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# The Solari Report

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MARCH 28, 2013

**Exit the Matrix  
with Jon Rappoport**





# Exit the Matrix

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**C. AUSTIN FITTS:** Good evening, this is Catherine Austin Fitts. Today is March 28, 2013. I'm delighted you could join me this evening. I'm getting to pony in on Jon Rappoport's week, and I will say that Jon Rappoport needs no introduction on the *Solari Report*. We are going to talk tonight about a conversation that is my favorite thing to talk about not only with Jon Rappoport, but talking with Jon Rappoport about this is about my favorite thing to do in the whole world. So for me, this is a real treat tonight.

Our *Solari Report* is called "Exit the Matrix." It's the same name of a new product that Jon has just published. You can get it. His website is *No More Fake News*. You can link from the blog post on Solari.com. He calls it a mega- collection. I assure you it is a mega-collection. It includes a lot of material that I've enjoyed tremendously, and more that I'm dying to get my hands on. And so with no further ado, Jon Rappoport. Are you with us?

**JON RAPPOPORT:** I am, indeed. Great to be here, Catherine.

**C. AUSTIN FITTS:** So how did you become the master philosopher of helping us get out of the Matrix?

**JON RAPPOPORT:** Well, it was, of course, my own struggle. I guess you could take it back all the way to age 19 – 20, which is a long time ago. And I was in college studying philosophy and didn't really have a clue as to what I was doing except that I knew I was interested in it. Took a few logic courses, which I really was awed by and got a tremendous amount of knowledge from, stood me in good stead all these years. But the history of Western philosophy was basically what we were doing.

You start at the beginning, and you go all the way through up until the



present moment. And the sort of carrot that's dangling in front of you over, say, a three-year period is anything that you're not satisfied with, any answers you're not getting, any problems studying this material, eventually somewhere along the line it's all going to be resolved, and everything is going to be good. And, of course, when I came to the end of it, it was probably the deepest depression of my life because none of the questions had been answered.

The problems had only multiplied, and I saw that the shining examples of Western thought had left me completely in the dark. And this was, for me, at the time, the Matrix. I was just sitting in the middle of a labyrinth with no way out and feeling extremely uncomfortable.

These days, I'm sure they would have drugged me with all sort of psychotropics, and God knows what would have happened to me.

I was also beginning to write at the time, and so I took a year off from school, and I just started writing. Wrote fiction, wrote poetry, and somewhere along the line, it occurred to me that when I was being creative all my problems disappeared, magically. I didn't understand it. I didn't know why. I didn't know how. But I felt tremendously energized, and everything that I had been studying just kind of vanished from my mind. So this was my first major clue at about the age of 20 – 21 that there was something in Western education and Western culture that really was not even being touched upon in any way that I knew about.

And having attended one of the so-called finest colleges in the country, I assumed that it was the same everywhere. What is this creative force? What is this creative spark? What is imagination? What is that great engine that can drive a life and make it into something transformed, not just in terms of the details of what you decide to do and so forth, but in terms of your state of mind – your state of consciousness? How is it that this miracle can happen to an individual?

And so when I left college and moved to New York and began to consort with other artists and talk to them and so forth, although they were perhaps less verbal on this issue than I was, once I could coax it out



of them I began to see that they felt the same way: that they had been liberated from their life – from the life that they had leading before. I also spoke with people who were in the sciences, but who were inventors, not people who were just watching the clock or doing some sort of phony medical research; but these were truly people who were inventing – trying to invent extraordinary things in the field of science.

And they, too, felt the same way. It was as if they had been released from prison – from whatever their life had been before, it was now completely new. At that age, of course, I didn't know what to do with this. I had no clue, but I continued to write and paint and eventually about 20 years later began to work as a reporter, and then eventually I began to see that this matrix that I had been deeply involved in as a student was much larger than I had thought, and it extended to all of the realms that we know about – economics, politics, energy, military, intelligence – you name it – any field.

**“It was as if they had been released from prison – from whatever their life had been before, it was now completely new.”**

**C. AUSTIN FITTS:** I just have to interrupt and say on the interviews or the shows you've done on the *Solari Report*, you've told a whole lot of different stories of different things that happened, like when you ran for Congress or – and you looked at the vote count where it dawned, and you started to – you know unwrap things – it's like an onion, and you kept peeling down the layers, and you told many stories of how this happened. So it's quite – your storytelling has told many, many stories about this.

**JON RAPPOPORT:** Yes, absolutely – and at each step, as you say, it was like peeling another layer of the onion to see how deep the corruption was, how planned the whole thing was, how enveloping it was, and how it impacts on the psychology and the spirit of the individual, and how it seems to be laying at every step a kind of a trap for the individual so that once you enter, you forget where the entrance was, and you are really in a maze – in a labyrinth. And you are moving through it, and you're trying to navigate and figure out what's going on.



But as long as you're inside the whole thing, you can't possibly escape. As long as your state of mind, let's put it that way, is, "I'm in it; I'm grappling with it; I'm solving problems after problems after problems; I'm moving through this series of confusing roads and pathways and so forth." If that's your state of mind, you'll never get out; there's no escape, which is why I put together the first collection, *The Matrix Revealed*, so that people could actually stand back far enough to see the nuts and bolts of how this whole enormous structure is put together.

How it's actually created for us by perverse artists who work for people who are inventing reality for us. So that was the – that side of the coin. And then to turn the whole thing over was, "Well, what is it now that one needs to do as an individual in order to exit this structure – this Matrix – this labyrinth. And so –

**C. AUSTIN FITTS:** I would really encourage everybody who hasn't listened to it to listen to the interview that Jon and I did called "The Matrix Revealed." One, it's an incredible discussion. But also when you go back and you read the interviews and the material in that, it is one of the most important things I ever read to help me really develop the map of the world that I use. So it's – it's one of the finest bodies of work that can help you understand the Matrix.

And I just I have to tell the story, Jon, of when we did that interview – the wonderful subscriber who said, "You know, I've been going to all these New Age seminars all my life telling me I can 'invent my world' and whatever, but it wasn't until I heard you guys talk about *The Matrix Revealed* that I realized, 'Oh, if they can invent my world for me, I can, too,' and this was the first time I really believed it."

**JON RAPPOPORT:** Yes, that's – I remember that message, and I took great heart from that, because that's exactly the point. Once you see – you know, it would be as if you were in the Sistine Chapel with Michelangelo when he was painting the wall and the ceiling, and you saw how he was putting it together, except in this case it's at the other end of the spectrum entirely. It's as if you're looking over the shoulder or shoulders of the people who are inventing the labyrinth – the Matrix for





us – and you see how they’re putting it together. That was the purpose of *The Matrix Revealed* collection.

**C. AUSTIN FITTS:** But one very powerful, powerful government official and real estate mogul whom I will not name once said to me, “Wait a minute – if this is true, you’re telling me that the sky is not the sky; it’s the ceiling, and there’s another sky!” I said, “That’s right.”

**JON RAPPOPORT:** Boy – you’re right!

**C. AUSTIN FITTS:** Yes.

**JON RAPPOPORT:** Yes, exactly – that’s exactly what’s going on. And then I think the next step that happened along this road was around the whole issue of power, which I know we’ll get into here. But this really presented me with a sobering reflection, shall we say, many times because as part of the matrix, sewn into the weave of the matrix is this notion that power is dangerous and that it should only be given to those who are leading us. But for the individual it’s a very dangerous thing, and it has bad connotations, and it should be avoided at all costs.

