

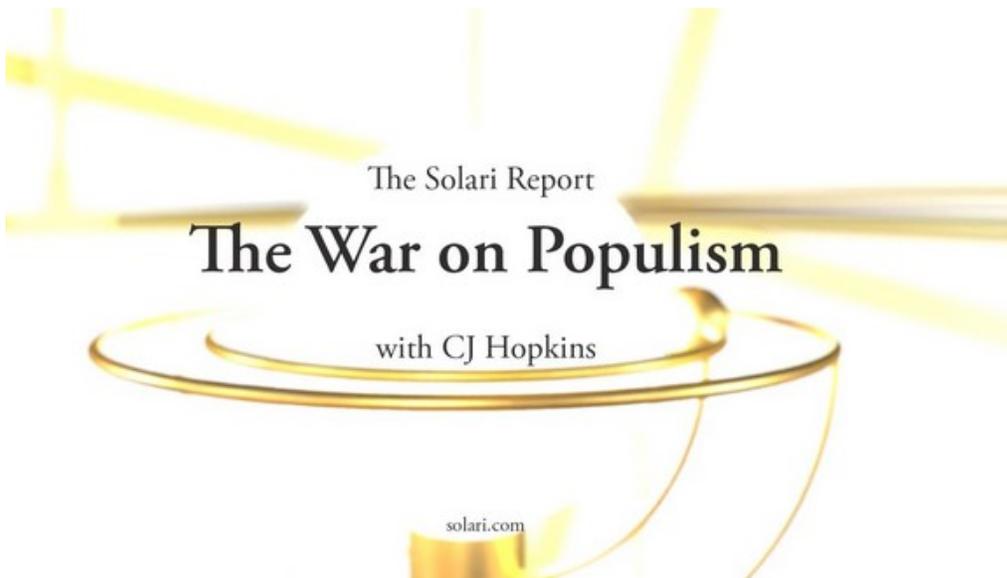
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The Solari Report

November 26, 2020

The War on Populism with C.J. Hopkins



Summary: I got lucky right before the U.S. elections. I discovered CJ Hopkins after reading [The Covidian Cult](#) and ordered his books. While the U.S. elections proceeded in a manner that could have broken the strongest of heart and mind, I was able to maintain a state of amusement. Instead of listening to the corporate “shriek-o-meter,” I was reading CJ Hopkins’ *The War on Populism: Consent Factory Essays, Vol. II* ([Review here](#)).

I laughed so hard every night that week, I literally started to worry about what the neighbors might think.

CJ Hopkins is a successful playwright, a novelist, and now an astute essay writer whose insights into our human condition will warm your heart and remind you that we are never alone. Sanity is indeed available just around the corner.

I invited Hopkins to join me on The Solari Report so that our subscribers could meet him, get to know him, and plug into his work. This is an inspiring conversation with a very inspiring man.

Bio: C. J. Hopkins is an award-winning playwright, novelist, and political satirist. His plays have been produced and have toured at theatres and festivals, including Riverside Studios (London), 59E59 Theaters (New York), Traverse Theatre (Edinburgh), Belvoir St. Theatre (Sydney), the Du Maurier World Stage Festival (Toronto), Needtheater (Los Angeles), 7 Stages (Atlanta), the Edinburgh Festival Fringe, Adelaide Fringe, Brighton Festival, and the Noorderzon Festival (the Netherlands), among others.

Related Information: His writing awards include the *2002 First of the Scotsman Fringe Firsts*, *Scotsman Fringe Firsts* in 2002 and 2005, and the *2004 Best Play of the Adelaide Fringe*. His political satire and commentary have been published by *Consent Factory*, *RT.com*, *OffGuardian*, *ZeroHedge*, *ColdType*, *The Unz Review*, *CounterPunch*, *Dissident Voice*, *Rubikon*, and many other publications, and has been widely translated. His debut novel, *Zone 23*, was published in 2017 by Snoggsworthy, Swaine & Cormorant.

Catherine Austin Fitts: Ladies and gentlemen, it is an absolute pleasure to introduce you and be joined on *The Solari Report* by C.J. Hopkins. C.J, thank you so much for your work and for joining us today.

I am not going to introduce you; I want this first section to be a discussion about your background and history. I want everyone to know how you evolved and arrived at this place. First, welcome to *The Solari Report*, and thank you for your amazing, amazing work.

C.J. Hopkins: Thank you very much, Catherine, and thanks for having me on.

Fitts: I thought the reason you have so much buoyancy and happiness is that you went to college in Miami.

So, you became a playwright coming out of the University.

