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# The Solari Report

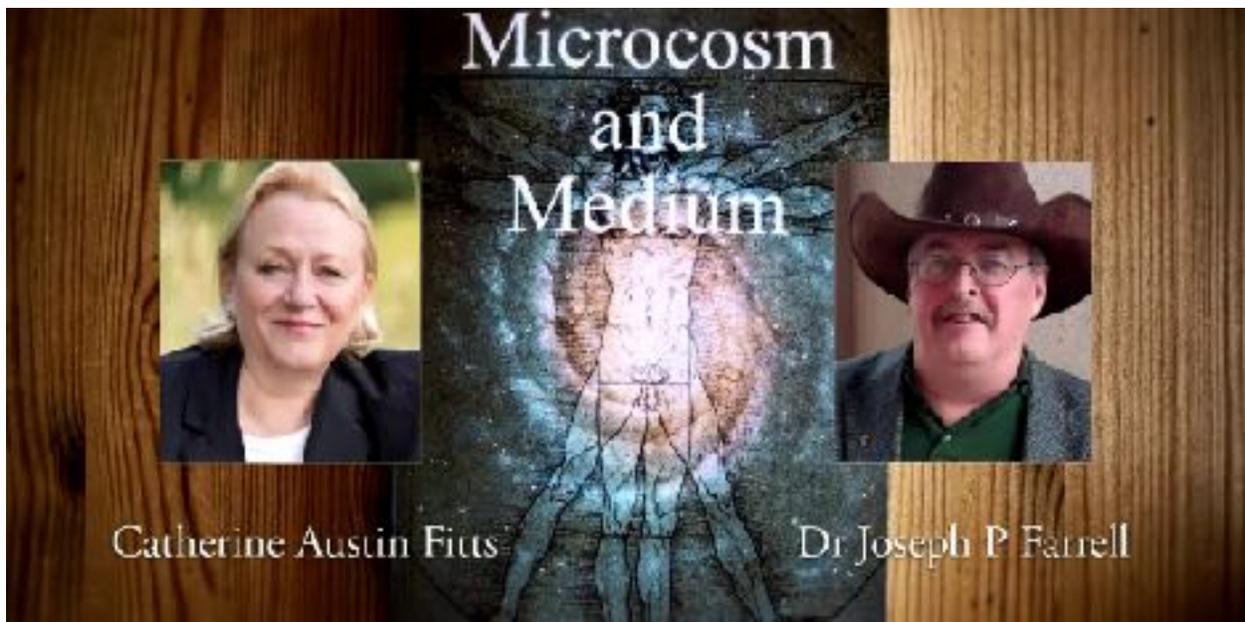
September 6, 2018

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## The Cosmic Implications of Mind Control

By

**Dr. Joseph Farrell**





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**C. Austin Fitts:** Ladies and gentlemen, welcome to The Solari Report. It is my pleasure to discuss with Dr. Joseph Farrell his new book, *Microcosm and Medium*. I can save you a great deal of time because you need to order it immediately. You can link to it from Joseph's website at [www.GizaDeathstar.com](http://www.GizaDeathstar.com). It's on mind control and the subtitle is *The Cosmological Implications and Agenda of Mind Control Technologies*.

It is the single best book I have ever read on mind control – not by a little, but by a lot – for many different reasons. One reason is that it goes much wider and much deeper, it integrates much more, and it pulls no punches on the importance and the power of the human mind, as well as the profound implications of mind control. It helps you to understand that this kind of technology has been with us for quite a long time.

The first thing that I have to ask you before we dive in, Joseph, is: Why did you write this book?



**Dr. Joseph Farrell:** I had been intending to write this book for about ten years, and I have been gathering material during that time. So, I had a massive amount of material and I actually started writing the book last year.

At the same time that I was researching the book on Rudolf Hess, I ran into that episode between Hess at Nuremberg and Allen Dulles and Dr. Ewen Cameron, who is notorious and infamous for his involvement in the MK Ultra program. He used a technique, which he calls ‘psychic driving’, to try to erase someone’s personality and build an entirely new one. He subjected people in the psychiatric hospital that he ran in Canada to all forms of, what I regard as, nothing more than medical torture.