And in my relationships with people over the years, especially since I became a reporter in 1982, I found this kind of subliminal theme woven in over and over and over again. It colored so many stories that other reporters were doing – their viewpoints, their commentaries. The whole orientation was as if the way to look at the world is to realize, first and foremost, that power for the individual is a dangerous thing. Once we’ve all agreed upon that, then we can see what our position is in the world, and we can go from there.

So I began to see this more and more as a primary assumption. And of course, my experience was that imagination and living the creative life were actually the cornerstones of that individual power. And so what all of these people were really saying was those cornerstones were illegitimate, invalid, a delusion of some kind. The war against the individual – more and more that’s what I began to see strangling this culture as it declined and continued to decline in my years of working in



media as a reporter and talking to editors, pitching stories, writing for news magazines and so forth.

Meeting these people, I could see over and over again that they were all on some level absolutely surrendering any power that they thought they had in the service of the collective – the group – some ideal that turned out to be extremely perverted because it always targeted the individual when you actually looked at it. And I came to view this as a sort of intelligence agency operation as part of the matrix, and when I spoke with certain insiders that I interviewed in *The Matrix Revealed*, they confirmed this.

They said, “Absolutely! I mean, are you kidding? Of course, that’s the target. That’s what we’re aiming at. The individual must fall. That’s the thing that has to be taken out of the equation in order for the new world – the new age – the new era to come into play and to actually work. That’s what we have to destroy.” And so I guess you could say at that point, I decided, “No! That’s just – no, that’s not the way it’s going to be, period.” And my commitment to everything that I’ve been doing since then went to a completely different level.

Up until that point, it was sort of, “I’m seeing things here; I’m experiencing insights into the nature of the way this whole game is being played and the reality that’s being constructed for us,” but there was that missing level of commitment. When I realized how deeply the destructive aspect of this whole thing was and how intentional it was and how planned it was and with what foresight it was being inflicted on everybody, and how successful it was, that was the capper.

Everywhere I looked, I could see the success of this operation – this, as people like to call it, a psy-op: a psychologically operation. It’s really a spiritual operation – or an anti-spiritual operation to convince the population that individual power is dangerous, it’s a bad thing, and you have to give it up. That’s the core, and that’s when I said, “Okay, two things I need to do here” – and that’s why I made the titles on these collections – “reveal the Matrix and what it is in the deepest possible ways and how to exit from it.”



And again, not simply by just giving advice, but by trying to illustrate to people and give them concrete things to do and practice that will convince them that transformation is eminently possible for each individual to get to a completely new level of imagination, creativity and power. At that point, you really are out of the Matrix.

**C. AUSTIN FITTS:** Right – which doesn't mean you don't have to struggle through it day to day. You still have to navigate it.

**JON RAPPOPORT:** No, and it doesn't mean that you can't ever get back in it. But it does mean that you have now a secure beachhead where you know that you're outside it, and you can live your life and plan your future and execute that future and – yours, your family's – you can influence other people around you at a level that you really never dreamed possible.

**C. AUSTIN FITTS:** Well, let's dive in, and let's talk through what's in the package, starting with the imagination exercises.

**JON RAPPOPORT:** Okay. Over the last – I would say now it's been 20 years, I've been developing a whole set of imagination exercises – techniques that a person can practice every day, the purpose of which is to expand the scope, range and power of his or her own imagination. I saw a need for that because it's a kind of mercurial faculty in people. They occasionally feel that they're accessing imagination or using it, but it comes and goes. It's spotty. It doesn't seem much of the time to be all that important.

So I thought, “Okay, let's work on this as a practical thing, just as if, to put it in very gross terms, you wanted to get in better physical shape, and so you begin to walk. You begin to run every day. You go to the gym. You play a sport – whatever you do. You hike; you climb mountains because you want to get into better physical shape. You practice. There must be an analog to that in the imagination.”

**“I've been developing a whole set of imagination exercises – techniques that a person can practice every day, the purpose of which is to expand the scope, range and power of his or her own imagination.”**





Because I knew from being a writer and also a painter since I was 22 that imagination is just sitting there waiting, you know, filing its fingernails saying, “Whenever you’re ready, I’m ready. I’m ready to launch,” you know. And when you do launch, it’s quite extraordinary what happens. So I began to develop these exercises, and I was working, and still do, with private clients. I’d have them do exercises, and I would do them myself, and I would get more insight into what worked, and what worked less well and more of these exercises and so on.

And so now in *Exit from the Matrix*, in addition to I would say probably two dozen of these specific – very specific exercises from past audio seminars that are part of this collection, I developed at least 50 to 60 new ones that people can use. And the reason that I wanted to have so many is because different people respond to different kinds of imagination exercises. So the theme is you do two or three a day, and every day you have access to the whole collection of exercises, and you pick the ones on that day you want to do – that you feel like you’d like to do, because you have to be committed to it.

You have to want to do the exercise, otherwise it doesn’t work. And these exercises – some of them are done walking. Some of them are done sitting in rooms. Some of them are done as kind of thought experiments. Some of them are done in terms of writing. Many of them are simply done in your mind. But some of them – many of them are not simply done in your mind. In other words, imagination impacts space, impacts the physical world. And so many of these exercises are tuned up so that when you’re imagining things and projecting what you’re imagining, you’re projecting it out into the real world, and people – many people who I’ve given these exercises to in the past report to me that they have come to an extraordinary conclusion, that indeed they realize while they’re doing these exercises that they are actually connecting with the physical world.

The imagination really is connecting. It’s not just fiddling in one’s own mind. As interesting and effective as that may be, there is also the aspect of projection. I can imagine and project what I am creating – imagining out into the real world. This comes as a revelation to many people as



they keep doing these sorts of exercises. So I've designed many, many different types to accommodate anybody, including exercises that get into the idea of the paranormal, because as I discovered – and this is sort of one of my favorite stories about the paranormal. I decided to research it some years ago, and I, through a couple of friends, found a guy who had been a volunteer in a laboratory paranormal experiment and had done exceedingly well – way beyond statistical probability

It was one of these exercises where somebody in a room a few miles away was given a pack of photographs and told to take this photograph and telepathically project it to another sealed room where the recipient is, and then he will be shown the same photographs, and he has to decide which one he was sent telepathically. And you do this a repeated number of times. And I found this guy who was very, very good at it. And I said, “Okay, so tell me how you did it. Were you in some sort of a trance state, or did you hypnotize yourself? Were you meditating? Did you just try to be very alert, blank out the real world?”

“No,” he said, “none of that. None of that.” I said, “So what was it?” He said, “Well, I imagined a secretary in an office in Omaha, Nebraska.” I said, “What are you talking about?” He said, “Well, I picture her as a completely sincere, honest person in Middle America, and I would ask her which photograph was telepathically sent to me, and I knew that she wouldn't lie. So she would tell me, and that's what I would report to the researcher.” And he said, “That's how I got my very good score.”

I said, “You're serious?” He said, “Absolutely.” He said, “It works.” I said, “Well, I can see that it's worked.” I said, “So basically what you're telling me is through your own imagination, you were able to enter this paranormal realm of telepathy?” He said, “Yes.” He said, “That's the way I did it.” And I talked to several more people who had volunteered in different experiments and done very well, and what I finally came to determine or realize was that imagination was a component in all of this paranormal work. You couldn't divorce the two.