Hopkins: Not exactly. I left home, which was Miami. That is where I was born and grew up. I left there in 1985 and moved across the country to San Francisco. At that point, I decided that I would go to film school, but I didn't really want to try to get into the Hollywood business. So, I decided that I would be a beat poet in San Francisco because I had been reading plenty of Jack Kerouac and Allen Ginsberg and what have you.

So, I went to San Francisco and 'dragged' my then-girlfriend there as well as a friend of mine. I wrote copious amounts of really, really bad poetry. I had a few wonderful years out there right after college. This was before the dot-com boom. Then I met my now ex-wife, who kind of dragged me back into the theatre, bless her. I had been an actor in school and done a little professional acting in Miami during my college days. She was a theatre director, and dragged me back into the theatre.

I started writing experimental texts for the theatre, which turned out better than my poetry. Soon enough, in 1989, we decided that we needed to move to New York City, being a couple of theatre artists.

Fitts: If you look at the places that you've written and been performed, they have been mainly in the commonwealth countries, but you have been

performed in Scotland and England and Germany and Canada, as well as New York. You seem to have very quickly gone global.

Hopkins: It actually wasn't so quick. My longtime collaborator and theatre director, John Clancy, and I had a running joke in 2002. We were at the Edinburgh Festival, a Fringe festival, and that is where I got lucky and broke through with my first play, but it was written in 1992. So ten years later, there we were at the Edinburgh Fringe Festival, and people were coming up to me and saying, "I can't believe that you wrote this so quickly after the 9/11 attacks in 2001," and I didn't have the heart to tell them that I had written it ten years earlier.

The joke was that John's father came up to him and said, "You're a ten-year overnight success."

Fitts: But you clearly got onto 'the global capitalist ruling elite' early, to use your terms.

Hopkins: To finish the theatre story, I was in New York for 15 years. This was during the 1990's, and I did a lot of experimental theatre. My plays were mostly produced off-Broadway, and then we broke through in 2002 with *Horse Country*, which I finished in 1992. I wrote *Horse Country* during the period of time that the Soviet Union dissolved. I think that all of my work is framed by that because I feel like when the Soviet Union dissolved, we entered into new territory that the world had never entered before. That was global capitalism's last ideological adversary, and it dissolved. Since then, we have been in one big global capitalist world.

Fitts: I feel almost remorseful because, if you look at the global capitalists, they don't believe in capitalism; they believe in monopoly. So, it's a very unique kind of capitalism.

I'm assuming that you had your website at that point; CJHopkins.com.

Hopkins: I did not. That came much later. It is interesting that you make that distinction. Many people make the distinction of; I use the phrases 'global capitalism' and 'GloboCap' and what have you. It's very interesting. I'm not an

economist or a financial expert. When I use those phrases, I am not talking about the economic system; it's the imperial power structure that emerged victorious from the Cold War. I always like to make that distinction.

My website came much later. I don't remember when I got that, but it was early enough that I could get my name.

Fitts: So you are doing plays, and then you wrote your first novel.

Hopkins: Here is the story with my plays: I've written many experimental stage-tech short plays, and I was commissioned to write a few things for other people, but there were really three big plays that I focused on in New York. *Horse Country* was the first one. That is the one that we got lucky with in Edinburgh, and that toured worldwide.

There were two more after that. The next one was produced in Edinburgh in 2005, and then went to New York. The third one was produced in a theatre in Berlin and a theatre in Atlanta.

Fitts: Was that *The Extremists*?

Hopkins: Yes.

Fitts: I have a copy of *Horse Country*, but I don't have a copy of *The Extremists*. After I read the first book, I ordered everything I could get. I haven't read it yet, but the one that I am 'dying' to read – and, of course, I can't find it anywhere – is *How to Entertain the Rich*.

Hopkins: That is one of the short plays. So, those three plays are not actually a trilogy, but they somewhat comprised a movement from me. It was 2010 when *The Extremists* got properly produced and published. It was 2011/2012, and these three big plays had been produced and published, and I felt like, "Okay, I finished that movement in the theatre." I wasn't sure what to do next.

I didn't know what to do in the theatre next. That is when I started 'fishing' around and began to write a novel, which I eventually finished.

Fitts: The next step came into political satire and essay writing. Before we begin that, I have to say one thing: I have spent a lifetime trying to unpack mathematically what is happening financially and economically. Then along came somebody who doesn't have to go through that process, but can immediately see what is happening and take it apart like a razorblade.

What I want to know is: How do you do it? How do you see right into everything and take it apart?

You have a remarkable ability to map out and understand the human condition.

Hopkins: Thank you. I don't think that I see into everything. I'm not an economist or a financial expert – so much that I get lost rather quickly when I start digging into finance and economics.

