel is basically doing – and that includes technology – is arguing their case and saying, “We're very important to you people because you can operate under our cover, because we represent no flag, no nation, no political party, nothing partisan, nothing that even smells of partisanship.”



“You do wanna build a super-technological world; this we know. You’re heading there already, and we can help you, but we wanna be in on the main conversations at the main table because we’re that important. We can influence gigantic numbers of people. We can debilitate gigantic numbers of people through pharmaceuticals. We can do all kinds of things – genetic engineering, etc., etc. Let’s look ahead a little bit further than you may be looking and let’s look at what the vision is of the future, and you’ll see that we really belong here.”

And this is how I would tie together these two first films that we’re talking about that seem so different. As the future unravels and unrolls here, technology, super-technology, world state run by technocrats over and against big money, big corporations, gigantic religious organization like the Vatican, mob, drugs, money, gangsters, etc., etc., they in fact are all feeding together in the same stream in their attempt to exercise control.

C. AUSTIN FITTS: Right – and so it’s a living system.

JON RAPPOPORT: That’s right.

C. AUSTIN FITTS: Right – and the goal of the – the more power you have, the more invisible you want to be, and you stay invisible by not allowing people to see it as a dynamic living system. So you have them in the finance box, or you have them in the health box, or you have them in the religious – you know, you organize the knowledge around cartels and in ways that they can’t integrate it and see it as a living system, because if you can see it as a living system, then you can find the trim tabs.

You can find those lever points where you can start to impact where the system goes, which is what our goal is, Jon, to have everybody see those trim tabs and to see it as a living system. Okay – so what’s your number two?

JON RAPPOPORT: My number two movie is from 1988, directed by John Carpenter, written by John Carpenter, *They Live*.



C. AUSTIN FITTS: Ooh, that's on my list!

JON RAPPOPORT: I figured it must be. I figured – starring Roddy Piper and Keith David. Roddy Piper, of course, was a professional wrestler that was brought in by John Carpenter who took one look at him and said, “This is my guy.” He made some comment about him, “You could see life written all over him, and that's what I wanted for this main character.” This is definitely a B movie. It really doesn't pretend to be anything else. It wasn't a high-budget movie, but that plays into its success in terms of bringing the viewer the stark terms of mind control.

You have the reality, which nobody understands. Talk about invisibility. The ruling class on the planet are really aliens from somewhere else – from another dimension, another space, another planet – whatever – but nobody knows that, and you don't know that.

“You have the reality, which nobody understands. Talk about invisibility.”

C. AUSTIN FITTS: And they're mean. They're just mean.

JON RAPPOPORT: Pardon?

C. AUSTIN FITTS: They're mean. They're cranky, and they're mean.

JON RAPPOPORT: Yeah – and they are running their operation called Planet Earth through TV signal on top of a TV station that hides the subliminal messages that they are placing in media, which means radio broadcasts, television broadcasts, billboards, newspapers, etc. – whatever. And these subliminal are words and phrases like obey, consume, marry and reproduce, no independent thought. And then there's one that shows money – I think it's a \$100 billion – and on that is written “This is your God.”

And so Roddy and Keith eventually team up because Roddy, who is poor, is just kind of a drifter – and there are people living in the bad side of town that he kind of hangs with and – you know, he finds inside a church – a weird church where there's music playing and it seems like



there would be a service going on, but there's nobody there – he finds boxes that contain these special sunglasses, and when he puts them on after being staggered he eventually discovers that he can see the aliens that are walking around.

C. AUSTIN FITTS: And he can see the subliminal messages.

JON RAPPOPORT: And he can see the subliminal messages – right. And eventually, when he confronts some of the aliens near the end of the movie, he has the classic line, “I have come here to chew bubblegum and kick ass, and I'm all out of bubblegum.” Right! That's the line that survived from the B movie script, right.

C. AUSTIN FITTS: Uh-huh!

JON RAPPOPORT: And so why don't you pick it up from here, because since we both have it on our lists, you should talk about it, too.

C. AUSTIN FITTS: There's a great book that I love called Political Ponerology. It describes a thesis that says you have five percent of the people who are psychotic and are perfectly capable of organizing and doing things that are harmful to the human race, and then you have about 20 percent who are happy to make money serving the 5 percent who end up taking control. Political Ponerology is a study of evil as it works through political mechanisms – and then 75 percent of the people can't fathom that the other 5 percent or 20 percent exist and are willing to behave that way.

And yet when they discover – you know, when the system is finally explained to them, they can start to organize to protect themselves. And the thing I love about *They Live* is you've got a percent of the population who, from the human point of view, are basically psychotic. They are behaving in ways that are very damaging and harmful to the humans, but the humans can't see them. They can't see who's a good guy and a bad guy. They can't see how the system works. And then you've got another 20 percent or some group of humans which are happy to do their bidding.



So we have the scene – they're a group humans in the party, and some – this big sort of fat, corporate- looking guy says to the protagonists – he says, "Oh, listen, play along with them. They take care of you. It's great." Do you remember that scene?

JON RAPPOPORT: Yeah – and that's the most telling part of the movie is that you see these fairly wealthy earthlings who are living the good life that you would ordinarily say, "Well, they're at the top of the ladder," see, but they're really only the servants of the really – the bad ones: the aliens. And they do that very well. You experience it. You say, "Oh, my God, yeah – they're just servants really when you strip away the nonsense."

C. AUSTIN FITTS: Right – and they're perfectly willing to go along. I think it's hard for many people to fathom that guys like that are perfectly happy to put mercury and other poisons into babies and make them autistic just to go along and get along.

JON RAPPOPORT: You bet.

C. AUSTIN FITTS: They think that's great because look how much money they're making. So – but you see that. You feel that. And I think the reason I like *They Live* is you can see the 5 percent, you can see the 20 percent, you can see the 75 percent, and the message is, you know, we do have people running around behaving – we do have this group who's psychotic, for whatever reason. I'm always telling people, you know, they might as well be aliens. In a way, it's okay to think of some of these people as aliens because they might as well be alien.

They don't think of themselves as the same species. They think of you and me the way we think of chickens, so there's not empathy. We have this group without empathy. We have another group happy to serve them as long as it makes them money, and what I like about *They Live* is it gives you a metaphor where you can see that dynamic clearly. That's number one. Number two, because of the entrainment that's coming out from the TV station, you know, I think entrainment is having a very serious impact on our society.



I think it's very real. We've done a Solari Report about entrainment. But in *They Live*, you see a metaphor of entrainment just having a dramatic impact on the control of society. So I like that part about it, and I like the notion of what people need are sunglasses, because we're talking about a system which is very invisible. The control systems are very, very invisible. You and I spent a lifetime trying to unpack them and understand them and figure out how to communicate them.

What I want to know more than anything is how can I build a time-effective way for every subscriber to the Solari Report to get a pair of sunglasses?

JON RAPPOPORT: That's it.

C. AUSTIN FITTS: That's it, and so –

JON RAPPOPORT: And then, of course, at the end, the hero, Roddy Piper, finds a way to disconnect and destroy the signal, at which point everybody can see the truth, and they do.