So there are exercises in *Exit from the Matrix* which are specifically in that direction where people can use their imagination to try to develop



what people like to call paranormal abilities. I don't like to particularly use that word. It's just an extension of imagination where you actually have impact or receive information out of the real physical world. So that's another brand of exercise here. The whole thrust in this – it's not just a game.

The purpose is that when you reach a certain level of realization about how powerful their imagination is, they regain a great deal of their own inherent power. They regain a great deal of their own inherent intelligence – I.Q. that they're not using. They regain a tremendous amount – their inherent confidence about living, about being able to see into their own future and decide what they truly want and then make it happen – attain those desires, wishes, objectives, etcetera, that this is the open door. Imagination is the open door. It's the place we put those things that we think are impossible, you see.

That's what I came to realize in working with clients, among other things because imagination is a great deal more than this. But it is also the place where we put those things that we deem impossible at 12 years old, at 15, at 18, at 21, at 35, at 47, at 56 and 67. It's where we say, "Okay, this is – you're going to go into that space, because I realize that this is impossible. This is not within my ability to do," so that's where I stash it.

Everybody's got a stash of the impossibles, and that's where it goes into a sector of the infinite universe called imagination. And so as one begins to expand the scope and the range and the power of their own imagination in doing these exercises, these impossibles begin to show up again, only now they're not impossible anymore, and that is a tremendous revelation, to know that something that a child at the age of nine decided was impossible for whatever reason now returns, and now it is no longer impossible. It's there for the asking if you want it. It's really quite an extraordinary experience. So that's the exercise.

**C. AUSTIN FITTS:** One of the two favorite exercises of the ones I do – and I'm going to get this so I can – so that every – you know, the ones that I haven't seen yet. But one of the ones I love to do is to basically project



myself – it’s like I project my aura to different cities around the world. So I have a tendency to – whether I’m in California or I’m in Tennessee to just work and work and work, and I’m in my little work bubble, and I’m working. And so then suddenly, I start to do the exercises, and I go to Buenos Aires, or I go to Tokyo, or I go to Hong Kong or Singapore or Nepal or – I just go to all these different places.

And while I’m there, I kind of see what’s going on there in the life there. And I come back after – I don’t know – 20 or 30 minutes of doing this, and I realized, “Oh, my God! I’ve shrunk into this little person. How did I” – you know, because we’re in a society that’s going through where culturally we’re being encouraged to think small. So we shrink, and we get little in our thinking. We get provincial in our thinking, and I think, “Oh, I would never do that,” and I do this exercise, and I realize, “What has happened to me? I’m shrinking.”

Anyway, I’ve told you about this when we did “The Power of IT”. I love the process of spreading gems on the trees. I used to do it when I was walking or jogging, but more on these long car rides. And sometimes I’ll get into it, and for hours I’ll just be spreading pearls and diamonds and emeralds, sapphires all through the trees, and it’s really beautiful, especially when it’s snowing. Or sometimes what I’ll say, “Okay, maple trees get emeralds, and the birch trees get pearls,” and so I’ll do different patterns.

**“I love the process of spreading gems on the trees. I used to do it when I was walking or jogging, but more on these long car rides.”**

And I’ll go on and on for hours, and you have no idea how you arrive and you feel like the Queen of Sheba because you’ve now spread \$100 trillion of gems all along the highway, all the way from Tennessee to New York. You feel very powerful.

**JON RAPPOPORT:** Indeed, you do, and you are. I’m glad you brought these up because again, we think that we’re limited in space and time and energy. And that’s kind of the sphere in which we operate. You start doing these exercises – and you know, some people that I work with say,



“All right, I’ll do it.” You know, that’s kind of their attitude, when they say, “All right – well, yes, I don’t think this is real, but I’ll try it.” “Okay, go ahead. Try it.”

And they do, and they do, and they do, and they do, and they get back to me in about a week, and they say, “You know, on the third day, I sort of crossed a threshold where I was sort of grouching and complaining to myself, but I was doing it anyway. But on the third day, all of a sudden it occurred to me when I put that big crystal sphere out there on top of a car that was driving on the freeway about ten miles away, I suddenly felt like I had more space, although I don’t even know what that phrase really means.”

You know, they would say something like that – “except when I came home from the walk that I was one when I was doing that, I suddenly felt like I had a lot more space, and I’ve never felt that way in my life.”

**C. AUSTIN FITTS:** Yes – the walls of the Matrix just backed up.

**JON RAPPOPORT:** Yes – I said, “Guess what? I’m out there every morning doing that.” And one of the things that really blew me away was one day I was doing that kind of exercise – talking about where you’re putting gems on the trees and so forth and so on – and then it suddenly popped into my mind, “Why not do it with my paintings?” They’re sitting there in the studio. I paint – I’ve got a whole lot of them in there, and they’re just sitting there sort of saying, “Well, here we are in this studio, and we’re sitting here. And hey, you know, we’ve got a lot more energy than just to sit around if you want to use it.”

And so I began taking a couple of these paintings that I knew very well and just projecting them out into the sky, projecting them into trees, projecting them into other cities. And all of a sudden this tremendous surge of power came back that was really indescribable. It was, I have to say, even more power, in some respects, than I had experienced while I was doing the paintings in the first place. It was just so liberating.

It was liberating to be able – in a sense, it’s sort of like saying, “Those





things we think about or imagine or wish for or entertain in your mind that we are taught to believe can only happen in that space.” You suddenly realize that’s not the case at all – not the case at all. And it’s really startling and quite fantastic. I mean, quite fantastic.

**C. AUSTIN FITTS:** The people who have seriously taken on the exercises and really – because to me, the imagination is like a muscle. If you don’t exercise it, it atrophies. So the people who have really come in and taken on these exercises and worked with them, can you tell us some stories of what has happened?

**JON RAPPOPORT:** Mm-hmm.

**C. AUSTIN FITTS:** What do they experience in their lives?

**JON RAPPOPORT:** Absolutely. Well, although I don’t say this is going to – I mean, I don’t say to people, “This is what’s going to happen to you.”

**C. AUSTIN FITTS:** Right – because everybody’s different. Each person is unique, so you don’t know.

**JON RAPPOPORT:** So people say, “Well, I don’t have headaches anymore.” They say, “My arthritis has changed considerably. It’s lightened way up from where it was before.” They say, “I find myself doing things that I only sort of vaguely dreamed about before.” You know, somebody will report back in and say, “You know, I just got back from three weeks in Timbuktu,” wherever, you know – some long trip. I say, “Wow!” They say, “Yes, three years ago, I never would have even gotten out of the house to get down the road on a trip like that. But now I went with tremendous enthusiasm, commitment, had a fantastic time.”

People change jobs. They change professions. They get out of things they never liked before, and they go to something they really want to do. Or I remember one person who said to me, “I’ve known what I wanted to do for the last five years – absolutely known it, and could see no possible way to get it done.” And this was a big thing. I mean, this was the kind of thing that would change a person’s life if they did it.



And said, “Well, after I’ve been doing the exercises for a while, one day I sat down to try to make some notes on this gigantic desire of mine again, and all of a sudden I realized that there was nothing standing between me and doing it. And what was there before, which to all intents and purposes seemed like absolutely real problems that could not be solved, I could now absolutely see were irrelevant, because working from my imagination, I could invent how I could do this great big thing that I wanted to do in my life.