I think that my focus as a writer and as a creative writer, as well as political satirist and commentator, has been on power – large, historical movements of power – and also interpersonal power. I look at how power in society influences us and creates realities.

Referring it back to the theatre, this is basically what we do in the theatre. I always describe theatre to artists I am working with and writers I am mentoring as a film, being like a dream or a hallucination, but theatre is 'church'. There is a congregation, we are all there, everybody is present, and some of us get up on the stage (alter) dressed funny, and we form this weird ritual, and the congregation kind-of interprets it. "Okay, what did that mean?"

It's somewhat of a reality-generating machine. From that, I think is where my political focus comes from. I am really focused on ideology, and I've been watching how our reality and how our ideology is created. So naturally, I have a lot of focus on propaganda and the media and messaging.

Fitts: Going into 2016, had you created the Consent Factory Inc. (post-ideological consulting services) yet?

Hopkins: I hadn't. I had finished my novel, and was a hermit for most of my life. I swore that I would never ever join social media, and now I'm on Twitter

and Facebook half the day. But I had been a hermit, and I stuck my head up after I finished this novel. This was when the 2016 campaign was going on.

Being an old lefty, I got excited. “There’s Bernie Sanders. Oh my gosh! It looks like there is an old populist lefty out there trying to do something.”

Then I was immediately engaged by how viciously and systematically the corporate media and the powers that be were setting out to derail and demonize Bernie Sanders. That was kind of what drew me into it. I thought, “What the heck?”, and I wrote a little piece and sent it into *CounterPunch*, and they ran it. Then I wrote another one and sent it in, and they ran that one also. So I was, to some extent, ‘off to the races’.

Once I started that, it felt like, “Maybe this will be an interesting thing to do.” Then I set up the Consent Factory, and things developed from there.

Fitts: Your essays from 2016 and 2017, I am in the middle of them now. It’s called *Trump Apocalypse*, and is very funny.

I have to quote this. I tend to mark up books, and there are many marks on your books. “A lot has happened over the last four years, some of which happened, and some of which didn’t, depending on your definition of ‘happened’. Some of what happened actually happened, and some of it only officially happened. Some of it probably actually happened, but it didn’t officially, and there is no proof that it did, so it might as well have never have happened. Some of it definitely actually happened, but it is definitely not what officially happened, so it absolutely didn’t happen, even though we watched it happen.”

You are going back and forth between this official reality and reality, and so you do that for 2016-2017. You describe in 2016 the switch from the War on Terrorism to the War on Populism. Maybe you could give us a few words on what happened and how you described it.

Hopkins: My take on it was that I was pretty focused on the whole War on Terror. I was in New York on September 11th, and I watched the whole thing ‘roll out’. I watched the whole War on Terror narrative ‘roll out’, and I paid

attention to everything that happened during that time. I satirized some of it in my columns. It was just glaring to me.

In the summer of 2016, there was an article that was in *The Guardian* that I referred to in my essays. They were literally pushing ‘The Summer of Terror’ or ‘The Summer of Fear’ or something like that.

There were these various acts that I refer to as ‘non-terror terrorist attacks’ – these lone individuals, many of whom were disturbed, and decided they wanted to become world-famous or whatever it was. They were these so-called lone-wolf terrorists who were not connected to any terror organization at all.

The ‘War on Terror’ was in full swing, and then suddenly, Trump appeared, and Trump got the nomination. I watched virtually the entire edifice of the corporate media just drop the ‘War on Terror’ like a ‘hot stone’, and they immediately switched. It was no longer that the terrorists were coming to get us, but it was, “The resurrection of Hitler is back.”

I overused this term in my columns, but it was like that moment in 1984 where they switched official enemies right in the middle of a speech. To me, it was that abrupt. That is when the whole ‘War on Populism’ and the bifurcated war on populism narrative really began.

Fitts: One of my nicknames for the corporate media is the ‘shriek-o-meter’, and I have various pictures of women shrieking to describe it. It’s so loud and incoherent. It can be very, very mean, and, of course, totally ridiculous. We put up on the *Solari* website for your book, *The War on Populism*, what you described as the absolute incoherence and irrationality of this machinery getting worse and worse and worse throughout this period. I don’t know how you do it; it’s so funny.

I happened to read it during the week of the election, which was the perfect time to read it because I was laughing through the whole thing. You found a way of making sense of the whole thing without losing your state of amusement, and I want to know how you did it.

Hopkins: I think it’s mostly just for my own sanity. So much of comedy

comes from rage and anger. I think that I have always tried to channel my anger into comedy and find a way to laugh. I credit my mother for this, by the way.