I decided that because of that, I had to flip the order of the books because I needed to get the Hess information on record, but not comment very much about it, and then do this book as a follow-up.

The other problem that created the delay was during those ten years that I was planning to do this book and gathering materials, I kept noticing what everybody had written on mind control, which was narrowly focused on the technological aspects of it, the hypnosis aspects of it, and they are really not delving into the underlying cosmology, or metaphysic, or philosophy that is behind it. If you look at the cosmology, part of the problem is that it creates a metaphysical grounding for the arts and for media.



I always had the assumption that mind manipulation itself was going to concentrate, not just on the technologies that everybody else talks about with mind control, but it is going to concentrate on much subtler and softer forms of it like the arts, music, architecture, sculpture, literature, and so on.

I wanted to integrate that into the book. The difficulty there was in order to do that, I had to get into, what I think, is the cosmology behind those things, and then show how the whole modernist movement in the arts has literally been driven by people with an agenda to uproot people's connection to that ancient cosmology and ground them in something entirely different.

The book was very difficult to write for that reason, but that is why I wrote it in the way that I did.

**Fitts:** People always ask me, “Why should I go into this topic? It's so gruesome and so depressing.”

One thing that I always tell them is, “You should go into this topic and go through all the gruesomeness and all the ‘depressingness’ because what you will find at the end is an incredible amount of understanding about how powerful the human mind is, and how if we break through this obstacle, we really can turn it around.

**Farrell:** Right, and that was the other aim of the book. It was to show that these techniques and these technologies have been around for a very long time. They didn't just spring into existence in the 20<sup>th</sup> century.



These techniques were known for centuries, particularly in the arts, but they were used in such a fashion because the cosmology underlying it was an integrative cosmology. The result was that you have people who were, as you call it, ‘coherent’ people; they were not afflicted with clinical dissociative disorders.

The thing that has happened is when the cosmology was jettisoned and rejected right around the 18<sup>th</sup> century, in its place was placed a cosmology that was dissociative. In other words, it split the human person from human nature.

I spent a great deal of time in the first two chapters of the book, particularly in the first chapter, showing how the CIA was driving the modernist school in all the arts to create this dissociative state. In other words, they are literally driving a form of art into the popular culture. For that matter, they are driving it into what remains of the high culture to create a situation culturally and civilizationally where people are in that constant dissociative state, and therefore, they are running from one thing to the other, and they are not trying to seek any metaphysical ground for their existence.

The problem there was that this was done in the context of the Cold War. To give you an example of what I am talking about, they were actively promoting the splattering, dripping nonsense of Jackson Pollock and his, so-called, ‘art’ (although I don’t think it’s art at all; it’s finger-painting). They were promoting artistic work like that in order to show that the West had complete freedom.



Jackson Pollock was a communist. So here was the CIA promoting an ‘artist’ – and I’m using that term extraordinarily loosely – to show that the artist has full freedom in the West, even if that freedom ends up as a antinomian rage against any existing artistic or cultural order, as is the case in Pollock’s so-called ‘art’. Meanwhile, the Soviet artists had to work under strictures of socialist realism and all that. Oddly enough, what that meant was that artists in the Soviet Union had to adhere, in some form or fashion, to the artistic tradition that had preceded them.

You had composers like Shostakovich or Prokofiev in the Soviet Union who were producing amazingly good compositions. They are easy to listen to. They are very pleasurable to listen to if you like the modern style of that type of music.

The West, though, is promoting the ugliness of Arnold Schoenberg, or Alban Berg, or Igor Stravinsky, or Pollock, and people like this to demonstrate perfect freedom. Well, it’s an antinomian freedom; it’s a freedom without any restraints. It’s an art that basically is a type of a rage against all existing order, including human order and human beauty. So, it ends up being utterly nihilistic in the long run, and it ends up being anti-human as well as unhuman.