And having seen that, I had just done the workaround of all workarounds. There was no more problem. I was looking at it from a different perspective before.” So I’ve had people tell me that and then launch. They say, “Okay, here it is. This is what I’m going to do.” Absolutely. So those are a few of the things –

**C. AUSTIN FITTS:** I think for me, you know, I truly believe that whatever happens in this world – in the material world – our minds and our heart and our spirits can be free. And in fact, when things are difficult the way they are now, you can’t find a way to be free in the material world if you can’t be free in your heart, in your spirit and your mind. So to me it’s all about finding and creating that freedom in yourself. And you use your imagination to do that, because you need to imagine a future that you imagine as opposed to one that’s being laid on you. So we’re constantly being given pictures of who we are and what we’re going to be and what our future’s going to be.

And we need to realize that that’s what somebody’s trying to give us or create for us, but it’s not what we choose to create for ourselves. And I’ll tell you – it was really funny. When I go through many, many years of very expensive and difficult litigation, and various people in my family would say, “Well, you know, you were very wealthy and very successful, but now you’re not, and you never will be again.” And I say, “No, I will be.” And they get really mad and say, “No, you won’t be.” I said, “Yes, I will be. I’m going to be more successful than I was before, so get ready. You know, I hope it doesn’t upset” – and they’d say, “No, no, you’ve got to accept this.”



I said, “No, I don’t have to accept it at all. I’m going to be more successful. I’m much more knowledgeable and much more capable now. I’m much more powerful now than I was before, you know, and so I’m going to be more successful.” And they’re like, “No! You can’t” – and they were trying to put this picture on me that was not – you know, my attitude is, “Look, I just spent 11 years staying alive in the hardest thing. I didn’t stay alive so I could be poor. I stayed alive so I could be wealthy and successful and have a great time and really help people.” And it was pretty funny.

And – you know, but through – I’m stunned throughout our culture, Jon, how any individual grapples with – everyone around, top to bottom, trying to put negative pictures on them. We have to have the ability to create a picture of who we are and where we’re going to go which has real power. And you need your imagination to do that. It was really funny. I’ll never forget one of the stupidest things I ever said in a political context – I was working for the Secretary of HUD in the Bush administration, and I kept coming up with ideas, and then he would get on TV and on the radio and do speeches and use all of my ideas.

**“We have to have the ability to create a picture of who we are and where we’re going to go which has real power. And you need your imagination to do that.”**

This is Jack Kemp, and one time he said to me, “Aren’t you mad at me? I steal your stuff.” And I said, “No, I work for you. My job is to invent stuff that you can use.” And he said “But I have taken all your stuff”, and I said, “I’ll just invent more. What’s the problem?” And he looked at me like he was going to kill me, and that’s when I realized, you know, he didn’t feel like he could just invent whatever he wanted and whenever he wants. And I can’t fathom not being able to do that. It’s just like, “Well, if you want something, just invent it, and then go get it. What’s the problem?”

**JON RAPPOPORT:** This is so important. This is so important. I mean, I’ll give you a parallel to that. There was a time when I was doing – painting every day in my studio for a long period of time. And a few friends



would drop by now and then. They'd look at a painting, and they'd say, "Gee, I love that. It's fantastic," and whatever. And they'd come back three weeks later to discover that I had painted over it and was doing something entirely different. And they were just absolutely outraged. Outraged! Outraged – and the gist of it was they were saying to me, (a) "That painting that I really loved is lost forever," and, two, "You can never get it back," and, three, "Therefore, you've suffered a great defeat."

You know, I didn't know that, but they're telling me, "You suffered a great defeat there." It was just like coming up to a general on the battlefield and saying, "I'm sorry to report, sir, you've lost the war." And so I would say, "What are you talking about?" And eventually it would all come down to the same idea, which was, "You had your chance, and you blew it." Just like the people who were telling you, "You'll never be – you'll never make it again."

And so I would say to them, "One thing you got to understand here about me: I can make an infinity of paintings. Do you know what an infinity is?" And they'd say, "Well, I don't – what are you looking at me?" I'd say, "Endless – you know, it goes on forever. There's no end to the number of paintings that I can do." "Well, how do you know that?"

"Because I know. Because I know, because that's what I'm doing, you see, because I got to that point where I realized that, because one day in the studio when I painted over a painting that I sort of thought was good because I wanted to make it better, I suddenly said to myself, 'It doesn't matter, Rappoport, because you can just keep on painting as many paintings as you want to forever, and nobody's going to stop you. And therefore, you have infinite inventive, creative ability.'" I had a person that I was talking to once – talking the same thing, but much more down-to-earth example.

She's involved in a major social cause. And I mean, this is a person who's been committed for 15 – 20 years to this cause – a good cause – really good. And she came up against a serious problem and never was able to solve it. And that problem was stopping her debt in her tracks. And she just couldn't move forward from there. And she told me that. She said,



“You know, it’s not that I don’t have enough energy or enough commitment or any of that. I’ve just got this fantastic problem.”

I said, “Don’t tell me what it is. I don’t want to know.” She said, “What do you mean?” I said, “I’ll give you an exercise to do, okay, and I bet you that you’ll be able to solve the problem.” I said, “I know you struggle with this. You’ve tried everything you possibly can. So I want you to write down – I want you to make a list, and at the top of the list you write down, ‘The things that I would never, ever possibly do in order to solve this problem because they would be ridiculous’ – that heading, okay.

And – but you have to give yourself lots of room here to write down anything. You know, ‘I would never stand on top of a building with a megaphone and make a big announcement and leap off the building in order to make my point.’ You know, you write down whatever happens. Get what I mean?” And she looked at me like dead on, and she said, “That’s it.” I said, “What?” She said, “I just got it. I just got it.”

I said, “Well, what did you get?” She said, “Do you care?” I said, “No, not really. I mean, you just got it, whatever it was.” She said, “Well, I’ll tell you anyway. All my life has been dedicated to trying to figure out what works, and now that I haven’t been able to solve this thing and figure out what works, I just realized when you said that that I was totally trapped in only thinking about what works. But you’re telling me to go reverse the whole thing completely and go to the absurdity of all the things that wouldn’t work, right?” I said, “Yes.”

She said, “So I just did in my mind in one second, and I suddenly saw how to solve this whole thing,” and she did. She did. She went to the other side, see, because we’re all trained in, well, we have to be sane. We have to be rational. We have to – you know, here’s a problem, and we must solve it, and 30 years later you’re still chewing on it, or you solve that one, but beyond that like another mountain range, behind there is another problem. And you know, you say, “Well, how did – you lived your life. You’re now 97. How do you feel?”





“Well, I’ve had a lot of problems, you know, and I solved as many as I could and got new ones even now, and I guess I’ll go into the grave that way.” No, that’s the Matrix. That’s the labyrinth.

**C. AUSTIN FITTS:** Yes, you got to widen your scope. You have to look at it from another, much greater point of view. So let me – I want to ask you about two of the things that are in *Exit from the Matrix*, and one I’m just going to touch on briefly, but of course it’s my old love – *The Secret of Secret Societies*, which is one of the books for the Top 10 Books for the 21<sup>st</sup> Century. You know, I’m someone who’s spent time inside of secret societies, and I’m always amazed that what they think is important and what most people outside secret societies think is important – completely different.

