



The Solari Report

October 31, 2019

Leonardo da Vinci & the Power of Our Imagination with Jon Rappoport



Guest: Jon Rappoport - www.NoMoreFakeNews.com

I. Title: Leonardo da Vinci & the Power of Our Imagination

II. Summary: Wherever you are, I hope you will plug in and draw inspiration from Leonardo and the many celebrations of his life and work during 2019.

III. Links:

[Leonardo da Vinci on Wikipedia](#)

[Louvre on Wikipedia](#)

[Food for the Soul: Da Vinci and Salt](#)

[Food for the Soul: Sky Ladder, da Vinci, and Collecting Modern Art](#)

[Food for the Soul: The Year of da Vinci](#)

[Food for the Soul: Da Vinci Part 2 – Milan](#)

[Food for the Soul: The Year of da Vinci – Interview with a Milanese – Journalist Paola Jacobbi](#)

IV. Bio: Jon Rappoport has worked as a freelance investigative reporter for over 30 years, lecturing extensively all over the U.S. on the question: Who runs the world and what can we do about it? Over the last 30 years, Rappoport's independent research has encompassed such areas as deep politics, conspiracies, alternative health, the potential of the human imagination, mind control, the medical cartel, symbology and solutions to the takeover of the planet by hidden elites.

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Year.

C. Austin Fitts: Ladies and gentlemen it is a real pleasure to welcome back to The Solari Report a man who needs absolutely no introduction, and that is the famous Jon Rappoport who is a dear friend, ally, and I think one of the most important sources of information for our subscribers and me.

Jon, it's a thrill to have you back on The Solari Report. We have missed you, so welcome to The Solari Report.

Jon Rappoport: Thank you so much. It's great to be here after a hiatus of sorts. I'm looking forward to this very much.

Fitts: I have to mention one thing: I was listening to an interview recently, and somebody said, "We owe Jon Rappoport a great tribute of gratitude for inventing the expression 'fake news'."

Imagine if you received a penny for every time 'fake news' was mentioned.

I don't know if you are still using your website, but it was www.NoMoreFakeNews.com, and you really coined that expression; you invented it.

Rappoport: The website is up and functioning. The blog had been censored and taken down, but it is back up again and fully functional. So, yes, that was in 2001. It was just a conversation with my wife and a friend at the time when I decided to start a website. I came up with a few names. They looked at me and said, "No good."

So off the top of my head I said, "How about 'No More Fake News?'" and they said, "That's it!"

So I said, "Okay. Let's try it." It was all very much experimental, and in those days the internet was just getting started. So who cared anyway? But it's still here.

Fitts: "No More Fake News",-needless to say, it caught on.

We are here to talk about **Leonardo da Vinci**. It's very appropriate when I realized that I wanted to do a discussion of Leonardo because, in October, several of us will be visiting the exhibition in Paris on da Vinci.

I wanted you to be part of it because of your work on imagination. The question for most people is: How can I be more like Leonardo da Vinci? I've always believed that you had the best training program and inspiration to help people get there.

I called you and said, "Would you join us to do our 'Hero of the Year' Leonardo discussion?" and you kindly agreed to do it.

Before we dive into Leonardo, tell us a little about your work on **imagination** and why you did what you've done. How can we find it?

Rappoport: I'll start from the end. You may find it at www.NoMoreFakeNews.com, and you will see a big graphic that says 'Exit from the Matrix'. Click on that and you can read all about that particular course/program that includes many, many specific imagination exercises to increase the power and the scope of your imagination with the objective of being able to shift course in life and decide to embark on a larger, greater, more exciting, creative adventure – whatever that would be for you.

I would say that it started 50-60 years ago when I began to write and paint seriously, and I realized that my life had changed completely as a result of doing that. I wouldn't have suspected that to happen, but it did. I knew that I wanted to do those things, but suddenly relationships changed, my connection to my family changed, my whole outlook on life changed, and it just came from this persistence to the idea that I wasn't going to follow a well-worn path in life after school; I was going to write and paint.

The changes that I experienced spontaneously as a result of that went far beyond anything that I could have predicted. It wasn't just that my work improved, but it was everything.

I began to seriously look into, investigate, and research this whole question of creative power and imagination of the individual. That is how it all really started.

All these years later, I put together everything that I could that would enable people to commit to a life of creativity. That is what this is all about.

Fitts: I have told you this before. When I first started Hamilton Securities in Washington in the 1990's, I was stunned and amazed that in various projects my employees believed they didn't have the power to invent something.

We were doing transactions that were extremely novel, and so we would lay out the phases. They would say, “What are we going to do for this phase?”

I would say, “We will invent something.”

They would get very upset and angry and start yelling at me. We were very freeform, and they said, “We can’t do that!”

I said, “Sure we can. We just have to figure out who the best in the world is, we hire them, they teach us, we figure out what we want to do, and we invent something.”

I had been trained on Wall Street, and on Wall Street everything starts with ‘yes’. Can you go to the moon? Yes, but it will take time and it will be expensive. Everything starts with ‘yes’.