Fitts: Did you grow up in Florida?

Hopkins: Yes, I grew up in Miami. She taught me how to laugh at the madness to stay sane. Frankly, for me, it didn't feel very hard. Only the absurdity of everything that we have been subjected to for about four years was just begging to be skewered.

Fitts: I've spent plenty of time in the last five to ten years counseling white men not to take it personally that they are being attacked. One of the things that you mention, and I can't remember if it was the ADL who attacked you or someone else, but they called you a Nazi. Here you are as far away from a far-right person as could be, being attacked for something that you are not in a very extreme way.

Tell us what happened. I was very curious about this. It's funny, but it's not funny. I know how it feels; it doesn't feel good.

Hopkins: It has been not funny, but it has become funny. I wish I had a dollar for every time I have been called a Nazi sympathizer or an anti-Semite and everything that you can think of. I forget which essays I focused on it in, but I did focus on it, and it is really interesting to me the way that the propaganda was rolled out during the last four years and the War on Populism.

Of course, the Russia matter came first. We were hit with Russiagate and Russians coming out of the woodwork, and there was the FSB tape and the dossier. I forget who wrote the infamous piece that Trump had supposedly been an actual Russian intelligent asset in 1987 or something to that effect. All the Russia subject came out first, and I feel as though that kind-of captured all the anti-Trump liberals who were ready for it. It's the Rachel Maddow crowd, and it was Russia, Russia, Russia.

Further left, in my territory, people really weren't going for the Russia business. It was like, "This is ridiculous. Yes, we don't like Trump, but he's not a Russian asset."

So, GloboCap had an answer for that. It was, “Okay, we’ve got the liberals with the Russia stuff, and we can get the rest of the left with the Hitler stuff,” and that is the second part of the whole War on Populism propaganda. They went really, really hard on the Hitler and the fascism stuff. Most of the left’s territory that I have ‘swum’ in eventually got sucked into that. It became so divisive that anyone like me, who was refusing to jump up and down and call Donald Trump ‘Hitler’, started getting accused of being fascist sympathizers and Trump-loving far-right shills and what have you.

This happened to people like me on the fringes, but even much better-known journalists had this happen to them, too – Greenwald and Matt Taibbi and Aaron Mate and Michael Tracey. These people have been attacked as well.

Fitts: My impression was that you were shocked to find yourself in those crosshairs.

Hopkins: I was shocked at first. I had a big falling out with *CounterPunch*, who I had written continuously for for a couple of years. They ran almost everything that I sent them. Then suddenly in 2018, they stopped running my pieces and stopped answering my emails. I put a post up on social media about it, and the next thing I knew, they were going behind my back and talking to other journalists and insinuating that I was an anti-Semite and this type of business. That was shocking to me. I had originally started sending things to *CounterPunch* because of Alex Cockburn, and the respect I had for the publication.

That was the first big shock, but since then, I’ve been called these things so often over the last couple of years that I’ve become accustomed to it.

Fitts: Has it died down, or does it just continue?

Hopkins: It hasn’t died down; I think it has intensified. It will be interesting to see what happens now, but that hysteria has intensified all the way up to the President. I am curious as to what is going to happen in the next weeks and months. Part of the big script here after the election was that ‘Trump was finally going to go full Hitler’ and he will roll out his underground army of Russia-loving American Nazis and start rounding people up.

We are laughing, but if you look at some of the publications that I used to write for – and even in the mainstream media – people are actually, seriously writing this newspeak and putting this out there and bombarding people with this type of propaganda, which, of course, is absolutely ridiculous.

Fitts: I run into many people, including friends, who really fall into this. I think of this as the ‘57 varieties’. If you are a ‘GloboCap’ (which is one of your nicknames for them), you can’t only have one marketing strategy; you need 57 varieties for these different groups.

When I look at it as a marketing segmentation, it makes perfect sense. But I’m always shocked when I get into a personal friendship – and I have friends all across the spectrum – and they believe it. When you challenge them to come up with evidence, there is nothing they can do but point at Rachel Maddow or one of the shills.

I don’t know if you ever wrote about one of the worst exercises on the shriek-o-meter. I haven’t found it in your work yet. I was in California during the 2014 Senate races, and the Republicans were in real danger of losing the Senate. So they tried everything, and nothing would work. Finally, around eight to 12 weeks out from the election, they decided to have an Ebola pandemic.

It was the ugliest thing I’d ever seen the shriek-o-meter do up until that point, and it was ridiculous. Even *The Wall Street Journal*, which normally doesn’t go there, and the front page of every paper was shrieking Ebola. It was basically, “You’ve got a black President. He is going to bring in these germs from Africa. We are all going to die if you don’t let the Republicans keep the Senate.”