I cast a very wide net in this. Not to say that I’m not concerned with mind control technologies; I spend a great deal of the book examining those things. But I want to show that art is a part of it, and that this is one of the principle ways that they have had and have used to get to people.



**Fitts:** When you and I first started to talk about this, I knew that you were right, but I didn't fully understand the issues related to music and art and, basically, the human mind as it connects to the cosmic or divine mind.

I thought that you did an absolutely brilliant job in the first part of the book of explaining that. It's the kind of thing that I recommend people read several times in order to really understand because it is unbelievably important.

I was stunned because I had never heard from you the story of the researchers who could learn French much faster. What they are really doing is disconnecting the human mind from the cosmic mind and fracturing the human mind.

I think the power of what you are talking about is that the puppet masters are using their ability to manipulate our mind to get our mind to create the world that they want.

When you see it, when you finally get through all the gruesomeness and you see it, you realize, "Oh, we can do that, too." If they can weaponized our minds, then we can, too.

**Farrell:** Precisely. If they can weaponized the mind, if they can weaponized the arts, then we can, too. This is why I keep telling people that you have to own the culture. In other words, if I can put it bluntly, if there is any musician out there in American graduate music schools, you will know exactly what I am talking about. They are trying to teach you to compose in some form or fashion according to the dictates of modernism, and therefore, produce 'crap' that no one wants to listen to.



I'm saying, "Just say no."

What I'm getting at here, and what I say in the book, is that the cosmology grounds a certain approach to any of the arts, and we have to understand that in that cosmology, this goes way back to Plato. It's not something that is uniquely Christian, although it was Christianized in a very deliberate, thought-out way during the Middle Ages and during the Renaissance and culminating in the baroque area.

What I'm trying to get at with people owning the culture is to be aware of the cosmology that undergirded the flowering of this culture up to the 18<sup>th</sup> century and be aware, therefore, of the cosmological shifts that occurred in the 18<sup>th</sup> century when things began to break down. Once you are aware of that, then you're armed in such a way that you can combat it.

I would say that this is particularly true of people in the arts. I would much rather listen to the Beach Boys than, so-called, 'modern classical composers', because the latter had nothing but drivel and ugliness. It's time to call them out. These are sacred cows that are witless, talentless loons who have uglified our existence and driven this dissociative psychological state.

I'm elevating the arts to a very high position because this goes back to Plato. The artist was conceived in this cosmology as occupying a central place in the ordering of society, and the reason was because the artist was trying to represent and recreate the cosmic divine order that these people believed in and thought existed. I think that they were right. It does exist.



We have moved away from that, and we have to make the conscious choice to move back to it.

**Fitts:** Maybe you could say a few words about the ‘doctrine of affections’. Your German is better than mine and you use the German term.

**Farrell:** The Affektenlehre was a doctrine in the arts that arose more or less during the Renaissance, but it’s actually older. It began to be called this in the Renaissance, and what the doctrine is – and this is so very difficult for the modern mind to wrap itself around – is the artist, and in particular the musician, by using certain musical procedures is trying to connect you with the universal human passions.

Please note I did not say that the artist is trying to communicate his or her subjective emotions. There is a difference. What the Affektenlehre is trying to tell you is that your emotional responses to art are grounded in something much more universal. They are grounded in the human nature itself, and not in your individual subjective personal response. They composed music, therefore, with the idea that certain very specific musical procedures could conjure your participation in those universal human passions.

In other words, they ground the emotional life in something bigger than the individual person. The Romantic era aesthetic that begins to take rise after the cosmological shift in the 18<sup>th</sup> century is that the artist is somewhat of an original genius who is trying to communicate a very subjective intellectual and personal vision of the world, and this is the way that people have been taught to listen to music.



It's no wonder that in the modern age, if people listen to classical music, most of them tend to listen to the music of the Romantic era rather than music prior to it because they are coming at that music with the wrong cosmology.