I was trained to believe that I had the power to invent my world because the people that I was working with were inventing their world. “Where should the United States be in 50 years? Okay, now what do we have to do. Okay, everybody has to make money going in that direction. Okay, engineer the budget and engineer the money.”

You were inventing your world and the people you worked for invented their world, and that is how it worked. There were 100-year plans on where we were going to go and what we were going to do. So, this notion that you weren’t free to invent your world was completely shocking to me.

What I discovered was that, certainly in America, the average American really feels incredibly constricted regarding whether or not they are allowed to invent their life.

Rappoport: Absolutely. Of course, upbringing has something to do with that. Education has a great deal to do with it. You have to persist in the face of people who tell you that you can’t do it, or you have to follow certain procedures at all times and there are only a limited number of choices that you can really make and you have to think on a practical level, etc.

All of this cultural training, as it were, legislates against the idea of being able to invent your own world. But if you just simply say ‘yes’ to the idea that you can, suddenly everything falls into a new perspective.

You begin to see how society and civilization tries to inhibit that and how you can just simply step outside that and do it yourself.

Fitts: You have a recording that I love. I have listened to it several times – which is amazing because it's quite long. It's called *The Voyage of Merlin*, and you take us back into a world before the industrial world. You take us back into a world where humans are much freer to be intuitive, to invent, to be telepathic. It's much more creative.

In fact, I will say it this way: We are much more connected with other dimensions that are present on Planet Earth. It's a completely different way of being, as opposed to where we currently are, which I would describe as being designed to produce maximum productivity and maximum dividend for whomever is running the show. So, it's a very **production-organized** culture and lifestyle. Everything is organized around produce, produce, produce.

You take us back into a world before that existed that you describe as **'the age of magic'**. Maybe you can tell us a little about that.

Rappoport: I think that whole program is fairly long. It came out of the myth structure of King Arthur and the round table and Merlin and all that mythology that pointed to a time pre-industrial. The art types involved in those stories were rattling around in my head for a long time in my subconscious.

It finally just culminated in that particular presentation where I began to improvise on the ideas and the people: What kind of world would this be? What would be happening? How would it work? What was Merlin the Magician's role if you looked at it as far as his mentorship of King Arthur was concerned?

As I kept talking and building this, a whole universe came into view where a story could carry the freight of magic and how it could work in a loosely-knit society where people could do things that went beyond machines because there were no real machines at the time.

As I was doing this, I realized that was like visiting another dimension. Where and when was hard to say, but it was super real. I thought that the listener would be pulled along in that and would start to visualize and imagine this kind of world and would eventually see themselves in that kind of world and ask the questions: What would I do now? How would I react? What would I wake up in the morning wanting to do?

Life would take on a completely new coloration, and space and time would be much more malleable and exciting. That was really the whole impetus for it.

Fitts: That's what happens to me. It's almost as though I go into another dimension and I can envision existing in a culture which is completely different and much less small-minded and limiting. It's extraordinary because you actually experience it. That happens to me plenty when I do your exercises, or sometimes when I listened to some of your speeches.

It's as if you leave this dimension and go to a different dimension. You can feel it; you can walk around in it. When you come back, you are bigger and expanded. You get me unstuck.

Rappoport: I get myself unstuck at the same time. I find when I do that and make presentations, now I'm in the right place. Here we go, let's see what we can do.

I remember when we were at a conference together. I was sitting there thinking, "I'm not going to give that speech. I'm going to give some other speech."

Somebody was there, and I was wondering out loud. She looked at me and said, "Give the speech you want to hear."

I said, "Alright."

Fitts: I remember that and I remember her saying that. It was your second best speech ever.

I likened it to the one that you gave in Mexico to the Mark Twain speech. That was the greatest speech I've ever heard, and it reminded me of how people describe their being changed by hearing Mark Twain give one of his two-hour specials.

For those listening or reading this, if you go to Secret Space Program 2014, it's on YouTube. It's **Jon Rappoport's Secret Space Program 2014 speech**.

You opened it up with a quote that I always use, "Hopelessness is an op, and it's planet-wide."

That night I was staying at a friend's house, Court Skinner. He was sitting at the kitchen table smiling from ear to ear. I said, "What are you doing?"

He said, "I'm thinking about my next big thing."

I said, "I guess you liked Jon's speech."

So here is why I bring all of this up. I think that if you look at what is going on in the world in a very 'nuts and bolts' practical sense; I travel a great deal, and in every country in every place, the people I see who are thriving among the ethical, honest, productive people are the people who have the highest possible learning speeds; they love to learn. But their learning demands imagination. They need their imagination to figure out the direction that they are going to learn in, and they need their imagination to connect them and open them up and to envision. They have to be able to envision: Why learn this? Where am I going? They need the ability to create a picture of where they want to go before they can go there.

In other words, the way that you have a high learning speed is you are attracted to that picture of where you are going to be if you learn this thing. So, if you get stuck down in the hole, you can't do that; that means you go down.