C. AUSTIN FITTS: Right – they wake up.

JON RAPPOPORT: They wake up. They can see what he could only see with sunglasses, and that's also a very powerful metaphor that waking up really does mean something because when you see what's going on, then you can change and you will change what you do. It's not just something you notice, and they make it very vivid in the movie in very stark terms. Everything is defined very starkly here, so it isn't like you've got to wade through the nuances.

You know, when John Carpenter makes a movie, you don't have to wonder who the bad guys and the good guys are. It's right out there. So – and Roddy Piper is a very sympathetic character. I mean, he's great. He doesn't seem to have any reason for doing what he's doing except just basic human outrage at what he discovers. He's not a philosopher in particular – far from it! He's an action guy.



C. AUSTIN FITTS: He's just a good guy.

JON RAPPOPORT: Just a good guy who finds out the truth, and now he's not willing to step away regardless of the odds. It's that simple and stark, again.

C. AUSTIN FITTS: Yeah, he maintains his courage in the land of giants. The – when I first saw *They Live*, I said, “That is the weirdest movie I've ever seen.” And then I notice year after year we say, “You know, it just keeps getting weirder. It just keeps getting weirder.” And then finally, I don't know, about four years ago, I said, “You know, this is really beginning to feel like *They Live*”. And every year, *They Live* seems less weird because the world is getting progressively weirder. So if you watch *They Live*, just get ready for a really weird movie.

Okay – so you ready for my next one?

JON RAPPOPORT: Please – your number two.

C. AUSTIN FITTS: Okay – this is the Serbo-Croatian produced movie that we will discuss. It's a 1980 Yugoslav biographical film called *The Secret of Nikola Tesla*, and it's –

JON RAPPOPORT: Wow!

C. AUSTIN FITTS: Have you seen this one?

JON RAPPOPORT: No.

C. AUSTIN FITTS: This was not a bestseller, I assure you, but here's the interesting thing. J.P. Morgan is played by Orson Welles. Thomas Edison is played by Dennis Patrick. George Westinghouse is played by Strother Martin, and it's a Yugoslav character that plays Nikola Tesla. It's the story of Tesla and of J.P. Morgan financing him and then essentially destroying him and everything – Westinghouse from

“Just a good guy who finds out the truth, and now he's not willing to step away regardless of the odds. It's that simple and stark, again.”



Pittsburg trying to save Tesla and keep him going, and Edison competing, and it's quite – I don't think it brings anything new to the story that everybody already knows about Tesla, but you see – it's a wonderful movie because you see two things.

One is you see this extraordinary, intuitive genius in Nikola Tesla and Edison as this kind of plotter who's very angry and is happy to steal all of Tesla's work and help destroy him. And Edison, of course, we've all grown up with the history books persuading us that Edison is this great genius, and he's really not. He's the guy who helped J.P. Morgan steal everything and commercialize it. And then you see the importance to the financial model of suppression of technology, because Tesla wants to make free energy available, and of course Morgan doesn't want anything that can't be metered, and you watch the tension between science that wants to go free and a financial model that wants to suppress technology.

And one of the things I find, Jon – one of the reasons I chose this is it's – I think it's hard for most people to fathom the extent to which our current economic model controls what technology is allowed and what's not and the amount of time and money and effort that's been put into suppressing extraordinary amounts of technology and making sure that what's adapted is designed to finance the – a set group of characters who really control and manage the economy. The Secret of Nikola Tesla, if you had any illusions that we operate in a market economy, it will make it very, very clear to you that that is absolutely not the case.

JON RAPPOPORT: Wow! Yeah – you know, one of the things that this makes me think of is futures that could have been.

C. AUSTIN FITTS: Right.

JON RAPPOPORT: Still can be, but at the time turned into futures that could have been, and I've had several experiences in my life that were really enlightening along those lines – maybe two. Take too long to go into them, but the gist of all of them was I came up with an idea, and when I fleshed it out for a project, I saw how it could be done, where it could be done and who I would have to convince to make it happen. And



inevitably, what I ran into because – and this I think is a key to Tesla – because I was naïve about the way the world works, I decided that I would put it in front of the person who could decide to make it happen and that that would be the acid test for whether or not this future was going to come into being.

I mean, when you're in the middle of something like this, it's not hard to think that way. You know, if you're an inventor, for example, and you've just come up with something fantastic, and you know who you've gotta put it in front of, and if they say "yes," the world changes. Well, you're going to try to do that. I mean, it's a natural impulse to go there, but at the same time it's not as if – if you put all your eggs in that basket, no matter what anybody says, you're naïve.

You just don't understand how the world operates, and so when I did that, of course, I got turned down for very stupid reasons that were egotistical on the part of the decision-maker or it was somebody that just really wanted to stop something from happening because he was essentially a low-level operative of something much larger and he just knew what he had to do, and he did it. But at the moment when the decision was made against me, I saw – you know, like I'm looking at my desk right here – the other possible future drift by – the future in which the project did get off the ground, reality changed, a different future was created.

And it was so clear to me that it led me into some major contemplation, shall we say, over a period of years to unravel that whole experience and figure it out. What does that mean? And then, of course, I came to the conclusion, what it means, my boy, is that you've got to take this to people. You've got to take it to people who are real human beings. You've got to do it yourself.

You've got to get people to join in if you want something that important to happen and not, for God's sake, rely on the very institutions that are dedicated to a future in which this can't happen. But this happens over and over again, and it happened with Tesla. It happened with Tesla because he grew up in a simpler time when it was harder to imagine that



you could go outside the boundaries of these institutions and get anything done. But this is big. I mean, Tesla is a prime example.

C. AUSTIN FITTS: Well, you see a society where you have people in a higher mind and people in a lower mind, and the people in the lower mind are consistently killing off the people in a higher mind and getting away with it. You know, if you just go back over the last 50 years and say, “Okay, who was assassinated?” you’re looking at the higher minded people. You know, the people who are killing them are the people who are lower minded and jealous, and it’s quite extraordinary.

I’ll never forget when I worked for – in the Bush administration. Finally, one day, the secretary called me in and so here I come, and he said he was having one of his true confession moments. We used to have these. In fact, I recorded all my history of the – working for Kemp, and it’s called the Kemp Days. It’s up on the blog. And Kemp said, “Aren’t you angry at me?” I said, “Jack, why would I be angry at you?”

He said, “I steal all your ideas.” I said, “Jack, I work for you. My job is to come up with ideas that you can use.” And he said, “But I steal all your great ideas.” I said, “But Jack, I’ll just invent new ones,” and he looked at me as though he hated me more than any person alive. It was pure hatred. My attitude was, “Hey, if you want an idea, just invent another – I’ll invent 20. It’s kind of like it’s an infinite thing. What’s the problem?”

And yet, you know, you see that in the Tesla movie – one of my favorite documentaries is the one on Royal Rife – same thing. You’re talking about somebody who has the power to create and invent on an endless scale – an unending scale – and the people who wanna – who can’t do that and wanna control just – it drives them crazy. And there’s a beautiful scene in the Tesla movie where Morgan and Edison are sort of giving Tesla a hard time because he figures these things out with intuitive visions, and that means he’s not a hard worker.