And *The Secret of Secret Societies* was the only time in my life I’ve ever read a book that talked about secret societies – talked about what they really think is important. And maybe if you could just touch on – describe it, because it’s really – it’s a treasure.

**JON RAPPOPORT:** Well, I’ll take it from this angle, because this is what prompted me to write the book in the first place. I was talking with my publisher at the time, Bonnie, and I said, “Here’s the way I see it. It’s like you walk into some sort of a building, and there’s a giant mural on the wall, and it’s really quite captivating, and you don’t know here it came from, and you don’t know quite what it means, but you’re really just in awe of the whole thing. And then you notice that your field of perception narrows. That’s all you’re looking at is that mural.

“That’s it. It’s so – ‘Oh, yes, this is it. This is it. This is it.’ And then after a while – you never saw this before, but there seems to be a door in the mural, and you get up closer to it, and it keeps looking like a door, and you realize you can walk into it. And then you walk into it. And now what’s happened is – the real game of secret society, at the most profound level, is that they paint that mural of reality for you, and then you go inside it, and you live in it.

“You don’t just look at it; you live in it. And once you live in it a whole



new existence begins of various kinds of challenges and things to solve and crises and a certain range of emotions that you experience over and over again. They never seem to go away. And you're battling with this and that, and other people are meddling with you, and you're meddling with them, and it's all quite involving. And there you are, and there you stay. So what they're really doing in these secret societies, whether it's just for their own members if they're a little one, or if they're one of the big-time ones, they are creating reality. That's their job."

They're painting it in such a way that it becomes attractive and fascinating and interesting and involving and challenging and exclusionary. That's the key. "Can we design this reality so that all these people will think it's the only one? Can we make that bridge?" So that's what they'll do, and then they'll come live inside it, and that's where they'll be, and that's their real bottom-line secret.

**"They're painting it in such a way that it becomes attractive and fascinating and interesting and involving and challenging and exclusionary."**

**C. AUSTIN FITTS:** It's funny. I have a wonderful colleague who says, "Well, you know, the problem with that guy is he has tapeworm dreams." And you know, "tapeworm" is my nickname for the military industrial complex. So what they mean by that is, you know, deep down inside, what he really wants is a grant from the Ford Foundation or, you know, he wants – hungers for some affirmation from the machinery. And the way we say it is, "You know, Rappoport has no tapeworm dreams. He dreams to get out of the Matrix. He – he looks at the door and goes, 'Yuck.'"

**JON RAPPOPORT:** Yes, that's true.

**C. AUSTIN FITTS:** Anyway – so if you want to be free of tapeworm dreams, read *The Secret of Secret Societies*. Okay – so now let's turn to another favorite, which is – I would say is not one that people – a lot of people know about, which I'll listen to driving back from – driving to and back from California the last time – called *Voyage of Merlin*. It's one of my



most favorite of all your artistic productions, because it's a work of art. It's extraordinary. So maybe you could describe – and there are a few things I want to talk about what it teaches us about the power we have to create our own world.

**JON RAPPOPORT:** Well, as we were chatting yesterday what came up was I started this series or seminar – it's quite long – and you know, I didn't really know where I was going to go with it. I was talking into tape. I knew Merlin was somebody that I wanted to talk about. I wanted to talk about the roundtable and Arthur and that period of time mythologically. And I started talking, and things began to change around me, in my mind and so on. It was like entering a different universe, and – a time of magic, in other words, by which I mean that through people's imagination – and I mean everybody – they would create reality at the drop of a hat.

And there was a certain amount of give and take, and a certain amount of tolerance, and a certain amount of play and congeniality, shall we say, in this because this was a world where multiple realities of intense creativity could exist side by side and even interpenetrate each other. And this was the world of Merlin. This was his tradition. This was what he was working to uphold, so to speak, but he saw that – and he saw this in the roundtable and in what was going on around the roundtable – that the world was entering a new era.

And in this new era, that time would be lost. People would forget. Individuals would forget that they had that kind of power. And with that certain lowering of amnesia, a whole new kind of world would emerge, and he saw what it was going to be. And that's sort of the starting point that I came to after talking for a while and drawing these pictures and so forth from people – that this is what that legend was really all about. And the conundrum, so to speak, that Merlin was facing – because he was not about to try to overpower the free will, as diminished as it might be, in other people – he knew where they were going to take their free will, what kind of world they were going to make.

He could see it on the horizon, and so what was he to do about that?



How would he handle that? And that became the real starting point for that retelling of the whole legend of Merlin and his voyage, and so that's my introduction to that. And the reason to me that it has such validity for us now is because we have been living in that world that he saw coming. Not just on the edges, but we've all experienced our lives in that world. We know something about it first-hand. We have memories of it – experiences every day now of it – and his message, so to speak, has a great deal to do with how to exit from it. So you can add your own experiences –

**C. AUSTIN FITTS:** Well, you describe that he creates the legend so that somewhere, deep, buried in the population, the memory will continue. In other words, we can get that back there through the legend. The legend will somehow keep this – it will keep the field – the seed of the field alive even though the field has been destroyed, in one sense. As long as the seed is there, it can be recreated. People can get back.

And the thing that I found so powerful about your discussion of the age of magic is as you're talking, you can literally, you know, more than understand – you can “grok” is the word I use – what it means when many unique individuals each come to their power of the imagination and their creativity and their ability to create the world – the confidence and the knowledge that they have the ability to create their world, you know, in their minds, in their hearts and in their spirits.

And then they come together. You know, the roundtable was simply a covenant of such individuals coming together and collectively committing to a set of laws and the commitment to a vision of building a better world. That's what they called – that's why we use the phrase “Camelot.” And you feel the walls open out – the walls of the Matrix back up as you're talking. And you say, “Yes, this is possible. I can feel this. I remember this. Somehow it's – the memory of that is in our collective memories. It's part of our history.”

And so yes, that's possible. We can do that. And then you start to feel the power of that – of what we could be together and what the world could be like. And suddenly, you're not thinking little anymore; you're



thinking big. And that's when you start thinking about, you know, "I want my children to travel the stars." We're going to have Peter Janney on the *Solari Report* on the anniversary of the Kennedy assassination. And back then, they used to use the phrase Camelot – you know, for a brief, shining moment, it was Camelot.

And if you go back and you study, you have a group of people who start to believe, you know, we can end war. We can travel the stars. We can be civilized. We can lift up the whole globe into something that's civilized. And for this brief, shining moment, they're doing it. They're each individually gathering their power. They're coming together, and they're inspired – if you watch – it's been up on the blog. If you watch Kennedy's speech at American University shortly before he was assassinated – the year he was assassinated talking – laying out his vision of how we're going to end war.

And you see that little snippet of this same kind of magic happening when people gather and come to their power individually and then together around a picture of the future which is one that is of a higher mind and is of a very uplifting civilization and how extraordinary it is. Anyway – so *The Voyage of Merlin*.

**JON RAPPOPORT:** That's it.

**C. AUSTIN FITTS:** That's it. It's creating worlds. It's creating worlds full of beauty.

**JON RAPPOPORT:** Yes – exactly. And it doesn't matter who you are or where you are. If you had, you know, just to say 25 groups of these people around the country, whoever they are, but they are exactly what you just said they are. Each is an individual. Each has that creative confidence and that imagination to know that on his own, on her own that person can create the world and the future that they want to create for themselves. And then such people come together – that's not even a group anymore by everybody – by any definition in this culture of what a group is.