If anything, if you look at what is going on in the world, we are going to have to accelerate. We are going to have to accelerate our ability to vision and be attracted to learn that thing. I see this as one of the most important skills for navigating the next one, two, three, four, five, six, seven, eight, nine, ten years.

Rappoport: I agree completely. When you talk about this, for some reason I go back to when I was 20 years old. I think that other people can relate to this as well. That was a time when you said, "I can do anything I want to do. I'm going to be finished with school or whatever it is, and now I embark on my life."

People might be giving me advice – good or bad advice, whatever it is – but really I can decide, and I can change my mind, too. That's the kind of frame of mind that you are talking about because then you begin to envision these pictures.

"I could see myself doing that. I could see myself on this adventure," etc. Everything is wide open. Each one of us has to recapture that, so to speak, and be in that frame of mind no matter how deep the hole is that we might feel that we are in. We can climb out of it, and we do it by saying, "Where do I want to be? It's wide open."

I think that after reading about and thinking about Leonardo, he is one of those persons. Even though he existed in the **Renaissance**, which was this gigantic explosion of knowledge and creativity and vision and progress, he stood out as somebody who simply said, “I can do anything I want to. I can explore anatomy. I can make maps. I can make fortresses and dams and I can paint and I can sculpt and I can write and I can philosophize. There is no end, and I am going to do all those things. Why not?”

Fitts: What is amazing is, if you look at his whole approach to life, whenever there was a problem-he lived in a time when there was a great deal of war and political strife- his immediate reaction to anything negative was to invent something to solve it. What is interesting is that he lived in a world where it was not an industrial world or a world full of machines, and yet he envisioned an industrial world with thousands of machines and possibilities.

One of my favorite Leonardo sketches is a tiny sketch that I saw in Milan. He did it when he was older, and he had a list of all these places and a map of Europe. He was a great **mapmaker**. You could tell that it was his bucket list. Then he had a little drawing of a man with this flying machine with wings, and you realize that he is trying to invent something that will make it possible for him to fulfill his bucket list before he dies.

When you think about it, he was living in a time when there was no industrial age or economy process or anything. Out of his head, by himself, he basically envisioned the **industrial world**.

Rappoport: That is a very interesting remark. He was living in the future. He saw a future, and he not only recorded it, but he designed much of it. He conceptualized it – helicopters, parachutes, submarines, double-hulls, etc. It went on and on and on.

I refer to his **painting** first because when I started to study painting on my own by going to museums, I was looking at the painters just before the Renaissance in Europe who were mainly connected to the church. You can see in their paintings, not only a lack of dimensionality and perspective and so forth, but if you look at the faces, they are pretty much the same. If you look at a painting of Giotto, for example, the characters may be dressed differently, but they look like they are all from the same family.

The thing about Leonardo – and, of course, several others – if you examine closely the Last Supper, every individual is completely differentiated from every other individual. That is astounding that out of seemingly nowhere, he was able to do this, and not only do it well, but do it brilliantly is just staggering that he was capable of that.

Fitts: Here is what is so amazing. When I went to see the Last Supper earlier this year – I had never seen it before – the tour guide asked us to look at the mural on the other wall before we turned and looked at the Last Supper, and it's exactly as you describe; it is very flat and without dimension and people look the same.

You turn, and then when you look at the Last Supper, you realize that he is painting people's auras. In other words, when you look at the individual character, it's not only their physical body, but he has their aura. He is painting their light. I thought, "How did he learn how to do that?"

That was the great change in the painting. You see it when you look at **Rembrandt** because it's just unbelievable. How were they able to see a person's electromagnetic field and integrate it into the painting? It's unbelievable.

You look at it, and you think, "How in the world did they do this?"

Rappoport: There is an anecdote about Leonardo that somebody passed along to me years ago. It goes something like this: Somebody asked him, "How do you draw faces?"

He said, "You want to learn how to draw faces? You lie on your bed on your back, and look at the ceiling." In those days, there was plaster; they didn't have these 'cottage cheese' ceilings. "You start looking at the ceiling and the cracks and the way the lines in the plaster move. Eventually you will see the faces, and you will know exactly how to draw them."

Talk about envisioning! It's like **imagination and reality** become one suddenly. I'm sure to a degree that is how he learned how to draw faces – just lay there, look at the ceiling, and there were many cracks in the plaster. Quite soon he said, "Oh, look at that. There's a face right there."

You study it, and you see exactly how it's built. You think, "I can draw that on paper," and you do.

Fitts: One of the things about Leonardo that I find fascinating is that you described him as a **painter and a musician**. He invented a new musical instrument, -we recently had a video of it-he invented armaments, he invented flying machines.

So he is an **engineer, a painter, a musician, an anatomist**, and on and on. He is all of these many different things.

If you read his history, much of it is very practical. It's basically: Who are the sponsors that had the ability to pay? What were they willing to pay for right now?

He showed up in town thinking he was a musician, and then discovered that he could only make money being a painter, and he announced that he was a painter. Then he started to learn how to paint.

You see someone who is, as a practical matter, responding to the need to get the money he needed to buy food. It was very, very basic. This was a very practical person.