That sounds like it's a tall order, but I point out the fact that the doctrine of *Affektenlehre* survives in a rather truncated non-cosmological form in the music that is composed to accompany films. You could also even think of music that you hear in political advertisements where certain musical procedures are deliberately designed to create an emotional response in the audience that otherwise would not be there with the film alone or only the commercial advertisement about this or that political candidate alone. It's the music that is communicating something much more subliminal and objective.

The doctrine is still there, but people don't realize that there is something going on here.

Originally I was going to make that chapter in the book much more detailed and actually get into analysis of a couple of pieces of music just to show people, but then I thought that was overkill. But I've been performing an experiment with some friends, having them listen to pieces of music and tell me what their responses to it are. It's been breathtaking the accuracy of these subliminal effects that are deliberately built into the musical pieces that I've had them listen to and what their response has been.

It's definitely there, and it's a very, very deep rabbit hole.



**Fitts:** It is a deep rabbit hole, but I think it's a very important rabbit hole. It leads you to understanding what it takes to create integrity in many different areas, starting with music, and art, and culture, but it keeps going.

I heard a wonderful quote from CP Bach as I kept thinking of the words from scripture, "Where two or more are gathered in my name, there am I." It was this wonderful quote from CP where he is talking about how the artists truly have to be personally involved in 'channeling' (my word, not his) those passions. There has to be an integrity in the artist in reaching, connecting, and bringing forth those passions.

It's not as though the artist is just a tool. It's the different between accessing and communicating the greater cosmic reality as opposed to throwing up your personal issues.

**Farrell:** Exactly, and one of the key things here about the doctrine Affektenlehre is that the composers during that period were trained to observe the responses of people to their paintings or to their music and observe them very carefully and closely. In other words, if I do this, will it produce that? It gets down to some very nitty-gritty detail. This is not just wishy-washy make-believe.

What that says is something very important, and it goes to intentionality. The artist at that period had a specific intention to convey certain specific things. Intentionality, in turn, if you look at it, is ultimately behind all the psychic research that went on in the Soviet Union and that went on in this country, and it shows up in the work of Dr. William Tiller, who I mention in the book that you brought to my attention. That intentionality –



– I want to be very clear – is very formally specifically specified in a written-out statement, and you find this particularly during the high Baroque era. You find this intentionality encoded in the music in ways that you would not believe unless someone sat down and pointed them out to you. It's really rather amazing

This was not the Romantic era composer sitting down and banging out something on the piano and scratching it down because it sounded neat and scratching it down on a piece of score paper. This required a great deal of thought and a lot of preparation.

When you come to visit I am going to show you something that will reveal to you how very detailed and deep this rabbit hole really is, in terms of what is happening in music.

**Fitts:** You use a couple of examples that give you a real sense of that in the book, and I thought that was very helpful.

Two weeks ago, I was in the French Pyrenees, and went across into Spain to visit the Salvador Dali House Museum. It was from the Spanish Pyrenees, right next to the border. The town where he grew up now has a very significant museum where he donated all his work. It was amazing because I've never seen early Dali paintings. They are absolutely beautiful, totally coherent, and very classic paintings. What an incredible gifted artist!

Then you go through the museum, and see the entire history of Dali shifting away into the surrealistic movement, but it's almost as though you are watching his mind be fractured.



It had never occurred to me that the CIA had gotten to Dali and done things to him, but watching the flow of all the paintings from the young all the way throughout his career, you wondered if he was simply documenting the fracturing of the human mind, or is his mind being fractured, too? I don't know what the truth is, but it's actually documenting the process by which the CIA and the covert forces fracture the human mind.

If you look at his life work, it documents the whole thing. It is everything that you've been saying. I was almost tempted to call you from the museum and snap pictures, but then I realized that you were probably asleep.

**Farrell:** The same thing holds true of Pablo Picasso. If you look at very, very early Picasso paintings, they are done in an extremely neoclassical style. They don't look anything at all like his later cubist period. Cubism, as far as I'm concerned, is yet another fracturing of the mind. You are presented these slicing shards of chaos that really disassemble and fragment the human subject itself that he paints. So, the art is reflective of what is happening in the broader culture.