And they try to make him feel like he’s weird because he has these intuitive flashes, and you see the sort of age-old battle between the intuitive and the explicit knowledge. It’s very – anyway, so that’s one I



recommend to you, Jon: The Secret of Nikola Tesla.

JON RAPPOPORT: It's on my list.

C. AUSTIN FITTS: Okay – your turn.

JON RAPPOPORT: Okay – well, I'm going to skip ahead to another one of mine out of sequence here because of what we're talking about now. And I have to confess it's not a great movie, but I've gotta talk about it anyway. 1949, Gary Cooper, Patricia Neal, Raymond Massey, directed by King Vidor, *The Fountainhead*, script by Ayn Rand from the novel by Ayn Rand. Now, I know a lot of people have problems with Ayn Rand, and a lot of people are what you would call lockstep robotic devotees of Ayn Rand.

As is usual with some major figure you get both sides, neither of which is really on the money as far as I'm concerned. I've read her two big novels, *The Fountainhead* and *Atlas Shrugged*, I don't know, probably three times each, finally got to the end of *Atlas Shrugged* once all the way through. I have a lot of sympathy for the woman, a lot of empathy because I'm willing to overlook what turned out to be let's call it literary problems with the books; as you read further and further into them and you begin to get the sense that maybe the kind of freedom that she's promoting is really being sabotaged by the way she presents her characters interacting with each other and the way she keeps harping on the same themes over and over again until that becomes grinding.

“As is usual with some major figure you get both sides, neither of which is really on the money as far as I'm concerned.”

And then you say, “And she's the one who's talking about freedom?” So it's a big self-defeating, but she's a brilliant thinker.

C. AUSTIN FITTS: Yes, she is.

JON RAPPOPORT: When it comes to presenting the difference between collectivism and individuality, you would be very hard-pressed to find



somebody better than she to explain it all. And the movie – she had some problems with the movie, although she did write the script, and the movie is not as bad as it could have been. Gary Cooper plays it well. Patricia Neal, who's an unusual actress, plays it well. Some of the key scenes are played well. But the thing that a lot of devotees of Ayn Rand forget about *The Fountainhead*, which to me is by far her greater novel of the two, is that the key character, Howard Roark, who is an architect, is an artist.

He's a creator. This is what he does, so it isn't simply that Roark is battling for his freedom in a collectivist world, which is sort of the theme of the book and the theme of the movie. It's that he is so immune from whatever is happening in the world around him that he can create the vision that he wants to create and make it come true regardless of what anybody thinks, says or does. And in that – and you see some glimpses of that in the movie. In that, I would say that in the history of movies, he is the one character who expresses that more – far more than anybody else – far more than anybody else.

And basically, for anybody who doesn't know the story, to sum it up, he comes from an architecture school where they kick him out just before he graduates. He goes to New York, and he works through a number of low-level jobs, but all the time you understand that this is a man of extraordinary talent who will never be shoved to the side or derailed into compromise because he wants to build the buildings he wants to build, and he will. And he will find people or people will find him who wants him to do that. And he is offset in both the novel and the movie by other characters who in one form or another represent the collective.

Peter Keating, who is his college friend, sort of, who becomes famous as an architect because he caves in at the slightest opportunity and is also highly insecure; Ellsworth Toohey, who is a newspaper columnist who begins to wield an enormous amount of cultural influence over the entire elite of the nation by being the embodiment of what collectivism is, and yet Toohey is apart from it – knows what he's doing, though he would never admit it. And the scene that you describe between you and Jack Kemp is mirrored in the book and in the movie because Toohey hates



Howard Roark because Howard Roark is an infinite fountain of new ideas and new creations, and Toohey has nothing or can't find it in himself to create anything at all.

And so this is what Ayn Rand describes as the second-hander philosophy where people who have nothing simply either steal from those who can create or they set out to destroy them because they are so jealous, envious, and they see reflected from the people who really can create in majestic ways their own ugly image in the mirror. And so they must destroy them. And in a brilliant stroke – and it's played fairly well in the movie and extremely well in the novel – the woman whom Roark falls in love with, Dominique Francon, is well aware of Roark's talent.

She has enormous perception, and she decides that the only thing that can save this man whom she loves and adores is to destroy any possibility that he will ever make any progress as an architect in the city of all architecture, which is New York, because she reasons that if he is exposed to the vicious elements of collectivism around him, they will find a way to destroy his talent and kill him. And she eventually tells him so and tells him that she is going to set out to bar him from any opportunity that he might be able to get.

And he looks at her, and he laughs, and he says, "Go ahead. You'll eventually come back to me, and I'm willing to wait no matter how long it takes until you realize that basically nothing is going to deter me – nothing and no one." And that's the theme of the movie. And the movie shows you enough of it to get the hit – to get the hit of what that is, and it's exactly as you said, Catherine. The person who can really create – imagine and create a new future for himself, a new world, a new – whatever it is anywhere on the spectrum – the lie is that that person only has a finite supply of new creations when the truth is it's infinite.

It's totally endless, limitless, and that's what makes that person free. That is what keeps that person free.

C. AUSTIN FITTS: Right – because they can always build a picture of the world they wanna be in. They can create and hold that picture.



JON RAPPOPORT: And if somebody tries to take part of that away from them, they can say, “Yeah, okay, well, I can either fight you, or I can let you go because I got a million of these, Jack.” It’s like you said. I got a million of these.

C. AUSTIN FITTS: One of my favorite preachers has a great sermon that I love. He says, “Look, my elevator only goes to the first floor. If you wanna go to the basement, you’re going to have to get off.”

JON RAPPOPORT: Right – right. So I bring in that movie now because of what you said before, because I think it’s very important. And this is where movies – you know, they can galvanize you. I mean, if you haven’t read the novel, and you went to see *The Fountainhead*, and you had kind of an open mind, you’d be staggered simply because you’d never seen anything like this before.

A man and a woman who are attracted to each other beyond what you would think is possible and yet become adversaries, or she becomes his adversary based on the idea that she knows who he is and believes that the world will destroy him; therefore, she has to keep him a failure, and he says to her, “No matter – I know exactly what you’re doing. I know why you’re doing it. Go ahead and do it. I want you to do it because you have to get it out of your system, and once you do you’ll come back to me because you’ll have the confidence in knowing that I can’t be destroyed.”

C. AUSTIN FITTS: There was a great moment –

JON RAPPOPORT: And in that kind of dialogue, we see the kind of world that can actually be created by people – by us.

C. AUSTIN FITTS: Right – there was a great moment last year when I was talking to Bill Tiller, and he was explaining about the importance of coherence of each person to the creation of a coherent intention or field. And shortly thereafter, I talked to Foster Gamble about the documentary he made: *Thrive*. And in it he comes out very hard about the importance of non-violation of each person and the sanctity of individual rights. And



I asked him where he was taking the most criticism on; was it on UFOs?

And he said, “No, it’s on the sanctity of individual rights,” because so much of the spin around the coll – you know, the guys who run things understand that if you can make an individual incoherent, then you can control the whole thing. You know, if each individual water buffalo is incoherent, they can’t get together and protect the baby water buffalo.