That doesn't even faintly resemble it. You would almost have to invent a new word for it to even suggest what it really is. It's something totally different. And that's what the next step is when you come together that way. Now you're talking about the multiplication of power inside individuals, among individuals, collectively and in the world – all of that. As I saw just as you did what happened after that moment in 1963 when Kennedy was assassinated. And still to this day – even today I got an email – you see, some people want to imagine – and this is what they imagined – that there's no way out. It's not that they've concluded there's no way out. This is not a mathematical equation. “And therefore, we come to the conclusion there's no way out of the Matrix.”

**“That doesn't even faintly resemble it. You would almost have to invent a new word for it to even suggest what it really is.”**

No, that's the illusion. What's really happening is that somebody's envisioning that, and they're basically saying, “Well, Kennedy's assassination proves there's no way out, because, look, he tried for a moment. What happened to him?” And so I turn around and say, “Well, you know, I hate to be rude and preemptive here, but since you brought his up, you're imagining there's no way out, okay. And you're using that moment in Dealey Plaza in 1963 to bolster that thing that you're imagining.

“But that's what you're creating and imagining. I mean, I don't mean to be new-agey about it, except that's an act of imagination. So why not turn that power to something else?” That's what's next.

**C. AUSTIN FITTS:** I've now fallen into the habit when I'm in the gym of watching TV, and I'll just scan through the channels; I never stay very long on anything unless it's a movie. But I'll scan through the channels trying to understand what's going on in popular culture. And when you go through these things very fast, all you see is channel after channel of people denigrating other people. And of course, what that means is you can never have the age of magic, because the age of magic is about individuals who individually and with each other create power.



So I become and I gather and build my power, and I interact with you in a way that gives you energy and power. So we're trying to build up our individual power by interacting with each other in a way that builds up our individual power, you know. There's reciprocal power creation and reciprocal energy creation. And it's all about enjoying and gathering power. And if you're tearing each other down, there can be no power. All you're doing is making each other powerless, and it's trained into the whole culture. That's what's so frightening.

You turn on the TV, and it's basically, "Let me use your time to teach you how to be powerless." It's frightening.

**JON RAPPOPORT:** Yes. That's indeed part of the Matrix – no question about it. No question about it.

**C. AUSTIN FITTS:** One of the things I wanted to mention tonight was my 3D vision that we talked about when we were – I believe it was yesterday. It could have been earlier. Can I tell that story?

**JON RAPPOPORT:** Absolutely – please.

**C. AUSTIN FITTS:** Okay – in 1994, I had a wonderful, very brilliant systems person working for me at the Hamilton Securities Group, and whenever a new piece of technology would come out, we would get it and prototype it and use it. And we were out – it was right when we were first working with the first web stuff, and at first we were all Internet and email, and he and I would go out to dinner and talk, "Well, what are the social and cultural ramifications of these technologies? What will this mean?"

So we were at a restaurant on 14<sup>th</sup> and Washington, and it was candlelit. It was a very dark restaurant, and we were having this very enthralling, serious conversation about, "What does this all mean?" And we said, "Well, you know, what this means is our entire society is going to enter into a period where there's a much higher learning speed, and there's going to be very gappings, because some groups have very high speeds, and some groups are going to have very low speeds, so the gapping is



going to be tremendous. What does this all mean?”

And finally, this guy said, “You know, I have a friend who’s a physicist out at Lawrence Livermore Laboratories. Why don’t I call him?” because a physicist would know in a living system what happens when learning metabolism rises dramatically. What does that mean in a living system? So I said, “Fine, go call him.” And he called him, and he came back, and he sat down, and he looked at me just very stunned, and he said very quietly – he said, “My friend says that the rate of entropy increases.”

And just as he said that – this is the only time, Jon, that this has ever happened to me in my life – I literally had a three-dimensional vision. Between him and I, there was this huge mass of sort of brown material and two arcs of light, one from the top and one from the bottom rose and went up stark mass, and as they did, all the dark density went down, and all the sort of light went up to the light, and as they passed through each other there was a crack and a pop. And I jumped back, and I said, “Did you see that?”

And he said, “No, what are you talking about?” He hadn’t seen it. And I just saw this – you know, it was like a 3D living sculpture right in front of – and my interpretation – I’ve thought many times about that night and what that meant. And what it meant was that in a system where the learning speed is rising, you have a separation, and some go to the light, and some go to the dark. In other words, some the entropy takes over, and they go down, and some rise above it and they go up.

And it’s interesting, if you look at what’s happening in our economy and in our culture, we are going into this higher pressure situation with a much higher learning metabolism, much more powerful technology and tools, and what we’re seeing is we’re seeing many of us no longer being able to stay in the middle of the road. You have one power, if you will – material power is being run through force. So political power is more and more a power that is ultimately backed up by the power to kill and control.



And then we have another power, which is the power of imagination, the power of divine love, the power of spirit. And we are being forced to choose. We are either having to go to the light, or we are having to go to the dark. And we're watching an entire society where this separation is occurring. Some of us are saying, "No, we need to go to a higher mind. We need to invent a view of a global culture where we each respect the individual and don't violate the individual's rights, whether financially or physically."

And we've got another group of people who are saying, "Oh, no, this is out of control. Let's control everything that walks and touches – let's use this technology". So you have this extraordinary separation. And I think each one of us in our own way are being asked to choose which one – you know, are you obedient to the power of love and imagination? Is that what you choose to exercise? Or are you obedient to the power of force? You have to choose. I mean, that's what happened to me in the litigation.

I had to choose, and I assumed if I choose love, they'd kill me, and I'd be dead. And it was kind of – it was a walk of miracles, because, well, I guess we're not dead yet. But I was completely clear: freedom was more important than life or death. You know, you had to choose. Do you want to be free, or do you want to live? I said, "I want to be free, so I guess I'm going to die." Well, I didn't die. But what was interesting is as soon as I made that choice, these doors started to open. You know, magical things would start to happen.

You know, the powers would show – the angels would show up and help. But I had to make that commitment first. I had to say, "There are lines I'm not going to cross. I'm not going to cross those lines. I have faith that the power of love is greater than any power, and I have faith that I can be free, and if I'm not going to be free, well, I guess I'm not going to live." So we're all going to be called to make choices. And to me, the reason you want to do these exercises – the reason you want to call on the power of imagination – the reason you want to build your power is so that when the times come you can know what the right choices are.



**JON RAPPOPORT:** That's – that's absolutely right. That absolutely happens, and as a parallel to that, here's what I would say. Everybody who's listening – everybody who's not listening, at some point in our lives we've had experiences. Certain things have happened like what you just described – that 3D experience. You could have been eight years old. You could have been 50. It doesn't matter. You know at that moment that reality is not what you thought it was. It is that, but it's so much more – it's greater – so much bigger. It's undeniable.

You can't analyze it away. The only thing you can do at that moment is you can accept the experience, or you can bury it and use all of your energy and power to bury it. It could be anything. For me, it was walking to school, the last day of school in the summer when I was nine years old, through the beautiful streets knowing that I have the whole summer ahead of me. It was 9:00 a.m. in the morning. We were going to sit around in the class for an hour, and then we'd go home for the whole summer, which at the age of nine seemed like 50 years.