My point is that there is absolutely no reason or no excuse that we have to slavishly follow these 'emperors without clothes' and produce works of ugliness. There is absolutely none whatsoever – in our architecture and everywhere. Even Prince Charles in Great Britain commented years ago about the ugliness of modern architecture.



The problem is that people don't realize that this is coming out of a shift in cosmological viewpoints, and that is the underlying problem here. If you are willing to fragment the human mind in the arts, then you are willing to fragment the human mind with other techniques – mind manipulations, technologies, and so on. It's all the of peaks.

**Fitts:** When I was Assistant Secretary of Housing, we had a program for senior housing called 202. Many of the churches would build senior housing. I was meeting with the staff, and said, "This housing is so ugly. From a financial standpoint, it would be more economic for the taxpayer if we made it beautiful. If you look at what you need to do to make it attractive, it won't cost you more money, and then the value of the property will hold better. It will be better collateral. Return on taxpayers' money says that you ought to make it beautiful."

They said, "We can't do that."

I said, "Why not?"

They said, "This is not for wealthy people, so we have to make it really ugly."

**Farrell:** In other words, only the high and mighty are allowed to have access to anything that can be bring transcendent beauty. For the rest of us, "We'll give you rock music."



This is the problem. We don't have a high culture anymore; it's dead. But I think it can be recreated and I think that they have deliberately killed it. This was the all-important emphasis by the CIA on trying to promote modernism in the arts. It's there.

**Fitts:** I've been tootling around Europe, going to organ concerts last summer and this summer – thanks to your inspiration. Let me tell you, the people are showing up and they're packed.

**Farrell:** I ran across a video on YouTube of a performance of the first movement of one of my favorite 19<sup>th</sup> century composers, but still a man who is grounded in that earlier cosmology. He is a person by the name of Charles-Marie Widor. It was a performance of the first movement of his 5<sup>th</sup> symphony for organ in a church in Rotterdam. That church was packed with people!

**Fitts:** Last year it was all over Italy, and this year it's all over France. It's packed, packed, packed, and people are jumping up and down and cheering.

I'm telling you, there is enormous enthusiasm.

**Farrell:** People are tired of the ugliness.

**Fitts:** Yes. Beauty is necessary for survival.

The one thing that I wanted to ask is when you were a child, did you ever get dropped from a seesaw?



When you're on a seesaw, and the person who is on the bottom part gets off, they let your side fall and crash to the ground. The wind gets knocked out of you.

**Farrell:** Right.

**Fitts:** There were a couple of times that it happened in the first part – which we are now talking about – and in the second part. There were a couple of times when I felt like I'd been dropped from a seesaw, and I had to get up and walk around and think about it, and then lie down and say, "How could I not know this? How could I have not seen this? I've been talking to Joseph. I should have seen this."

The reason I said that it is the best book that I've ever read on mind control is that throughout the book it has a series of deep, unique, creative, unbelievably powerful insight that just took my breath away. I can't describe it; you have to read it yourself.

As you said, it's a deep rabbit hole, and you have to go through it.

Let's turn to part two. I'll start off with my biggest drop from the seesaw. I'd known about Dulles and Cameron with Rudolf Hess, but I had never focused on it. I thought that the Nazis used entrainment, because if you look at their big rallies, it clearly looked like they were using entrainment. So, I had assumed that they had.



I don't know why. I'd either forgotten or didn't realize that Rudolf Hess at Nuremberg tried to explain that the leadership of the Nazis had been subject to mind control and entrainment.

**Farrell:** Right, this was the discovery that I ran across when I was writing the Hess book at the same time that I started to write this one. Hess was attempting – at Nuremberg during a period of the tribunals – to make a statement about this. The British judge cut him off. He was unable to finish the statement, and, of course, everybody thought that the guy was loonier than 'all get-out'. Really what Hess was saying was that this was the first modern example of a mass movement that had been manipulated into existence through mind manipulation techniques and technologies.