JON RAPPOPORT: That’s right. That’s absolutely correct.

C. AUSTIN FITTS: So that’s why this issue of the individual and their ability to create is so important. Okay –

JON RAPPOPORT: And you see –

C. AUSTIN FITTS: – ready for my next one?

JON RAPPOPORT: I am.

C. AUSTIN FITTS: Okay.

JON RAPPOPORT: Read it out.

C. AUSTIN FITTS: Okay – I love the movies that George Clooney makes, so my next one is *Syriana*, and –

JON RAPPOPORT: Aha!

C. AUSTIN FITTS: You’ve seen *Syriana*.

JON RAPPOPORT: I have.

C. AUSTIN FITTS: Okay – it’s a 2005 geopolitical thriller is what it’s called, and the – it was – the executive producer is George Clooney, who also

“If each individual water buffalo is incoherent, they can’t get together and protect the baby water buffalo.”



plays one of the CIA agents in it. He won best supporting actor for it. And it's an interesting film. It's about the geopolitics in the Middle East. We have an American corporation is trying to position themselves to control politics in the Middle East, and you see a competition between the Americans and the Chinese trying to insert themselves into the governance structure of the country in question.

And the CIA is operating covert operations, and in the middle of it you have a young investment analyst played by Matt Damon who is based in Switzerland and comes and ends up being an advisor to one of the brothers who's on the side of developing the country. And the reason I choose it is, first of all, if you ever worked on Wall Street, and you've made a whole variety of investment banking calls in situations like this, it just – it feels exactly like what it felt like.

I watch *Syriana*, and I think, “Oh, I've lived this movie; I've been to this movie,” in several of the scenes that the Matt Damon character is playing. But the other thing is Matt Damon is pushing the Arab prince to develop his country and lift his people out of poverty, and the guy blows up and explains to the naïve Matt Damon that he's not allowed to. You know, that in fact he's required by the powers-that-be to spend lavishly on luxury goods but not spend a dime on lifting anybody out of poverty.

That in fact it's being dictated top-down what may and may not go on in terms of economic development. And it's funny. Sometimes I really feel like giving this movie to environmentalists and saying, “You know, poverty is a plan to keep the carbon footprint down,” because you really see how the model works, and you see a lot about the politics of oil. There are a couple of very funny scenes when people say, “You know, corruption is what makes the economy work.”

One of the plots is that the oil company has been bribing officials, and this is causing both political and legal problems, and that sort of comes out. It's a bit of an uncomfortable movie, but it really takes you inside the global model where we print dollars, they go down in value, but in the meantime we extract natural resources for cheap, and that is what



makes the system go. And if you get inside the machinery and see how this – these – this model of extracting natural resources works, it's very, very ugly, and it depends on force.

And in fact, there's a scene in the movie where Langley basically sends in a missile and kills the Arab prince, so you really understand how literally we have a global model that runs taxation whether it's extraction of natural resources or forcing people to buy the dollar and not develop their people; instead invest the capital back into big stocks and big U.S. corporations. You see how the United States can literally enforce anywhere in the world because they have satellites and they have missiles and can operate covertly in a way that controls and very much determines the governance in each country.

Anyway, so that's my next one: Langley basically sent in a missile and killed the Arab prince, so you really understand how literally we have a global model that runs taxation whether it's extraction of natural resources or forcing people to buy the dollar and not develop their people; instead invest the capital back into big stocks and big U.S. corporations. You see how the United States can literally enforce anywhere in the world because they have satellites and they have missiles and can operate covertly in a way that controls and very much determines the governance in each country.

Anyway, so that's my next one: Syria. Any comments, Jon?

JON RAPPOPORT: Yeah, you bet. It is an uncomfortable movie. The thing about the Arab prince reminds me of a story that was told to me I'm going to say about 30 years ago from two separate sources that didn't know each other. Both were refugees from Iran who came here after the Shah was deposed and the Ayatollah took over. And if people ever followed that history, one of the very weird things about it was why did it happen? How did it happen?

Because the Shah was obviously our guy; he was a CIA guy. He was an American guy, and as vicious as he was, he was running a society that – in which he was attempting to expand the economy.



C. AUSTIN FITTS: He was trying to lift people up.

JON RAPPOPORT: He was while he was having his people torture other people, so it was definitely a mixed bag, but here was the story in a nutshell told to me by two different people. At some point the Shah decided that because he had the oil, he was going to build the biggest plastics factory in the world, and he was going to become a major trading partner with Europe, and this was going to be the future of his country. And the overthrow of the Shah, and the rise of the Ayatollah was an operation in which the powers that be basically said to the Shah, "That's not permitted. On the planetary chess board, that's not the way your country is supposed to operate. We don't want that. It's not going to happen."

And so when you look at what happened when the Ayatollah came in, his assigned mission after he had been languishing in Paris for a number of years and they brought him back was to take the country back in the direction of the Stone Age, and that's what he did, and that's precisely analogous to the story that you're telling from Syria.

C. AUSTIN FITTS: Right.

JON RAPPOPORT: Same idea.

C. AUSTIN FITTS: Right – basically, what this guy is saying is, "The global governance has determined that we will live in the Stone Age, and I have no choice."

JON RAPPOPORT: Exactly.

C. AUSTIN FITTS: And Matt Damon doesn't believe it, but by the end of the movie –

JON RAPPOPORT: He does.

C. AUSTIN FITTS: He does. He gets it.



JON RAPPOPORT: I think I'm convinced now that – exactly, see, and that is – that's the way that game works. That's the way that game operates just as you say, you know. You create the money, you use the money for the natural resources. You can look at many operations going on these days in the same vein, including the operation some people call "Africom," to bring in the U.S. military into Africa with the idea of spearheading further corporate – mega-corporate – multinational corporate intrusion onto the continent to reap the benefits of natural resources all over the place and in the process to decimate things even further than they are now.

“That’s the way that game works. That’s the way that game operates just as you say, you know. You create the money, you use the money for the natural resources.”

And any various humanitarian projects that are supposed to be all for the purpose of doing good, etc., etc., etc., give the rationale for this to happen. Same idea. Your country has been designated to be the following, and that's what we're going to make it into. On the public face, maybe, we're going to save you from AIDS. We're going to give you food. We're going to do this. We're going to do that. But the point is to gain an entrée and then to use that to expand and then bring in the military, the corporate people, the CIA, etc. – and this isn't just an American operation; I mean, other countries are involved, too – and just carve up the whole thing.

C. AUSTIN FITTS: Right – right, and you see and feel that in Syria. It gives you a sense of the different players. There's once – when they're deciding to go to war, they have a committee to save the country, and you take one look at this committee and you think, "Oh, my God! These are subsidy-seeking animals if you've ever seen them." Okay – your next one, Jon. Your last one.

JON RAPPOPORT: Okay – I'm going to shift the mood to a comedy.