I hate to say this, but it worked; it really did work. But in the meantime, while this was front page in every paper that I read – *San Jose Mercury News*, *The Wall Street Journal*, and everything else – the business newsletters are sending messages saying, “Don’t worry. This will have no effect on your business. This is not a real issue, and you don’t have to worry about this.”

Literally, the day after the election, it was page seven, and then it was gone the next day. It was so on/off. Now it’s all become like that.

When did you move to Berlin?

Hopkins: 2004.

Fitts: So, you left the United States before the financial crisis – good move.

Hopkins: I did. After *Horse Country* did well, that is when my plays started going international. They were bouncing around in Europe for a little while. I was in Berlin, and it reminded me of San Francisco before the dot-com boom. Everyone was poor but sexy. Honestly, I had been looking for a way out of the United States for a couple of years, so I moved to Berlin in 2004.

Fitts: It's very interesting because from what I can tell, the Germans seem to be in the lead. Our science editor is Austrian, but she lives in Germany. I have many friends in Germany, and Germany seems to be in the lead in promoting fact-based reality. It's almost as though the Germans got so beat-up over World War II that they are absolutely courageous about insisting on a fact-based reality this time around.

Hopkins: Yes and no. I disagree with that a bit because I have watched and been subjected to the immense propaganda campaign that they have rolled out since the beginning of the pandemic. It has been really something to watch – the degree to which the German media is absolutely marginalizing and then demonizing any form of dissent from the official narrative to the degree that newspapers unironically are now routinely calling anyone who deviates from the official narrative a 'Corona denier'.

Fitts: I hadn't heard that one yet.

Hopkins: You can't imagine the implications that that has; to call anybody or anything a 'denier'. The government is doing this, and the media is doing this.

There was a German politician who, after the big demonstrations in August, was shrieking a need for all the corona deniers to be deported. There was recently a short-lived, but nonetheless, an infuriating public service ad that was put out by the Berlin government, the Senate of Berlin. This is a public service

advertisement that was commissioned and put out by the government of Berlin. It was an older woman wearing a mask, staring into the camera, doing this [holding up her middle finger]. The message was, “This is what we have for anyone who doesn’t wear a mask. We follow the rules here.”

I can send you the video because I saved it.

Fitts: Oh, I would love to have a copy of that.

Hopkins: Yes, my life in Germany has been good. I have admired the fact-basedness up until about this year.

Fitts: Our work organizes around publishing four magazines a year. We call them *Wrap Ups*. So, we do *Quarterly* and *Annual Wrap Ups*. The one that is going to the printer next week is called *The Injection Fraud*, and it’s all on the COVID-19 pandemic. This time, rather than trying to write about it – because this was a story that had a past, a present, and a future, and we are only in the ‘early innings’ – I have watched my subscribers lose so much time reading and listening to sources that are not informative or reliable or trustworthy. So the idea of this was to say, “Look, here is who you can trust. Here are the websites. Here are the articles.”

We know the official reality is not true, but figuring out what is true is a whole other complicated issue. So, the idea was to put up ‘*The Best of the Pandemic*’. Of course, at the end of the 2nd quarter, we closed the copy. The rule is that you are not allowed to sneak in something that was published after that. However, I did not discover *The Covidian Cult* until after that, so I broke the rule and moved it in.

If you said to me, “What is the single best commentary on the Covidian op or what some of us call the ‘magic virus?’” your article, *The Covidian Cult* up on the Consent Factory, is absolutely genius, and it is so insightful and helpful in terms of understanding what is happening, and it does it without being deeply depressing. I don’t know how you do it.

So, one of my goals for this interview is for everyone to read *The Covidian Cult*. *The Covidian Cult* is featured in ‘*The Best of the Pandemic*’, and I will be happy to

send you a copy if you want it.

Hopkins: I would love to have it.

Fitts: Tell us about the thinking and the process that went into inventing this incredible article. I don't know if you noticed, but the commentary worldwide on the pandemic has now switched to the COVID cult. You have absolutely defined one of the most important – if not the most important – names on this whole situation. It's quite remarkable. I don't know if you've realized how it is reverberating.

Of course, there is a group that calls themselves the Branch Covidians.

So tell us: What was the process by which you 'burped' out *The Covidian Cult*.

Hopkins: The funny thing is that I am invariably wrong about which of my essays will catch on. The ones that I dearly love are the ones that usually sink like stones, and the ones that I think, "I'm just going to bang this out because I have to," is kind of the way I went into *The Covidian Cult* piece.