In other words, he only predated the American concern with it after the Korean War by a very few years. So, what he really did was push the beginnings of this back to the war itself. The thing that clenched it for me was when Allen Dulles showed up at Nuremberg with Dr. Ewen Cameron in tow to interview Hess because Dulles already had the sense – and I'm sure that he is getting his intelligence from somewhere – that he may be dealing with a double that had been implanted, so to speak, with a double personality or a 'Hess personality'.

I go into that complete thing in the Hess book in much more detail than I do in this book.



**Fitts:** Here is why this was a ‘drop the seesaw’ moment for me: In the 1990’s when we created the WTO, I’m in Washington, and the world is absolutely ‘going nuts’.

When you have a movement of money that is that big, the whole morphogenic field turns and goes in another direction. It’s like a herd stampeding. There is so much money, and everybody is in a state of greed.

I always thought that it was a state of complete greed, although there were some looney things happening. When the \$59 billion started to disappear from HUD, I couldn’t get anybody interested. They were too busy talking about Monica Lewinsky’s blue dress, and it drove me crazy. But you could see that Hess was smart as a whip.

Let’s suppose for a second that it was true. I had always assumed that the craziness I saw in the 1990’s was simply the morphogenic field of a big money turn. However, as I was thinking about it I realized that it was much more compatible with a major mind control operation because if you look at what we were doing, dropping SWAT teams into poor neighborhoods, rounding up innocent kids, and stuffing them into prison. It was all being engineered by African-American attorneys working for the Clintons. It was Eric Holder and others who all screamed about being progressive, and basically, they were running Nazi slave labor camps with some pretty sophisticated financial engineering. That’s what it was.



Everybody was acting like it was just fine. When I look back on it, I think, “What if it was mind control?” That would make so much more sense.

**Farrell:** One of the things that I talk about in the book is a fellow by the name of Dr. Michael Persinger who wrote a paper that stated it would be possible to entrain or modulate information into electromagnetic broadcasts that could go around the globe. In other words, you could create a mass of people that are mind-manipulated, and they don't know it.

The other thing that emerges from the technology that I get into in the book is that they have essentially created an electroencephalographic dictionary by saying certain words and recording people's electroencephalogram and watching the wave forms when certain things are said or spoken and so on. So, we're back to Affektenlehre because this is exactly what the composers of that era were doing. They were quite literally creating whole dictionaries, and I will show some to you when you come for a visit, to show you how specific this is to conjure certain natural human emotional responses.

I say 'natural' and not 'personal'. They are not aiming for certain individual communication; they are aiming to integrate the person and the nature. Persinger actually creates the idea that with the use of these electroencephalographic dictionaries, because of the fact that every individual's electroencephalogram is unique to that individual, you could modulate information in a global broadcast in such a fashion that only one person or a group of persons with similar types of brainwave activity would be able to hear or receive the subliminal transmissions.



I think that you are exactly correct. I think that it is possible with this technology because they've said in their own literature, that you could modulate this technology and create mass movements or reactions to news and so on.

It is definitely a technology that exists.

**Fitts:** You go into much of the technologies, and we don't need to do that here. Everyone needs to read the book.

If you look at the technologies, particularly the ones that they rolled out with smartphones, you now have relational database operations that can use artificial intelligence and relational databases to simply harvest every individual one at a time, as well as a variety of groups, and do it on a mass, highly cost-effective basis.

If you look at the history of where we started in the Middle Ages-and it probably goes beyond that-to where we are now, the advent of the cell phone telecommunications and satellite telecommunications just means that they can do it highly economically on a massive scale.

**Farrell:** Right but let's add to this. The technologies that they have rolled out to everybody with their individual smartphone, we know the phenomenon. We're in the grocery store line, and somebody is at the checkout counter, and they're not paying any attention to the cashier because they are too busy texting or taking a phone call.