C. AUSTIN FITTS: Wow!



JON RAPPOPORT: 1941, directed by Howard Hawks, perhaps the greatest comedy director of all time, starring Cary Grant, Ros Russell, Ralph Bellamy: *His Girl Friday*. Every time I see this movie, I just wanna jump out the window and fly because it elevates the human spirit in a very unusual way – a very unusual way. Well, first of all, lots of it is improvised, and Hawks said, “Go for it.” Ros Russell, who is a brilliant comedienne, was the last choice to do this.

Carol Lombard, Katharine Hepburn – I mean, any one of them would have been good. She was just unimaginable, and she didn't like her part because she thought it was too small. And so when she got the okay to improvise, she had her own writers, you see, write lines for her, and so she put them in as they were doing the scenes, and Cary knew this was happening, and so he would say things to her on the set like, you know, “Did you bring one of your writers with you today?” you know.

The mood was absolutely marvelous. The story was essentially Cary Grant is the editor of a New York newspaper. Everybody talks very fast in this movie. I mean, the dialogue is overlapping. They're talking over each other all the time. Ros Russell is his ex-wife, ace reporter on the paper who has now decided to leave to get away from it all. She's sick of it. She's sick of him and his manipulating style because she wants to marry him, and he keeps finding ways to put her off and get her onto assignments and this and that, which she loves because she's a “dyed in the wool” old-time reporter.

And so he's just bamboozled her one too many times, and so she's now going to marry the young Ralph Bellamy, a completely naïve schlemiel from I think it's Alban – you know, upstate New York – maybe Binghamton – who's an insurance salesman, who's a real nice, sweet guy, a real rube who knows nothing about the big city. And he comes down to get her, and so as she's about to leave, there's a gigantic story that comes up about the execution of Earl Williams convicted for murder, and it's gotta be covered.

It's big stuff – the execution and all these hard-boiled reporters who've seen everything – they wanna get into the execution, and what are the



last few hours going to be like, and this and that and the other thing. And so Cary sets about to bamboozle her once again and bring her into the story, postpone her wedding to Ralph, and to also completely get Ralph so screwed up that he doesn't know which way is up and which way is down, which he does by getting him arrested several times over and over by the cops for little things that he didn't do that Ralph just can't simply understand.

And all the while this is all happening, the dialogue is so fast and so funny, and you can see that the characters are enjoying themselves so much, especially Cary because Ros is just as quick as he is, and he's lightning fast, so for every move he makes, she's got a counter. And as they're rapping back and forth faster and faster you can see him actually grin and go out of character because he's appreciating her brilliance so much in being able to match him step for step.

Everybody is having a grand time, and the thing that really gets me about – and eventually, of course, what happens at the end is they prove that Earl is innocent, shouldn't be put to death at all, and then some crooked politicians have to pay the price for that because they were counting on this execution to get them elected, you know, and blah-blah-blah. And so finally Ralph Bellamy slinks off back to his home because he says, "I just can't do this. You're not for me, and you know you're not for me. You belong here," and she doesn't say anything, and he leaves.

And at the end she says to Cary that she'll stay if he'll marry her, and he says, "Of course, I'll marry you. I've been in love with you ever since I saw" – you know – back and forth, "my darling," and this and that, and, "We'll go on a honeymoon, and we'll take the train through Albany," and this and that. And of course, as it turns out, Cary knows very well that there's some gigantic strike going on in Albany, and they're going to stop off there on the way, and the honeymoon and – you know, who knows what's going to happen from that point on, right.

But the spirit of this is so high and so beautiful and so fast and so improvised and so creative and so imaginative that you see – I was



talking earlier about alternative futures, alternative realities – you sit and watch this. You experience it. You feel it. You know that life could be lived at another level, and that's the beauty of it. You know it in your bones once you see this thing, and you walk out of it feeling, "Maybe, you know, I could imagine my life completely differently. Just find something that I haven't been able to quite see before, and that would be the key that would unlock my imagination.

"And then I would not only live to invent a different future, but in inventing it my whole emotional make-up would change, and I would be more of what I really am, which is free, excited, ecstatic, alive."
That's what this movie does for me.

C. AUSTIN FITTS: I just watched – it's funny you should bring this up. I just watched Auntie Mame again last week.

JON RAPPOPORT: Oh, yeah!

C. AUSTIN FITTS: In Auntie Mame, it's Rosalind Russell, and she's playing a character who believes she can invent her world again and again and again, and she's always getting irritated at people who think small or think little and conspiring to outwit them, and it's the same feeling. It takes me back to a world 20 or 30 years ago when people felt far less constrained and far more – there's much more afraid – before 1996, you used to constantly hear the expression, "Hey, it's a free country!"

And suddenly in 1996, people stopped saying it. You know, and it really has cut down on the spirit of things. But I love going back and watching the old movies, including the Cary Grant movies, because you're in a world where people really do think that life should be grand.

JON RAPPOPORT: Exactly. Exactly!

C. AUSTIN FITTS: Yeah – and it should! Yeah!

JON RAPPOPORT: And there's nothing to stop them. I mean, it's not – sure, there's conflict and so on, but you know from the beginning that that



vision is going to win out because that's the way these people are.

C. AUSTIN FITTS: Right – it's funny, because I worked on Wall Street, and the competition was brutal, and the work was stressful, but there was no excuse not to be – you know, not to have fun and not to – you know, to be grand. You know, think big! Anyway, so – well, that's a good pick, Jon. Okay – ready for my next one?

JON RAPPOPORT: Hit it.

C. AUSTIN FITTS: My fourth one – is Battlestar Galactica the TV series.

JON RAPPOPORT: Wow!

C. AUSTIN FITTS: Now, have you seen the whole TV series?

JON RAPPOPORT: No, I haven't. I've seen some episodes, but never really grasped the whole thing.

C. AUSTIN FITTS: Well, we had an intern at Solari, and if you had said to me, "Let's watch Battlestar Galactica," I would have said, "Are you out of your mind?" I would never – well, David Liechty pulled it out, and he started – I mean, he said, "Just watch the first one," and I got completely hooked, and I finally had to buy the whole series because I just didn't wanna wait for Netflix, and we literally over a couple month period sat down and watched every one in order. You start off with a civilization of humans who live in a series of planets known as the 12 Colonies, and at one point the humans created a race of cybernetic robots called the Cylons who've evolved and now look like humans.

And they were in a war and arrived at a peace treaty, and then all of a sudden – for reasons we won't go into; we'll let you see the series – the Cylons launch a sneak attack that basically destroy everyone except

"I worked on Wall Street, and the competition was brutal, and the work was stressful, but there was no excuse not to be – you know, not to have fun and not to – you know, to be grand."



50,000 people who survive and organize around one battleship, the Battlestar Galactica, which has not been destroyed. Interestingly enough, the Battlestar Galactica has legacy systems that are not worked into the network and so they can't be destroyed. You know, a little comment on the importance of diversification in your systems.

And the Battlestar Galactica is under the leadership of a fleet officer, whose – is name is Adama – William Adama – Bill Adama, who's played by the Edward James Olmos. Interestingly enough, the civilian government – everybody dies down in line to I think the 37th in line, it's the Secretary of Education, played by Mary McDonnell, who now qualifies under the line of succession to be the president, and she's President Laura Roslin.