Rappoport: At the same time, he was a deeply **religious man** in the sense of nature coming from God. I've read some of his material on this, and he said this in very convincing ways, "Nature never really leaves anything over. Things operate, and they work exactly in certain ways, and there is no spillover in the sense of, 'We put this thing together, and it does work, but there are certain problems in terms of unintended consequences that we didn't realize.'" The more that you investigate it, which he did when you research his studies on anatomy and see how deeply he looked into things, he was delving into what he believed to be, "perfection in nature."

Everything was integrated and tuned to each other. This he saw in very classical terms on the one hand as an observer of nature, but also as a very deeply spiritual and religious man.

Fitts: One of the things that I find astonishing, and I didn't know this until this year, and Nina Heyn who writes our *Food for the Soul* column explained to me, is that when we finally, by the 1950's and 1960's, began to understand the circulation system, somebody went back and compared it to what he had discovered and what he had established in his notebooks, and he had essentially established all this 500 years ago. He had figured it out. He had solved how the circulation system worked, but no one had ever published it.

Literally, it took 400 years for medical science to catch up. It's quite astonishing because he ascertained this back then.

I think often about **secrecy**, and what happened to Leonardo was that he was targeted in a sting operation when he was 24. He managed to get off, but it could have been very serious; it could have even ended his life. The prosecutors went after him. I know that he was arrested, but I forget all of the details.

From then on, he became very, very secrecy-focused, and you realize that the loss to humanity by not having that information and by not getting it published and by not making it public – including after his death – you see the terrible price.

I think there is a terrible cost with someone like Leonard of what small-minded people do and how it keeps that knowledge from spreading.

Rappoport: No question about it. Most of his writings are in notebooks. I would say – and others would back me up on this – is that even now the full impact and important details of those notebooks are not completely understood because the writing is so voluminous and the subjects so diverse that he takes up. What you are saying about secrecy fits in perfectly here. It was as if he said to himself, “Okay, I’m going to continue my research in private away from the public. I will be as public as I need to be, but this is going to remain unpublished.”

So, he gave free reign to every investigation that he wanted to do. There is a philosopher who is probably no longer with us but who recently taught at Columbia University. He said that in his opinion, Leonardo came to a great deal of his conclusions through **mathematics**, but never really studied mathematics in the public sense of what was taught at that time. He developed his own intuitive mathematics by himself from scratch.

Fitts: There is a TV show that lasted for three seasons. It's a fictional version of the life of Leonardo da Vinci in his younger life. It's interesting because when you watch it, they will spread on the screen all these numbers. He is watching a bird fly or trying to get a kite to fly, and across the screen they spread all these numbers of him doing mathematical calculations to understand the phenomena that he is looking at. It's exactly what I do.

When I first saw it, I thought, “Wow!” because I try to look at the world mathematically just simply as a tool to map out how the energy works.

I focus on time and money, and Leonardo was doing a type of **physics**, but it's the same process.

When they show it on the TV screen, it is very dynamic and fun. Most people think, "Augh, math!" They think of it as very bad because math has been turned into a tool to help us engineer the harvest machine, and we all have to be more productive and so on. So, math is not seen as the creative tool.

I can't necessarily recommend the TV series, but when you watch Leonardo doing his mental math, it is really fun. He clearly is mathematically-based, but I didn't know that he invented his own.

Rappoport: I was shocked when I read that myself.

Going back to the **religious component**, I would draw a straight line that leads from Leonardo and several other illustrious figures of the Renaissance all the way to Martin Luther and the rebellion against the Roman Church, and the **Reformation** and the printing press, and people's access to the bible and their own relationship to God and spiritual matters. It seems that in that period of time, what was happening was that on the one hand, the church thought that they were doing television by hiring these magnificent artists to decorate and visualize the cosmology of the church – which they did. Think of Michelangelo, Piero della Francesca, Raphael, Leonardo, etc.

But what was actually happening in the process, was this differentiation of the individual human being from the mass of humanity as you can see in these murals and frescoes and so forth where the change is remarkable by looking at these two murals on two different walls. So, this led to the idea of the **spiritual life** as the individual's relationship to his own spirituality and seeing his own relationship to the most profound spiritual matters that he can connect with and envision.

This was given a tremendous burst of energy in the Renaissance and certainly in Leonardo.

Fitts: They were disintermediating the people from the church. In other words, you had a direct line to God; you didn't need the church in the middle, and you didn't need to pay the church tithes to get to God.

Rappoport: And the irony was that the church did not fully understand what was happening. For them it was just, “We have these artists, and they are helping us publicize ourselves and our cathedrals and so forth. This is all going to be good.”

Well, look ahead, and it turns out not to be the case because the individual was suddenly taking the foreground. You look at some of the sculptures of Michelangelo, for example, and it is undeniable. This is no longer just the mass of humanity trying desperately to use the official priesthood as their telephone connection to Heaven. This is far different.

Fitts: One of the things that I wanted to mention was that Da Vinci was **illegitimate**. His father was a notary, but his mother was a peasant woman. He was never given the benefit of a significant education. He became an apprentice to one of the painters in Italy at that time, but he was mostly self-taught.