I've read a lot about cults, and I've done plenty of research focused on how our minds get controlled and how our perceptions of reality get formed, and how interpersonal power dynamics work. I have covered this COVID phenomenon almost exclusively since March when it started. I think I probably had it at some point earlier.

Fitts: We all got this bizarre flu in February, so I'm assuming that's what it was.

Hopkins: I teach script-writing workshops to writers, and one of my writers is Italian. She went to Rome where everybody was getting sick. She came back and was sick, then I was sick, and then my wife got sick. It was this multi-week flu that was not that unusual for Berlin in the winter to tell you the truth. So, we didn't think anything of it. I wrote a couple of funny pieces just making fun of the initial hysteria, having no idea where we were going.

Then the emergency measures and such started getting rolled out, and the

lockdowns began, and so on. I somewhat lost my sense of humor and became horrified. I started documenting what was actually happening to society.

Then I got my sense of humor back a little. Long story short, I've been covering this all year long, and I've been focusing on it. I think when *The Covidian Cult* piece came about, I had written about totalitarianism, I had written about the virus, and I just wanted to focus on where we are.

It's so bizarre; it's like there are two parallel realities that are running. I'm a skeptic, and it sounds like you are a skeptic. If you talk to people who are just swallowing all the propaganda that comes at them, these conversations are bizarre. It's like we are in one reality, and they are in a completely different reality. It just struck me that this is exactly like talking to someone who is deeply embedded in a cult who has been indoctrinated to that degree where there is just no way to reach across and connect anymore.

Fitts: I don't remember if it's in the article or in another place, but you describe, "Once upon a time, we lived in a culture of sanity and we dealt with cults. Now the global culture is a cult, and we are these little islands of sanity."

Hopkins: I think that was the main realization and the real point of clarity I had that I wanted to get across in that piece, which was that normally it is that way. Typically, if you speak to someone who is in a cult, they are the minority and we are the 'normal' ones, and what they are saying sounds crazy.

It has literally inverted. It has flipped to the point where now I am the one who sounds crazy because I don't believe we need to turn the entire world into a pathologized totalitarian nightmare because of a virus, which is not that exceptional in the history of human viruses.

Fitts: I never feel crazy or think I'm crazy because I'm watching the financial transactions, and financial transactions don't lie. When one group is shutting another group down and taking away their assets and their business, I'm just watching the financial patterns, which tell me what is going on. And they don't lie.

Hopkins: Absolutely. The thing that prompted that piece – and this is

something that I focus on a lot – is less about facts and more about the experience of being surrounded by people who have suddenly adopted a rather extreme ideology where we all need to just mindlessly follow orders and wear our masks so that everyone can see that we are obeying the rules, and perform all of these bizarre and absurd compliance rituals.

There was a very formative experience when I was a young man; I was in my early 20's. One of my girlfriends had a mother who was a devotee of some sort of guru. I forget what he was, but he was some type of Indian guru, and they had their cult.

The mother said to my girlfriend, “Come to this big spiritual gathering that we are having,” and my girlfriend dragged me along. I went into this room with thousands of other people in this auditorium in downtown Miami. You could feel the physical power of all these people who absolutely believed that this little person on stage was God.

Of course, I knew that he wasn't God, and my girlfriend knew that he wasn't God. But the sheer physical power was not about belief or knowing something; it was the power of being surrounded by thousands of human beings who absolutely believed that this thing was real.

Fitts: Right, that is the field.

Hopkins: Exactly, and you are only an individual or a couple of individuals in the middle of that energy field. It's kind of the way that I feel when I go grocery shopping now. This dynamic fascinates me and frightens me, and I've been writing about it all my life.

I feel like this year I have watched society rapidly transform from what it was back in November and December of last year into this bizarre pathologized totalitarian society, and by not going along with it, I have become an absolute outsider and a target.

Fitts: Not on *The Solari Report*. You will be an insider on *The Solari Report*.

In fact, the biggest question/complaint/concern that we get from our

subscribers – who are from all over the Northern hemisphere, mainly North America, but plenty in Europe, too – is these are people who don't go mad with the crowd. They have the ability to maintain their own field outside the field. That is the way that I would describe it. But they have the same experience that you are describing, and they are saying, "What do I do? How do I navigate a society that has lost its mind? How do I find other people like me who haven't lost their minds? How do I do this?"

As soon as I published the review, one of my subscribers got a copy, and he said, "I can't stop laughing."

I think that to do it, you have to stay in a state of amusement.

Hopkins: I try. That is part of it, and that is a large part of what my work is; I try to do that.