So you have the civil government run by the woman, and the military government run by the man, and much of the story is of this small, fugitive fleet of humans trying to escape the Cylons and find a new place to live. Eventually, they find a new planet called Earth. The original writer of the original Battlestar Galactica was Glen Larson, who was a Mormon, and some people think a lot of it came from the Book of Mormon, and the guy who got me to watch it in fact was a Mormon.

The only way I can describe this is it is Shakespearean. It gets into all the big issues: life, death, love, hate. But it does it in – with great drama and great storytelling, and it's always entertaining. There is tremendous dynamic in the process of governing between the male and the female and the military and the civil government. And what's interesting is all of the natural tensions when you try and govern between the military and the civil government are played out, and you really – if you wanna – forget going to government school at Yale.

Sit down and watch the Battlestar Galactica or read Shakespeare, and you work through all the issues and the tensions of trying to balance between the various constituencies and their roles and responsibilities and ways of managing risks. You learn a tremendous amount about teamwork under stress and about how to organize balance explicit knowledge and the intuitive knowledge as a leader. And it comes back



again and again to inventing your world, because here you have an entire civilization almost wiped out. You only have 50,000 people left.

You have to reinvent everything. You know, there are moments when it seems like that birth has been – had died. There's the death of birth, and you really are ready to give up on the possibility of survival, but you have to create – the leaders have to create and hold a picture of a new world that can be wonderful. And it constantly comes back, Jon, to this question of how you invent your world and how you nurture and create and grow a culture under incredible stress when you have a group of people trying to kill you. It's more than a metaphor for our current situation.

And there's another issue that it gets into which I think is very, very important for living today, and that is we're watching a process where machine and digital technology is literally getting integrated into humans. So you're watching a production about a race of robots and basically artificial intelligence dealing and integrating with a race of humans, and the machines and the humans trying to figure out a way to get together and live together and do so in harmony or not – or extinguish each other – and all the different ethical and moral issues of that.

And if you look at where technology is going, this integration of machine and human is a question before us, and that is explored throughout *Battlestar Galactica* in very, very interesting ways.

JON RAPPOPORT: I definitely wanna see that whole series.

C. AUSTIN FITTS: Yeah, you – what you need to do – what I finally did was I just gave up trying to order them from Netflix, and I – I'll mail you the thing – you know, if you want me to mail you the – the – I have all the DVDs. I can just mail it to you.

JON RAPPOPORT: Wow!

C. AUSTIN FITTS: And you just watch one a night – a couple a week – and it



just goes on and on and on. I mean, this is a major commitment, because I think it was five or more years. But it's truly Shakespearean, and there's one – there is one great scene I have to tell you about that's a beautiful comment on the difference between different approaches to both governance and sort of on male and female. At the beginning, the – almost the Admiral is sitting and fighting this impossible war trying to keep the Cylons from killing them, and he says to the President, who keeps interrupting him, you know, "You've gotta stop interrupting me. I'm running a war." And she looks at him, and she says, "Admiral, we've lost the war. We need to run away and get someplace and go have babies."

JON RAPPOPORT: Wow!

C. AUSTIN FITTS: And he suddenly looks at her. She's very commanding. And he realizes, "Oh, shit, she's right. Now is not the time to keep fighting. We have to run."

JON RAPPOPORT: I'll tell you – I once interviewed a guy – this would have been 1982 maybe – something like that – Ted Clark, who was a scientist working at Jet Propulsion Labs in Pasadena, and he was a hard scientist who was working on the Jupiter probe – I think it was called the Galileo – for years and years and years. And somebody tipped me to him and said, "You should interview this guy and maybe one of the local L.A. newspapers will publish it." So I went to his house in Altadena – very interesting house – and he opened up these notebooks right away, and he showed me all the monuments of ancient Greece where he had led tours.

And I said, "Well, why do you take people there?" And he said, "Because that was a magnificent Renaissance moment in human history, and I want to show people what a Renaissance looks like because we're in another one right now, except we don't know it."

C. AUSTIN FITTS: Wow!

JON RAPPOPORT: And I said, "Well, explain." And he said, "Let me give you an idea of what a real space program is." And he said, "The problem with



the one that we have now is that the administrations change every few years, and then the funding changes, and the agendas change, and everybody has to reinvent the wheel.” He said, “But, let’s say that you built these platforms that you could take out to the asteroids where you would mine minerals, and you would essentially build small cities, which you would then bring back to Earth,” and on Earth you would put domes on these, and each one would have maybe 10,000 inhabitants.

And you would re-launch them and give them what’s called a “gravity assist” that would take them out of the solar system – 10 of these with 10,000 people each all in their own world, literally, not communicating, with the idea that you would rendezvous at a planet that we have identified in a star system called Bernard Star where we think there’s a strong possibility that our kind of life could exist. And they would rendezvous there in let’s say 10,000 years, and they would compare notes on the evolution of their societies.”

I said, “Really?” He said, “Yeah!” He says, “Really.” He said, “We could do that. We may not have all the technology to do it now, but if the commitment was there, we could actually do it.”

C. AUSTIN FITTS: Well, if you listen to Gary McKinnon, we may be doing it –

JON RAPPOPORT: Yeah, well, that’s a whole other thing. That’s right.

C. AUSTIN FITTS: Yeah.

JON RAPPOPORT: Ted was not, you know, aware of any of that or privy to it,

“You would re-launch them and give them what’s called a “gravity assist” that would take them out of the solar system – 10 of these with 10,000 people each all in their own world, literally, not communicating, with the idea that you would rendezvous at a planet that we have identified in a star system called Bernard Star where we think there’s a strong possibility that our kind of life could exist.”



but this is what – you know, and then the conversation went into the uplifting of the human spirit, because that was what he was really after when he talked about Renaissance. He said, “You now – human relations now take on a completely different view, and the human spirit takes on a completely different level of emotion.” And he gave me an example. He said during the Carter administration when the gas prices were going through the roof and there was a deep recession and people were out of work, he gave a talk to a bunch of construction – heads of construction companies.

Nothing along the size of Halliburton or – whatever – Bechtel, but – and he said, “I got these people in a room, and I talked to them about what we were doing at JPL. And I said, ‘Look, if we could go out into space and build orbiting hotels,’” 1982, “Would you be interested?” And he said they went insane. It was like they had been led to an open door into a world they had never seen before that they had been waiting for unconsciously for many years that had been cut off from them.

And when he just alerted them to the possibility that the technology might be there to do it, it was like, “Well, this is what my life was supposed to be about. It wasn’t about money. It wasn’t about going back to work. It was about participating in just the kind of thing that you’re talking about with –

C. AUSTIN FITTS: Right – it wasn’t about living in a lower mind. It was about what a higher mind could do and what we could do together.

JON RAPPOPORT: Exactly. Exactly

C. AUSTIN FITTS: I’ll never forget Robert Dean talking about sort of suppressed knowledge about what’s going on in outer space, and he said, “The thing that makes me angry is it is the birthright of the children to travel the stars.”

JON RAPPOPORT: Mm-hmm.