I believe there are so many parallels to our world now, but I talk to people about how to educate their children often. It seems that if you can teach a child that they are responsible to invent their learning plan, and they are responsible to get what they need and, more importantly, they can get what they need, then if Leonardo da Vinci can invent the modern world out of his imagination without the internet or YouTube university, think of what a child today can do.

Rappoport: I agree completely. That is one of the great lessons I would say from Leonardo. Although he was indeed an apprentice to Verrochio at his studio, very quickly it became apparent that in certain respects his drawings were better than his teacher's. Certainly, his **educational process** came from himself. He taught himself everything. He was teaching as he was learning, and learning as he was teaching in his notebooks and so on.

This was somebody who burst out full-bloom in a period of time, regardless of the fact that it was very chaotic and was also very liberating, and he made absolutely the most of it. He is still a mystery to traditional and official scholars, analysts, historians, etc. They are compelled to recognize that he is a phenomenon that they cannot explain.

Fitts: I want to talk about the **bankers**. There were two patrons at the time of Leonardo; the bankers and the **church**. The bankers and the church are competing and cooperating and competing and cooperating, but we see the bankers invest a tremendous amount of money in research and invention and the arts. If anything, one of the things that the Renaissance represents is incredibly far-minded patronage on the part of the bankers.

Rappoport: He ‘bops’ back and forth from Medici, Borgia, the first King of France, Pope Leo X (who was a Medici), and Louis XII –all his patrons. As wars changed the landscape, his patronage changed. He was a very practical man. He needed backing, and was able to find it. I’m sure that it was not an easy process.

Fitts: One of the things that I have been studying is: Joseph Farrell published a book about a year ago on a topic that he and I have been talking about for several years, which is the real effort by the bankers and the leadership – the establishment – to bring incoherence to art and music. So, we are getting a form of modern art that is progressively more and more frightening.

I recently had somebody call me – and I get these calls from all over the country from people – complaining about Tony Podesta-type art. Are you familiar with Tony Podesta’s art collection?

Rappoport: Yes.

Fitts: So, you have drawings where humans’ heads are gone or cut off, and much of the time, it is very violent. Most of it is destructive of the human body or destructive of the human spirit or inspiring incoherence in your mental state. It’s almost like the disaggregation of the human spirit, the human intelligence, the human body, and it is disturbing. You think, “Why would anybody do this?”

There is massive financing of this. So, we see the bankers in Leonardo’s time financing the rise and the **excellence of the human being**, and right now we have the bankers financing the **demise of the human being**. The parallel between the two is absolutely astonishing.

Rappoport: I would say that is a very important point. It seems as though there is a proprietary decision and interest on the part of these bankers to create this complete chaotic dissolution of anything stable, which of course you want to weaken society as an adjunct to taking it over. You want to diminish it and deteriorate it to the greatest degree possible. You don't want strong, independent, visionary, imaginative, powerful, millions and millions of individuals walking around deciding their own futures. Certainly, you don't want philosophers who are talking about this as being the way to live because if it ever catches on, then there are many, many covert programs and operations that will fall by the wayside.

You have to introduce this '**incoherence**' in the mental processes to break it all down.

Fitts: One of the greatest blessings of my journey is that there is this certain grief when you find out how bad things are and where the leadership is trying to go, but the beauty of walking through that door after you go through the grief process is you realize, "Oh, I don't have to participate; I can listen to this kind of music; I can have this kind of art on my walls; I can simply create for myself the **culture** that supports me in being excellent and me to be more excellent."

Ultimately, the key decision here is: Which culture am I going to adopt?

John Edward Hurley was a dear friend of mine who ran the Confederate Museum in Washington. He was accosted at a speech once. He was giving a speech on southern culture, and some young man said, "What do I care about this? Why should I care about southern culture?"

John reared up and said, "Young man, culture is the integration of the divine in everyday life."

Several years after I heard that story I said to him, "John, you forgot to warn him that culture can be the integration of the demonic in everyday life."

We are literally watching the integration of the demonic in everyday life. One of the reasons I wanted Leonardo to be the hero this year is because I wanted to say, "No. You choose to **integrate the divine or the demonic** into your everyday life. If you say that you can't do it and it's too hard, check this man out!"

If you look at his ability to invent his world and to invent the world around him, that is what we all have to do. We all have to say, “You know something? You keep your Tony Podesta art collection. We are inventing a better world.”

We don’t have to go along with this ‘crap’. We don’t have to buy it, we don’t have to like it, and we don’t have to listen to it. You do your thing, and we will do our thing. We have something better to do.

Rappoport: I think that is one of the most important realizations possible, and you have to keep renewing it because the tide of ‘crap’ that comes at you and around you need that sort of renewal where you say, “Wait a minute. That is more of the same that I don’t have to have anything to do with. I can invent something better. In fact, that is what I’m doing. I had forgotten that for a second because of the sheer quantity of nonsense that comes down the pipeline at people”.