Also, part of it is acknowledging what is happening. That is part of the reason I wrote the piece. Acknowledging it was important for me to realize that when I go outside, I have to prepare myself because there will be a little block mark standing on the corner telling me to put my mask on because I have to cross the street through an outdoor market to get to the canal that I like to walk around. When I go into the grocery store, I will be surrounded by masked people who are staring at me.

Fitts: Are you allowed to have a medical exemption?

Hopkins: Yes under certain circumstances. You have to go to the doctor, and the doctor has to write up a certification. It's Germany, so it has to be paper, and it has to be stamped.

Fitts: Many of my Swiss subscribers have medial exemptions.

Hopkins: Not in Germany.

Fitts: So now we've had the election. We haven't had the state certifications yet, so it's not completely over, but you've just written a new piece. Tell us a little about where you are right now on this new article.

Hopkins: The new piece was picking up on all the info that is in the books and all the essays that I've been writing over the last four years. I've been saying it over and over again, "There is just no way that GloboCap is going to let this guy serve a second term. It's just not going to happen."

As I said, I'm not a Donald Trump supporter, but I'm somewhat of a 'Donald Trump supporter' supporter.

What I mean by that is that I am basically a people supporter; I'm a populist. That is what it comes down to. I would like to see people have much more power over shaping the government of society. Even though I might disagree with a lot of the views and policies of people who are on the right, I understand the anger and the backlash against what has been happening to the United States.

I don't think that neonationalism has a future, but I understand the sentiment. People say, "Wait a minute. We are supposed to be living in a sovereign country. We are supposed to be Americans, and politicians are supposed to be taking care of America."

I understand these people, and I appreciate their resistance. I think that Trump has become a figurehead, and he became a symbol for this populist resistance on the right. There is just no way that the global capitalist establishment was going to allow him to continue in office and continue to be that symbol.

Fitts: You have to admit that if you look at the governmental things that they wanted to accomplish, he's accomplished many of the big things that I don't think a Democrat could have gotten done during this period.

Hopkins: That doesn't surprise me. I don't have time to get into the actual machinery of how Washington works and what kind of power the President actually has. Donald Trump is Donald Trump; he is still the same Donald Trump that he has been all of his life. None of that surprises me.

I think the canvas that I'm looking at is less about the man himself and policies and government, and it is more about the symbolic or ideological struggle.

Fitts: I was from New York, so I had to get over the shock of the idea that anybody might vote for Donald Trump. I came out of New York just loathing Donald Trump. When I was on Wall Street, our PR firm also worked for Trump, so I had a little insight into Trump. So I was in shock, but I came around during the campaign and voted for him.

It was Michael Moore who persuaded me to do that. You picked up on that in your book.

I will speak as an investment banker. If you have a negative return on an investment system and it's destroying value- which I call the 'tapeworm'- if you can't fix it, just break it so that it will stop destroying value. The theory was that we didn't have high hopes that it could be reformed, so we figured that maybe Trump could break it.

The thing that Trump did that I most appreciate is that all solutions require transparency, and he did much to make a fool out of the shriek-o-meter, and he tore cracks in the fabric of reality. Leonard Cohen says, "There is a crack in everything. That's how the light gets through."

Trump would tear a crack, and then some light would get through. That completely opened the conversation, which I appreciated.

Hopkins: You just perfectly described why I've been doing what I've been doing for the last four years. That is exactly the Donald Trump phenomenon. What happened is a lot of the American people had had enough of the simulation, and 'threw a big rock through the window'. For the last four years, I feel like we have been able to look through the window, and people could actually look and see what things are.

You just described it perfectly, and it's why those two books are there.

Fitts: Right, and I think that is one of the things that the GloboCap elite is afraid of, and that is why they have started the cult.

Hopkins: This is what I mean by the War on Populism; they need to replace

this window. “Let’s just back up and shut this populist backlash down.”

It was much easier for them to do it on the left with people like Bernie Sanders and Jeremy Corbyn in the UK.

Fitts: Oh, did they work him over! That was one of the worst I’ve ever seen.

Hopkins: Are you talking about Corbyn?

Fitts: Yes.

Hopkins: Yes, they ‘did him proper’, as they would say in the UK. It has been harder to do in the US because most of the populist rebellion has been coming from the right, and there is a broad base there. But I absolutely think this is exactly what the last four years have been about; they have been about GloboCap trying to shut down this populist rebellion.

Fitts: Right, and in your new piece you point out that their goal is to divide and conquer. It’s starting the Civil War.