C. AUSTIN FITTS: And that’s –



JON RAPPOPORT: And I would have to say that in the subconscious of many children there is that suppressed sense that something has gone wrong. I'll tell you, because we're onto this now, in 1977 when Star Wars the movie, the first one, debuted, in the morning on a weekday at 11:00 a.m. at the Grauman's Chinese Theatre in Hollywood, with very little fanfare, a friend of mine was there, and she said that when the initial text came on the screen before the movie even started, "In a galaxy far, far away," whatever, she said the crowd in the theatre went completely insane.

C. AUSTIN FITTS: Wow.

JON RAPPOPORT: I mean, out of nowhere. It was like the match was lit. This is the moment.

C. AUSTIN FITTS: Genetic memory.

JON RAPPOPORT: Genetic memory and anticipation – it was like, "This is what we're here for," right, just like you say. Just like Robert Dean said. And I started thinking once I started writing as a reporter maybe – well, she told me that story about the time I started I think writing for the L.A. Weekly, 1982, and this really made a tremendous impression on me. And I looked back, and I thought to myself, "You know, 1976, Jimmy Carter; 1980, Reagan" – maybe that was the last moment – I firmly believe that if some charismatic candidate had emerged to run for president in either of those years on a platform of, "We're going into space."

Not we could or we should or whatever – but, "This is it. This is the future. This is what we're here for. This is what we can do. This isn't a pipe dream," and could actually sell it with all of the attendant, as you said, higher-mind qualities that are quite real and the higher spirit and energy and creation, imagination, etc., etc., that candidate could have been elected, and an alternative future would have taken place, not without tremendous combat in the highest circles, mind you, but it could have taken off. People were ready.



And then I saw that completely diminish and go away until now it's a joke. It would be told as a joke on some ridiculous late-night show.

C. AUSTIN FITTS: Right – because the mind has gotten progressively lower. There is no doubt about it.

JON RAPPOPORT: And what you're saying about all the – the resonance, the coherence of the machines and the gimmicks and the gizmos and the, you know, cell phones and the this's and that's – I mean, wonderful technology, okay – great! Fabulous! But this is what it's engendering. It's not by and large – I mean, the people that are visionary when it comes to that new technology – what they're visionary about is basically computers.

You know, it's like, "I'm a computer guy, and my vision is about computers, so don't bother me because that's what I do. I want more resonance. I want more coherence," but actually what we need are people to step outside of that and say, "Wait a minute. Let's think about this. What about that dream? Remember that dream? What happened to that dream?" Think about what happened to it. Where did you put it? You know?

C. AUSTIN FITTS: One of my favorite – okay, so I get to pick my alternate movie, and I'll pick one just that addresses this. One of my favorite movies – because I love Ridley and Tony Scott. I just love everything that Tony Scott and Ridley Scott do, but one of my favorite is the *Gladiator*, which is the story of a Roman general who has been done dirty. He is Marcus Aurelius' favorite general, and then Aurelius dies – the emperor dies, and his son take over, Commodus, and he gets done dirty, ends up as a slave and a gladiator.

Anyway, he's – there's a great scene where he's running out of the gladiator quarters into the arena, and he turns to the guy who runs the gladiator company, and he says, "Marcus Aurelius had a vision of Rome, and this is not it!"

JON RAPPOPORT: Oh, yeah! I remember that.



C. AUSTIN FITTS: I love that scene! “This is not it!”

JON RAPPOPORT: “This is not it.”

C. AUSTIN FITTS: And every day as I deal with understanding geo – you know, because as an investment advisor, you have to understand what’s going on geopolitically – I hear that line almost every day. We had a vision of what was Rome, and this is not it! Because it’s in such a lower mind. Anyway, let me quickly run through the movies that I had as runner-ups, and then you do the same.

JON RAPPOPORT: Yep.

C. AUSTIN FITTS: So here were my runner-ups. Number one runner-up was Longitude, which is a TV series. It was made from the book. It’s about John Harrison, the clockmaker who invented the marine chronometer, and of all the efforts made to try to stop him from winning the Longitude Prize, even allowing British Navy ships to lose their way and many sailors get killed. You see again this opposition to the man who can invent new things and invent his world and the desire to sort of control innovation. It’s marvelous.

“You see again this opposition to the man who can invent new things and invent his world and the desire to sort of control innovation. It’s marvelous.”

Another one is the Intelligence TV series, Canadian TV series. I always said The Wire takes you from the street level up to through the police, and then Intelligence takes you through the intelligence agencies into the investment community, both the legal and the illegal. There’s a lot of marijuana dealing. It’s up in British Columbia and Vancouver. It’s quite marvelous, if you haven’t seen it.

Enemy of the State is, of course – for those of you who think that there’s any privacy whatsoever, Enemy of the State is the movie for you to help you understand there is no privacy.

The Gladiator, a wonderful movie about struggling in systems that have



become expensively corrupt and some very interesting comments – I knew in the '90s when suddenly they decided – when they planned building all new sports arenas throughout the country, I said, “Uh-oh, here come the games.”

The Bourne trilogy I just love, and part of it is I love action movies. You have something which is a picture of somebody who's lived through the system and found a way to live outside the system and his struggles to stay outside the system.

Another one – I love Stanley Kubrick – I had as a runner-up *Eyes Wide Shut*, because it's the movie I use to explain to people that there is no government, and we do have this elite group who have the power to kill with impunity, and I think you really get a sense of that and you can feel it in *Eyes Wide Shut*.

Soylent Green – have you seen that one, Jon?

JON RAPPOPORT: Oh, yeah – wow! Love *Soylent Green*.

C. AUSTIN FITTS: The ultimate deterioration of the food system. Another one, *A Very British Coup*, someone gets elected as prime minister in England who's really going to change the real policies and all the dirty tricks that are played on him to try and stop him. *The International*, which is a great comment on the international banking scene and how debt really works as part of a – sort of this organization of control of places and harvesting of places. And then I have *Margin Call*, relatively new, but a great comment on where Wall Street is at this point.

And for somebody who worked on Wall Street, it's – you're there. That is exactly what it feels like. And then *La Femme Nikita*, the TV series, which is a primer – if you wanna understand covert operations, you just watch all the Canadian *La Femme Nikita* – no, I guess it was Warner Bros. – it was U.S. – five and a half seasons of just, you know, one show explaining how covert operations work and all the double binds and *The Puzzle Palace* – it's very, very good education.



JON RAPPOPORT: That's not the new one, is it?

C. AUSTIN FITTS: No, this is not the new one. That's Nikita, I think.

JON RAPPOPORT: Right – I think they're doing it again now on FOX.

C. AUSTIN FITTS: Right – and then finally, of course, The Matrix. One of the reasons I love the movie, The Matrix, is it shows you the power of even when all the data says things are hopeless refusing to accept that and continuing to invent the positive forward and never giving up, and the power of that to change everything.

So those were my runners-up. I have some documentaries, but let's hear what your runners-up were.