That is a key moment where you say, “I’m doing this; I’m inventing this; I’m creating this. Therefore, there are suddenly many things that are of very little importance to me that I placed a whole lot of importance on before that I don’t have to spend time grinding about and thinking about. What I really need to do is put more of my energy into making the world that I want.”

Fitts: We all have moments where the **walls close in** on us. Whenever I sent an email to Court Skinner, it’s blocked. He would never receive it. It’s been that way for years no matter what I do.

So, Court would receive my email, and he would start laughing. He would start howling because the tapeworm and Mr. Global had done something awful and ridiculous, and I would have written my morning rant to show how ridiculous it was. So, Court would be screaming, and I would say, “Jon Rappoport is the ‘foo dog’. He stands at the gate and keeps us from the walls closing in.”

I find that no matter how much I know what I’m saying and how much I know this, there are days when the walls close in.

I always turn to **prayer** or use my **imagination** exercises or I listen to *The Voyage of Merlin*.

I have these different things that help me break out when those walls start to close in. I believe that is, not only when you need your imagination, but you need to nurture your imagination.

Maybe spend a little time and walk through what you do to nurture your imagination so that people can get an idea. Everybody is different, so what works for Jon or what works for me is different from what works for you. Tell us a little about some of the things that you and your clients do that works for people to help them **nurture their imagination**.

Rappoport: I would say there are some people that drawing or making diagrams and so forth – something visual – really helps. For other people, this absolutely does not help. There are people who I might say to them, “What you are talking to me about, you are on the verge and the cusp of breaking out into a completely new adventure, and you can see what the outlines are and so can I. So, start making some diagrams and drawings of what it would look like.”

Or if somebody has a serious project going, find somebody who can start making the designs that you want so you can look at them and see them as to how this is all going to line up and what it is going to look like. Where do the buildings go? Whatever it is, where does it go?

That is a simple thing, but many people overlook that. For some reason, they think they just have to keep it all in their head – which is not true.

With all kinds of variations – maybe 60 or 70 imagination exercises in my *Exit from the Matrix* course – people pick and choose the ones that they want to do every day. They choose two or three of them to do every day so that they are always coming to it fresh. It’s not like, “Oh, I have to do this again and again, and it’s getting to be really boring.” No. You find something that you want to do.

For example, some people would find this very helpful and other people not, but you take a walk and begin to conceive of the idea of projecting energy out into space as you walk. However that energy looks, and however it feels, the more and more of it you are projecting into the environment, and further into the sky way out there, you begin to have a new concept of space. You begin to feel like you have, to a certain degree, refreshed yourself. Something as simple as that can make the difference between a good day and an ordinary day.

Even more, the sense of, “Well, ‘gee’, for the last three days I’ve been taking a walk and projecting energy, and what do you know? I begin to feel and sense that I can create energy. That is a phrase, but I never really felt it before. Now I actually feel like I can do that.

That means that energy is not just something that is lying around or moving in the world; it is something that I can invent and create myself. Wow! If I can do that, there are a whole lot of other things that I can do.”

These kinds of revelations from doing the imagination exercises are real, and they come at different times to people from doing different things. They are not just intellectual conversations. You do the exercises, and you begin to feel different.

As I started out, what changed my life when I was in my early 20's was when I started to write and paint seriously and realized that I was producing these types of works.

Fitts: During the litigation, I couldn't go to a doctor because it wasn't safe, along with the fact that I had no money. I would just pray and pray and pray until I would get an intuition as to what I could do to solve the problem myself.

This happened 20 or 30 times over the life of the litigation, and I am now convinced that, if instead, I had gone to a doctor those 20 or 30 times, I would probably be dead now.

Rappoport: I believe you.

Fitts: In retrospect, the Department of Justice probably saved my life. Thank you to the Department of Justice.

There is a story that I want to tell you. Forgive me for interrupting, but I want to tell you this because I came out of a world where it was very Wall Street 'nuts and bolts', '9 and 5/8, yes or no'. Everything was very hyper-materialist.

It has been quite a journey for me to realize, "Wait. There are many different dimensions, not just this one."

I live in this tiny house in Hickory Valley, Tennessee, and I have a lovely property full of beautiful trees. I have a big magnolia tree in front of the house, but I had a mole problem. The metaphor, of course, was very irritating. Literally, you could walk across my lawn, and I had one neighbor who fell into a mole hole. Her leg went down to her knee into this tunnel that the moles had built. So, it was getting quite ridiculous. My whole front lawn was like an underground paradise of underground bases for the moles.

I called this friend who is an energetic healer, and I said, “What can I do?”

She said, “Do you have a magnolia tree?”

I said, “Yes. I have a big magnolia tree right in front of the house.”

She said, “No. on the side. Is there a second magnolia tree on the side?”

I said, “No.”

She said, “There is a wound on the land because there used to be one, and it died. It has left a wound on the land.”

My Wall Street self was thinking, “Oh, yeah. Right!”

So she said, “Plant a pink magnolia tree,” and she told me exactly where to put it so that it would heal the wound. I love to plant trees, so I bought a pink magnolia tree and planted it right there.