And I'm walking down this street, and I suddenly realize how happy I am. I'm not just being happy anymore. I see how happy I am as if I'm looking at myself from the height of the trees and all the leaves and the road and the sky and the city and everything. Freedom – absolutely joy of freedom knowing that this is a greater life. This that I'm experiencing at this very moment is a greater life, and what am I going to do with it? Am I going to deny it or – what am I going to do?

And I think that you could sort of divide people up into two camps, and one is the people who never entirely forget these experiences – not entirely – and the people who by dint of force do forget them entirely because they have just pushed them down so far that they don't see them anymore. There's not even a glint, but they're there. And when I look back now at that moment, I realize how central the role of imagination was as I'm walking down that street, because I'm seeing the whole

**“The only thing you can do at that moment is you can accept the experience, or you can bury it and use all of your energy and power to bury it.”**



landscape come alive as it was then, in my mind, fleshed out, as it was then, in my imagination, which gives reality life.

I'm seeing the future. I'm seeing what I'm going to be doing. I'm seeing these endless days stretched out in front of me. They aren't really there, in a sense, unless I imagine them to be there, and then they are there. And here on this street of my past, somehow I'm suddenly deploying all my creative power, and I have endless time. I have endless space. I have endless freedom. I have endless independence. I have endless joy and happiness, and everything around me is now completely transformed, including me.

And I know it. That's what imagination can do. If I had no imagination, I would just be trudging on my way to school for the last day, and I would get through it, and that'll be it, and then I'm walking home, and then we'll see what happens. But it's not like that at all.

**C. AUSTIN FITTS:** You'd have to go on Prozac.

**JON RAPPOPORT:** Yes, right!

**C. AUSTIN FITTS:** We have two questions, Jon, that I want to just do before we call it an evening. Let me read them to you. The first, "I've been thinking about this a while but have not been able to verbalize my thoughts. The recent tragedies of Colorado movie theater and Newtown, Connecticut, were both preceded by stage theater, scenarios practiced by the local terrorist police. Is this power of intention, but on the dark side?"

**JON RAPPOPORT:** Is this our intention?

**C. AUSTIN FITTS:** Is this the power of intention? In other words, is the dark side using the power of intention to envision and create?

**JON RAPPOPORT:** Absolutely.

**C. AUSTIN FITTS:** Yes, this is how they do it, and what Jon is teaching you





are the same techniques – although I would say some are a lot better than what I see on the dark side. But they're the same techniques that are being used absolutely on the dark side. So this is – just as the dark is very knowledgeable about the creation and exercise of power and the creation and exercise of fields. You know, part of creating our reality is they're creating the fields that define how we view reality.

That's what a lot of Jon's work is about. If you haven't listened to the other *Solari Reports* on this topic, "The Power of IT" that we did in the later part of last year, we covered a lot of these topics, and I would encourage this. But absolutely, these guys are masters of creating fields and creating worlds and creating also a stage theater and stage reality and don't be surprised if the people who finance a given movie envisions one of these events way before it happens are in fact financed – you know, planning out the event itself. It's that crafted.

**JON RAPPOPORT:** It's – yes, no question about it. To me – and this occurred to me, I don't know, long after I started No More Fake News. The keyword for me was "demoralization." The demoralizing effect – in other words, if somebody said, "Okay, I'm going to give you \$10 million to create a scenario that we'll execute in the world, and the purpose, you have to keep in mind here, is we want to demoralize as many people as possible to get them to feel 'there's nothing we can do. We're lost. It's all up to our leaders. We have to just surrender our power,' you know, all the usual kinds of things – what demoralize means. And that's your job, and make it a good one."

That's the way their art and their imagination and their creativity and projection of reality operate. That's what they're all about, because they know at the very root that that's the way to control the planet, because people will feel and experience that. And then what will those people do? Mass numbers of people – will they say, "No, we have to rise up; that was created for us for a purpose, and we individually and together have to exercise the power of our imaginations and create something new"? Or will we just sink into a swamp of demoralized destiny? And the answer to that question is absolutely that's what they're doing.



**C. AUSTIN FITTS:** Right. That's why I'm always saying part of coming clean is not giving them your time to soak up their demoralization. Okay – second question, “How do you recommend coming to terms with the fact that despite everything the two of you know about what's going on, there are very few people, including people you may call your friends, will ever believe you?” Now, you have to let me start that one because what I have to tell you is most of the people I know absolutely – so they may not believe any particular detail of any particular opinion I have, but it's very interesting.

I have three kinds of friends. One is who – they know what's going on. They come and ask me, and they believe what I say. Now, sometimes I'm working with very little information, so I'll always say, “Here's my guess, or here's my estimation.” One of the reasons I never have any problem in this space is because I'm always talking money. So if you're responsible for people's money, you have to be dealing with reality. You can't afford to pretend – you know, the official reality is all very nice, but it's not how the real money works. And when you're managing or navigating or giving advice, you have to be dedicated to reality. And I think most people want that when it comes to money.

So that's number one. The second is I've got a whole group of people who say to me, “Look, you know what's going to happen before it happens with pretty good probability, but I don't want to know how you know, and I don't want to know why you think that. I just want you to tell me what to do. So don't explain to me why I should do this thing – you know, why I should go to the right or left. Tell me to go to the right or left, and I will trust you, but really it's too depressing for me to know what you know. And I just don't want to have to deal with it.”

I think it's perfectly simple, that they have enough to deal with, without wanting to know what to know. And then finally I have another group people who literally really just don't even want to know. They want to pretend that things are different, and I think a lot of the people who you say don't believe the people like Jon or me, have made it a policy – you know, getting their check depends on pretending that the official reality is true, and they'd much rather do that. It's much more energizing for



them. And I never worry about them, and they never worry about me.

And part of the reason is all of my life I was a part of a very small, limited world of people who were busy engineering and inventing the world for everybody, and we just took it as a matter of fact that we were the ones who did that, and most people weren't part of that. I used to tell people the hardest thing about doing radio shows for me was the only time I would really talk about money was with 20 colleagues intimately sitting at the 21 Club in New York.

So I talked about it at the Union Club or at the recess club or the 21 Club, but outside of a limited number of people in those worlds, you know, you didn't talk about how you engineered the world other than the people you engineered the world with for that world. And you just accepted that everybody else sort of wanted to be powerless and didn't want to know about power because what we were talking about was the nuts and bolts of power. And so you said, "Okay, well, this group is powerless, and this group has real power, and the powerless people don't want to know, and we kind of have this – there are two different worlds, and you go back and forth."

And so it never seemed to me to be upsetting that the group who didn't want to engineer the world didn't want to talk to me about that stuff. I felt uncomfortable talking with them about that stuff anyway, because you weren't supposed to talk with them about that stuff. I never have any problem on these things, and what I find just because I stick with financial things, and I've published so much on the Internet, like the Dillon Read story, with just impeccable documentation, that I find my credibility to be unbelievably high.

So I don't have much problem being believed. What I have is people whose paycheck depend on not offending the powers that be – you

**“All of my life I was a part of a very small, limited world of people who were busy engineering and inventing the world for everybody, and we just took it as a matter of fact that we were the ones who did that, and most people weren't part of that.”**



know, want to give me wide berth because they can't afford to jeopardize their paycheck. And I understand and respect it. So – anyway, so that's my answer. What's yours?