JON RAPPOPORT: Well, I would certainly put The Matrix on that list because it – when I saw the movie the first time, I thought, “Okay, this is a great metaphor for what I'm working on here, because I'm trying to explain this in many different ways how this operates, and here they're showing, you know, one guy and a support team who are completely dedicated to exposing what it is and then going beyond it – defeating it and going beyond it,” which means, of course, that people have to “wake up.”

And the scene between the – I can't remember her name, but she died not long after making that movie – the scene in the kitchen where she's deciding if he's The One. “Would you like a cookie?” You know, and Keanu Reeves is sitting there.

C. AUSTIN FITTS: The wise woman – the wise woman –

JON RAPPOPORT: Yeah – the wise woman – she's fabulous – and I mean, there were enough of these kind of colloquial scenes to give you the sense of, you know, this is real. It brings it down to earth, that this is an awakening – a process of awakening to this fiction that has been created – this painting that everybody is staring at and saying, “This is reality,” and now what we're going to do is show you that it's only reality because that's all you're looking at. Tremendous in that respect. 2001, Kubrick –



C. AUSTIN FITTS: Oh, yeah – that's great.

JON RAPPOPORT: Same reason in a sense, but ultimately the ending – the very surreal ending where Keir Dullea, the protagonist who has finally unhooked HAL, the computer, goes through a series of rebirths and strange encounters as he becomes something completely more than he was before. And actually what he becomes is a fully realized version of himself who pops out of the matrix – the entire space-time continuum matrix in this case – to return to Earth and to see what it is that he wants to do now that he realizes that he's really been living through a series of kind of apartments, you know.

“I had that; I was renting that place, and then I rented this better place. And then that one was really weird. And then this one was mind-blowing, and then wow! And I'm now different. I'm now more of what I really am, and the only question now before me is, ‘What do I wanna create?’ because I can do it.” Then I would give you two Orson Welles: Citizen Kane and Touch of Evil. Citizen Kane on many lists is the greatest film of all times.

Touch of Evil has been overlooked by many people, but it is the quintessential film noir, 1957, Charlton Heston, Janet Leigh, and a great supporting cast, and Welles – I mean, almost every frame is a magnificent black-and-white photograph, first of all. So no matter what the subject matter is you're just riveted looking at the screen, which is so much of what he really was about as director. And the same with Citizen Kane.

He's using something in Citizen Kane that never had really been used before called deep focus where you could give a shot of a large amount of space, and what is in the foreground, whether it was an ashtray on a table, all the way to the small background character would all be in focus at the same time giving you a strangely super-real version of reality, and then his low-angle shots, making characters larger and more dominating or more important or even more ominous were also fabulous and magnificent.



And of course, the corruption exposed in the character of Charles Foster Kane in *Citizen Kane*, who is resembling William Randolph Hearst, is politically important. Very important – but you see basically how someone who started out as being strong, alive turns into someone who pursues power ruthlessly. This is what happens to the main character in *Citizen Kane*, and you see the twists and the turns and what feeds into that impulse for him to reject humanity essentially is what he's doing altogether with no real goal in mind beyond that except to accumulate power.

But the thing about those two movies is that – the reason I'm really recommending them is that, first of all – what was he? 25 – 27 at the most when he made *Citizen Kane* – first movie, never made a movie before, got to Hollywood and because of his reputation on radio and the War of the World broadcast in 1938, he gets a studio to say to him that he has absolute control over this movie and he can do anything he wants. I mean, they don't even need to okay the script at age 25. And then he makes *Citizen Kane* out of nowhere.

This is creative genius, really; and I don't like to throw around the word "genius," but this is it. This is it in full flower, and just looking at it and seeing the way the characters play out and seeing what happens between them and the way he moves from scene to scene in the movie, and seeing the space of it, the expanses – the way he manipulates space, the way he kind of turns characters into either sort of cartoonish versions of themselves, if he wants to, or archetypes.

He can do all that. He can just keep on doing it. He could have made that movie, would have lasted 50 hours, and I still would be watching it. And I also bring it up finally because he's a fantastic character and fascinating spirit in American history: Orson Welles. And you rarely get to see all of him in his later life because he was very cagey and he played

“This is what happens to the main character in *Citizen Kane*, and you see the twists and the turns and what feeds into that impulse for him to reject humanity essentially is what he's doing altogether with no real goal in mind beyond that except to accumulate power.”



things the way he wanted to.

And I don't know that he ever really wanted to stay in Hollywood, even though Hollywood rejected him, some people would say, because of what Hearst did to him after the film came out. And there's some evidence for that. But Orson was always completely independent, and so he made movies in Europe, and he knew how to make 'em on a dime. And in every movie of his there's something that just staggers you just to look at it – just to see it happening in front of you – just to say to yourself, “God, this is a different reality altogether, and yet it's more real than reality that I know, and so that tells me something about what can be created – what an individual human being can create.”

And I think that's the thread and the message that runs through all of what we've been talking about here. So that's it.

C. AUSTIN FITTS: One of the things you see just in our conversation tonight is the extraordinary number of very talented people who've tried to use the movies to teach us what's going on and what we can do about it.

JON RAPPOPORT: Yeah, absolutely. Absolutely.

C. AUSTIN FITTS: There's a lot of friends of freedom sneaking through the vehicle. Well, Jon, as always it's been a pleasure.

JON RAPPOPORT: Wow! We're just getting rolling here.

C. AUSTIN FITTS: I know! What's our next conversation going to be?

JON RAPPOPORT: I don't know. Novels?

C. AUSTIN FITTS: I think we should do documentaries next.

JON RAPPOPORT: Documentaries would be a good one – yeah, I've got a long list of those. That might be a great one, because there are some fabulous documentaries out there. In fact, I was the associate producer on one called *American Addict*, about medical drug prescription addiction,



directed by my friend, Sasha Knezev, who is –

C. AUSTIN FITTS: Who I got to meet filming with you.

JON RAPPOPORT: Exactly – Sasha – and that film will now be shown at the Seattle International Film Festival May/June of this year three times, and we're hoping for distributors. So there you go – documentaries.

C. AUSTIN FITTS: Okay – well, think about some documentaries. Okay, Jon, have a wonderful evening. Always a pleasure.

JON RAPPOPORT: You, too. Thanks so much, Catherine. This is just – I mean, talking to you is like, "I'm in heaven." We haven't even touched on music.

C. AUSTIN FITTS: We'll have to do a Cary Grant/Rosalind Russell thing.

JON RAPPOPORT: Yeah, right. Okay, thanks again.

C. AUSTIN FITTS: Okay, ladies and gentlemen, that's it for this week. Next week, Joe Mysak from Bloomberg just published a great new book, *Encyclopedia of Municipal Bonds*. The subtitle is "A Reference Guide to Market Events, Structures, Dynamics and Investment Knowledge." If you're holding municipal bonds, it's a great book. I recommend it. And then the following week, *Precious Metals* with Franklin Sanders.

We have a luncheon coming up in San Jose on April 14th, so go to the luncheon section, and if you're in that area and want to join us, it's going to be a wonderful sort of buffet brunch at a private home in San Jose.

So until next week with Joe Mysak, please remember don't worry about whether or not there is a conspiracy. If you're not in a conspiracy, then you need to start one. Good night, and good luck.



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