About a week later my assistant walked into the office, and judging by her expression, she was in a complete state of shock. She said, “You have to come out here and look.”

I went out, and this tree had, at the very top, a huge magnolia blossom. It looked more like a lotus blossom; it was so big. It was pink, and around it was this aura that was absolutely shimmering. It was like a fairy shimmer; it was like there were fairies all over it. I don’t know if you’ve ever seen a fairy, but it was shimmering.

I looked at it, and my mouth dropped. She and I were just standing there shocked at this energy; it was like a field. I realized, “All of the moles are gone.”

I called my friend back and said, “You are not going to believe this, but all of the moles are gone.” She said, “Oh, yeah. It healed the wound. There was a wound.”

I was thinking, “What?”

Rappoport: That is incredible.

Fitts: We have been taught to limit our reality to that which is very concrete. In fact, there is one information processing test that you use when you are in business where a person can be sequential versus relational, and they can be abstract versus concrete. Seventy percent of the American population is apparently concrete. So, we have lost our ability to see the invisible, and it is our imagination that can help us do that.

It is important because if you look at so much of new technology, it comes in and operates invisibly. So, unless we can envision the invisible and unless we can **integrate**, we are all taught to be experts in one functional field, and we can't integrate.

I have been amazed. Since discovering your work, I have tried so hard to work with and collaborate with independent media. What I have discovered is that the people on the finance side don't want to talk about the asset side, and the people on the asset side don't want to talk about the finance side. It's impossible to get an integrated view, whereas the people who they are up against are totally integrated, and they have no problem doing that whatsoever.

I have realized that that is a **major control point**. You stay down in your hole – whatever your hole is. I believe the biggest hole is that we cannot see the invisible.

Rappoport: That is absolutely gigantic. I don't know how to put this, but after working under my one role as a reporter for a long, long time and digging up all these insane things that are occurring and writing about them, – which is only one part of what I have been doing, but nevertheless it has been a big part – I found that I am going to have to look at the biggest picture that I can find of what that is. If I don't, I am stuck with all the little particulars.

What I have discovered is there is an endless supply of those that could keep you going for several lifetimes.

Somebody writes and says, "How dare you not cover this story." I've never heard of that one before," and then on and on it goes.

That is the unseen part – the biggest picture that you can put together and envision. "What is all of this for? Who are these people? What do they want? What is it that they are deficient in or in excess of that makes them do what they do?"

You can't avoid that kind of inquiry, which I think is absolutely healthy and right, as long as you don't fall prey to it and say, "Well, it's so big and awesome and overshadowing and overwhelming that nobody could do anything about it," which unfortunately many people fall for.

Instead it's, "What is the world that I want? What do I want to see? How do I invent that?"

Fitts: One of my favorite stories is the story of Gideon in the bible, and I recently did an interview with Thomas Meyer on this. It's all about what humans need to do to create a field that will allow the divine to work through them. I think that is the ultimate **source of power**.

If you study Leonardo and if you study your work, it is all about how we can come to our power. Where do we find power? How do we access power? How do we get power?

Leonardo was a person who was a master of achieving real power – not just for himself but in a way that created massive value for everybody around him. He was to some extent, a positive power-generating machine. Although he wasn't a machine; he was a human.

That is the kind of attitude that we need now. How do we find our power? How do we gather power? How do we do it in a way that makes the pie bigger for everybody? I feel that is the Leonardo power.

I want to mention two other things before we close. One is that I read this year a **hit piece on Leonardo da Vinci** – if you can imagine that! I won't out the magazine or the author, but clearly this person was tired of reading articles that celebrated Leonardo da Vinci. They were getting sick of the celebration, and they said: One, he often defaulted on his deadlines. He would commit to do something for a patron, and then he would get bored with it or he couldn't figure it out, and he would go on to something else. So, he was 'unreliable'.

The other thing was the author criticized him for inventing all these different great machines that he never bothered to make, not mentioning the fact that he didn't have the funding.

I've invented numerous things in my life, and people have spent tens of millions of dollars to stop me from prototyping them. Then I turn around and hear them say, "Well, she never really delivered on them."

When you listen to the small-mindedness of this, it was somebody who was really in pain because they didn't have Leonardo's skills. There was a jealousy here driving this, and I understand the frustration of working with people who don't meet their deadlines. But if you look at what Leonardo created in a lifetime, I can't think of anybody who surpassed him.

Rappoport: The deadline accusations fall apart in about three seconds when you look at the **full range of what he did**. The real appreciation anybody will get if they delve into his notebooks or look at any of his few thousand drawings is: How did he do all of this? How did he find the time living in the age where he lived where wars were happening? There were serious wars happening every few years, and peace treaties were being signed and broken, and new wars were breaking out.

How was he able to sustain himself and give full vent to his **creative power** to pass all of this along to us? That is the amazing thing to me.