Hopkins: I am curious to see what will happen, but I don’t know right now. The script has been that Trump is Hitler and the Putin Nazis will roll out the Russia-loving militias and the Proud Boys or whoever, and they will take over the streets of America and establish the Trump dictatorship. This has been the script for four years; this is the ultimate moment – the last moment. The way that the script is supposed to go is Trump intends to refuse to leave office, and then he will attempt some type of military coup, and then, of course, roll out all of his foot Nazis. Then the forces of goodness are going to have to put down this coup and drag him out of office and save Western democracy and the world.

I am very curious and I am kind of anxious to see what will happen. So far, at least, and somewhat unsurprisingly, there hasn’t been widespread rioting from Trump supporters.

Fitts: I think Trump supporters understand the risks that you are describing, and my expectation is that what the global capitalists will do next is try to finish

destroying Main Street. So, you are going to use COVID-19 to destroy all income-producing capacity. The base of populism is a small business, a small farm, a proprietor, or a church that can generate their own income. So, it's economic independence that is the real base of populism, and that is what they are going to attack next.

They've done tremendous harm, and we haven't seen all of it because the municipalities have lost. They are up to about a half-trillion dollars of combined deficits. So, they are going to have to cut, cut, cut, and that has to roll through. One of the things that you see with many of these crazy cult things such as not wearing a mask are fines giving an opportunity for municipalities that are struggling to fund their budgets. It's just another taxation opportunity.

So here is what I want you to do: Walk us through your websites, how we sign up for your email, and how we sign up for your Patreon (membership platform) because my subscribers need to stay in 'cahoots' with you.

Hopkins: Great! It's quite easy to do. They just need to go to www.ConsentFactory.org, and on the front page, to the right, there is a little gizmo where you can sign up to get my monthly newsletter, which is strictly monthly – no spam. Sometimes I even forget to send it out for a month. So, there is the newsletter. Below that there are other little links. If generous souls want to support what I'm doing, there is a Patreon link and a PayPal link. It's on the main page of the Consent Factory website.

Fitts: We can get your books, too. You have the two books of essays; *Horse Country* is available and *The Extremists* is available. Is anything else available?

Hopkins: My other play is *Screwmachine/Eyecandy*, or *How I Learned to Stop Worrying and Love Big Bob*. This is a rather savage play that also won a writing award at Edinburgh after creating a bit of controversy. It's rather savage, but that is also published and people can buy that.

Then there is my novel, *Zone 23*.

Fitts: I have *Zone 23*. I haven't read it yet, but I have it.

Hopkins: They are all for sale. You can order them from almost any bookstore or Amazon, and there is a page on the Consent Factory website where all of my books are.

Fitts: So when they go to Consent Factory, one of the things they have to do is click on the link that says ‘Clients’.

Hopkins: Don’t tell them.

Fitts: Describe what happens there. The Consent Factory is presented as a think tank that helps people rule the world, right? It’s manufacturing consent.

Hopkins: That’s right. It’s been manufacturing consent for over 250 years.

Actually, it is manufacturing consent for private and government clients for 250 years. I describe the Consent Factory as a shady half-think tank, half consulting operation that probably has its nasty little fingers into everything.

Fitts: Then you click on ‘Clients’, and the picture is priceless. Listeners and readers have to go there and look at it. I can’t make C.J. describe it to you.

Hopkins: Don’t tell them; make them click it.

Fitts: Okay. Is there anything else you want to tell your new audience before we close?

Hopkins: Not that I can think of other than I am grateful to have you.

One of the things that I get demonized for is not writing for a specific small audience that is all ideologically homogenous and so on. I am glad to reach out to different audiences. I’m grateful to be able to reach out to yours.

Fitts: It is very important that we grow our islands of sanity and connect. I will tell you this because I am always hopeful: I went to Washington to work in the Bush Administration in 1989. After I left the Bush Administration, I started an investment bank. We had a rule that we would never have more than 50 employees so that we would avoid certain types of regulations. Everybody else

was a contractor or we would hire companies.

One day we got all 50 people together, and the politics were getting as bizarre as they were then because that was the start of globalization. So, I asked everybody to state whether they were a Democrat or a Republican. I discovered that 24 had come to Washington as Democrats, 26 had come as Republicans, and all 50 described themselves as Independent or 'other'. So, I think your audience is Independent and 'other'.

Hopkins: I think you 'hit it right on the head', and it always has been.

Fitts: C.J. Hopkins, we are very excited to discover your work, and we look forward to being in 'cahoots'. If there is anything I or *The Solari Report* can do to support you, tell us what we can do.

Hopkins: Thank you.

Fitts: You have a wonderful day.

Hopkins: You do the same, Catherine.

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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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.