**JON RAPPOPORT:** Well, I guess I would say something similar. I think that one of the reasons, looking back on it, that I became a reporter in 1982 was I decided, "Okay, let me do something where what I dig up here really can't be challenged. Let's try that. I've never really done that before. Should be interesting. Let me investigate this, investigate and write about it and say, 'Here's what you find,'" and that led to a whole career. So when people read my articles about one thing or another – you know, GMO, politics, this, that and the other thing, current events, what's happening behind these events.

Most people who read these articles say, "Well, you've – oh, yes, you found out what's going on here. Wow, that's quite a revelation." So now when I talk about imagination, they say, "Well, this – we know this guy is not just walking out on a limb out of nowhere, because he's been writing these articles for 30 years about other things. So he must – there must be something going on here. Maybe I should look into it," because of the work that I do as a reporter. So it works out that way.

But I think another thing that this person is asking in question may have to do with how do you break away when you feel trapped by all sorts of people around you who are dedicated, saying, "You're never going to do this; you can't do that; you shouldn't do this," and all of that? All I can say is that I have found in working with people and people that have done these imagination exercises is that's an amazing thing to do, and people say, "I thought this was an unsolvable problem, but now I realize that there are things that I can do with these people short of just telling them to go take a flying leap," where they are willing to be with me, talk to me, this, that and the other thing, the whole conversation changes because I am now operating out of imagination.

I'm not operating anymore out of trying to convince anybody about anything. I know what I'm convinced of. I know where my power is, so I don't have to just pick up a trumpet and keep blowing it about that



and have these people come back at me and say, “You’re crazy,” and, “Don’t do this.” No, not at all. No, I can walk into a family gathering or a group of friends or this, that or the other thing, and I can talk to them about anything, because it’s coming out of my imagination anyway. One of the interesting things about a conversation is that it changes subjects all the time. There’s no particular rational way. You get people standing around at a party or dinner or whatever, and they’re talking about 16 things in 20 minutes. So when one is working out of imagination, it’s quite easy to shift a conversation over into something else completely because that’s what conversations do.

And when people gather up storm clouds and you can see it coming five minutes away, you know, “What are you doing?” you know, you can – people tell me, “Since I’ve been doing these exercises, it’s been easy for me to deflect things in different directions with people, and they’re quite content as long as they enhance the blab and talk and laugh and have fun. And then I say, ‘Well, okay, it’s been nice talking, and I’ll see you later. By the way, what are you doing?’

“Oh, you know, I’m really enjoying myself, and I’ve got a new adventure,’ and so forth. And they say, ‘Well, that’s great. Yes – okay, good night. See you later.’” Boom. People find they have more power to even work those things out.

**C. AUSTIN FITTS:** Well, I would say this. I think we – part of respecting and building up the power of the individual is using our knowledge to do that in a way that is energizing. So it’s not my purpose in life to tell you what your purpose is. And it’s not my place to tell you what your map is. If I’m going to interact with you at a party or dinner or in the family or whatever, what I’m interested in is what is the purpose you’re called to, and how can my knowledge and what I’m doing give you energy in a way that gives me energy? So if you have absolutely no interest in what I think is current events or how I think the world works, that’s fine.

I need to respect that, and I need to meet you at the point of interaction. I can give you energy in a way that you can give me energy. And part of that is taking the time to understand what it is that gives you energy and



not judge it. As long as you're not violating me, I shouldn't be violating you.

**JON RAPPOPORT:** I think I told you this – mentioned this before in another one of our *Solari* conversations. But when I started painting when I was 22 or 23, one of the things that happened to me, which was completely off the wall and had no rationalization is that I got back together with my family after some real heavy crises. I got in touch with my mother and father, and they said, “Wow.” I said, “Why don't we go out and have dinner?” They said, “Sure.” And I said, “You know, one thing might be good. Let's not talk about the past.”

They said, “Okay, fine.” We sat down. We had a great meal. We chatted – this, that and the other thing. Bing-bang-bong. Creativity – one of the things that it does – imagination allows you to see where that common ground is between you and somebody else. Oh, that – oh, yes, well, we can do that. That's a little work of art in itself. Let's do that for a half hour or an hour or three hours or whatever it is. Sure. It's that place where you meet, and you become aware of it, and you can work with it, and it isn't boring because it's a mutual painting that you're doing with somebody else for that amount of time.

Good feelings evolve. They walk away happy. You walk away happy. Everybody's happy. What was the problem anyway to begin with? Well, gee, I don't remember. Great. Who wants to remember that? Just move along. It's a fabulous thing on so many levels, I can't even count them all. But that's one of them. Just like you just described – you find that place where you both have some common respect, common meeting ground, and there it is. It works.

**C. AUSTIN FITTS:** So before we close, anything that you want to add about *Exit the Matrix* or the message tonight?

**JON RAPPOPORT:** First of all, I think just sitting here talking with you back and forth is itself an exit from the Matrix, because it's exactly what you've described earlier in the conversation when you said, “What happens when people have – they know they have power as individuals,





and they come together?” So I could go back and see, you know, there were three or four of these moments here where it was like boom! Popping right out of the top of the space that we were in and inhabiting yet a newer realm again, which always happens when we sit down and talk.

So very gratified about that. The other thing I would say as far as the collection itself is – and I made a note here because I had forgotten the number. There are 39 audio presentations here, and there’s a bunch of text. So there is plenty – and by presentations, I mean significantly explorative with exercises and all the rest – that was on purpose, because I wanted to go to the wall with this. This has been 15 – 20 years, “I got to do this,” and now it’s finally finished. And didn’t want to stint or leave anything out.

I just put everything in here I possibly could because I wanted as many people as possible to work with this material and find that, “Yes,” more freedom, more power, more imagination, more exit from the Matrix. Indeed, it does happen. It’s real. So that’s why I did this, and this conversation that we are finishing up tonight confirms it even more for me that, yes, this is it. This is what we’re trying to do to build this new world literally together. We need power to do that. We need imagination to do that, so let’s build that up, and let’s do it.

**“This is what we’re trying to do to build this new world literally together. We need power to do that. We need imagination to do that, so let’s build that up, and let’s do it.”**

**C. AUSTIN FITTS:** When I’m – I always tell everybody, and I’ve said it on many of the *Solari Reports*, when I am in the airport, and the machine is closing in on me, and I can see it’s closing in on me, I always put my iPod in my ear, and I start listening to Jon Rappoport. One of the first I turn to is *Mind Control, Mind Freedom*, which is in this. I’ve got *The Voyage of Merlin* now on my iPod, and I assure you you can take it with you everywhere. And wherever the walls are, you can back them up. You can back them up on trains and planes and boardrooms.



**JON RAPPOPORT:** Anywhere you go.

**C. AUSTIN FITTS:** Anywhere you go, Jon Rappoport can back those walls up. So it's always – it's always a pleasure to talk with you and a pleasure to have you there, whether in person or by audio, to remember and gather my power. So I can't thank you enough for this – for *Exit the Matrix*. Let's make each other more powerful. Let's make punch that exit through the Matrix even bigger and better.

**JON RAPPOPORT:** Thanks so much, Catherine. It's just been a joy.

#### **DISCLAIMER**

Nothing on The Solari Report should be taken as individual investment advice. Anyone seeking investment advice for his or her personal financial situation is advised to seek out a qualified advisor or advisors and provide as much information as possible to the advisor in order that such advisor can take into account all relevant circumstances, objectives, and risks before rendering an opinion as to the appropriate investment strategy.