Fitts: There is a great scene in *Even Cowgirls Get the Blues* by Tom Robbins where the protagonist, who has unnaturally huge thumbs and therefore, is the world's greatest hitchhiker, takes some peyote, falls in a ditch, and realizes that the enemy is not Republican or Democrat or men or women or 'this or that'; the enemy is people with **small minds**.

If you read the story of Leonardo, and you read the hit job on him, we have a real problem. We have an epidemic in the developed world of small-mindedness.

I don't know if somebody programmed it into the algorithm on smartphones, but I do know that if you've ever known somebody who has a smartphone, the next day they are twice as small-minded as they were the day before. It's true and unbelievable.

I have had wonderful friends and allies. Then they get an iPhone, and that is it. The relationship is over and it's really scary.

There is a meanness and a small-mindedness. Part of the American spirit was always, "It's a free country. Let anybody do what they want."

So, we have converted from a big sky country to a small-minded country, and I think that one of the things that I grapple with is: How do I maintain my creativity and imagination and not get like that?

Something will happen, and I will be the target of that in a couple of instances, and then suddenly I notice my mind change. It's as if, "Where did that smallness come from? Get rid of it."

How do we keep from getting small-minded? You have never been small-minded; you have always been a big thinker.

Rappoport: The celebration of Leonardo, I think, is a great thing in that respect. If you look at his life and read about him and read what he wrote, you begin to elevate and escalate out into that territory of the **big mind**. You begin to feel how all this is possible because there it is: It isn't just a thought; it's a person who lived that way.

I always think of examples as a way of renewing the dedication to the big picture rather than the small-mindedness. I think of you. I think of everything that you have done – all the travels, all the people, all the connections that you have made, and how you have helped me over the years. I think, "Wow! There is the 'big' right there. What was I thinking about – this thing that was driving me 'nuts'?"

Fitts: The thing that helps me the most is **people**. There are so many people around the world who want a human civilization and are doing amazing things. That is one of the reasons I travel so much – because I connect with them.

One of the things that I hear from subscribers is, "In their place, they don't know other people like them." I think that is one of the reasons we try to get people together.

I think that finding other people is absolutely critical and essential.

Rappoport: Yes it is, there is no question about it. And you have to keep looking until you are satisfied and until you feel like, "Oh yeah. This is good. This is a good connection."

Then as you feel and experience your own power and your own creativity, that inevitably leads into bigger and bigger adventures and projects and inventing a better world.

Fitts: I would like to tell you that there was a sale of one of these big art books of the **complete works of Leonardo da Vinci**. I picked it up for a ‘song’, so I put it in my den. You open it up, and there are these huge, full-page amazing reproductions of his paintings. It also has his sketches.

I was really in a bad mood one day. I walked into the den, and opened it up to one of my favorite paintings – the one with the little animal, the ermine. I thought, “This man painted this because he couldn’t get a ‘gig’ as a musician!” That just knocks me out.

I want to tell you one other story. My dear friend, Georgie, when things were really bad in the late 1990’s, to cheer me up she got tickets to see Tina Turner live on her last tour. We went to the concert, and there was Tina in her 60’s jumping up and down. I have to tell you, she had the best looking legs I have ever seen!

I turned to Georgie and said, “What is our excuse?”

I understand what you are saying. I find Leonardo **infinitely interesting and infinitely inspiring**, and I encourage everybody. The year is not over: there are great exhibits all over the place; there are great books and great documentaries and videos. Procure some of Leonardo and get inspired.

Also, acquire some of Jon’s work on imagination. Learn how to do it yourself.

My favorite of your exercises is one that I do when I’m driving. I spread diamonds and precious gems all over the trees. I recently drove across Canada for three days from Cape Breton all the way to Michigan, and I want you to know that there are literally millions and millions of precious stones. For every one of the \$21 trillion gone from the US government, there is a precious gem on the trees of Canada.

Rappoport: I am glad to hear that.

Fitts: So, give us your website one more time, and tell us how we can connect with your work.

Rappoport: It is www.NoMoreFakeNews.com. Go there and on the home page, you will see large graphics to my three matrix collections: *The Matrix Revealed*, *Exit from the Matrix*, and *Power Outside the Matrix*.

You can click on those, read about them, order them, and use them. Consider them not just a brush-off; it's not a five-minute video.

Fitts: This is not entertainment; this is really a practice.

Rappoport: That is the whole idea of it. I conceived of it as: If I were to design a PhD course, here it is; you can spend as much time as you need to; you can go through the material many times; you can do many, many exercises in imagination from now until 1,000 years from now. It's ongoing.

Fitts: I want to mention that **Leonardo is the Hero of the Year on The Solari Report** this year, but **last year Jon Rappoport was Hero of the Year** because Jon, you are Leonardo to me.

Rappoport: Even a little of that is extremely welcome, and I appreciate it. It's always great to be here with you.

Fitts: I look forward to many more times having you on The Solari Report.

Jon Rappoport, you are amazing! You have a wonderful day.

Rappoport: Thank you so much and you, too.

MODIFICATION

Transcripts are not always verbatim. Modifications are sometimes made to improve clarity, usefulness and readability, while staying true to the original intent.

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