We have rolled out technologies that dissociate you from the rest of human society. This is the key thing for me, and this is the emphasis I placed in the book on *Affektenlehre*, and that is that that doctrine in its high practice during the 18<sup>th</sup> century was an integrative idea.

That is to say,, they were trying to bring the individual and the human nature into harmony with each other, but what begins to happen in the 19<sup>th</sup> century, and particularly with these mind manipulation technologies, is that they are driving, what I can only describe as clinically dissociative states, into the broader culture. That is why we see the culture breaking down: Everybody is hysterical; everybody is nuts; everybody is crazy; “Trump did this today. Mueller did that today,” and on and on this goes.

But this is coming as much out of a cultural and spiritual state as it is out of the political one.

**Fitts:** They are trying to get everybody to resonate with a machine as opposed to resonating with the divine. That is what I see.

**Farrell:** Yes. Exactly.

**Fitts:** Several weeks ago, we published a fantastic presentation called *The Wave Genome* by Ulrike Granögger, which very much dovetails with your book. I would really encourage everybody if they haven’t looked into it, to listen to it as you read Joseph’s book.



One of the things that she does is draws tremendously on Soviet research, as do you. You point out that the Soviets have done phenomenal research in this area. Reading it, you think, “No wonder the West is afraid of the Soviets. They know too much.”

**Farrell:** Exactly. They did phenomenal research in all areas of mind manipulation, – from what we would consider paranormal or psychic research, genetic telepathy, sped up learning techniques – which incidentally, involve Baroque music, which I thought was the ‘proof in the pudding’. They study things like that and also, experiments and technological enhancements of these abilities or technological interference. They were very thorough in their approach.

One of the things that intrigued me about their research was that the Russians spent as much time about learning what the personality characteristics had to be for a person to function as a good sender of telepathic information and a good receiver of it, and they found some astonishing things.

One of the things that it comes down to is people who are in dissociative states-people who are not personally grounded in the common human nature that we all share, in touch with themselves, to use that old cliché –could not function well in these psychic experiments that they were conducting. So, they were looking for ‘cohered’ people.

I point out in the book that this may have been one of the most significant confrontations to the materialist Marxist dogma of the Soviet Union itself.



**Fitts:** Absolutely. You have such an effort to promote hyper-materialism, and all this just flies right in the face of it.

I've always believed that telepathic communications were somehow a nonlocal phenomenon through the divine mind and you get into all that. That was another one of my seesaw moments and you really dive into that.

As you go onto the next topic, I'm thinking, "No! No! Keep going! Go deeper down the rabbit hole!"

There are a couple of things that I want to mention. Part Two is called *Hard Techniques and Technologies* and you delve into many of them. We are not going to go into them here, but one of my favorite things was the new phrase that I am going to use from now on, which is called 'The Manchurian Patsy'. Fantastic!

**Farrell:** This was a discovery that the CIA knew in its MK Ultra mind manipulation program. They discovered that, try as they might to drive dissociative patterns of thinking and behavior into people, at some very deep subliminal level they could only get people to do their bidding if they presented something as being 'for the higher good' or 'for the greater good' and so on. They discovered in that process that it was much easier to mind manipulate a person to become a patsy for an operation rather than carry out an operation.



I'm 'gob smacked' because we see so many examples of that in almost every false flag operation from the Kennedy assassination forward. There is some presence of someone in these operations who is a befuddled bystander who all of a sudden finds him or herself in the center of a maelstrom of controversy. He or she ends up being the patsy for it.

The classic case there, as I get into in the book, is Sirhan Sirhan. It's clear that this guy was mind-manipulated, and it's clear that this guy was a patsy.

**Fitts:** He couldn't shoot multiple bullets from multiple directions all at the same time.

**Farrell:** This is the other problem.

**Fitts:** There were a couple of other people that I wanted to discuss, but we don't have to do that now. I was so pleased to see your descriptions of Tiller's research, which were excellent, but I was also glad to see that you touched on John Hall and Gloria Naylor because I think that those are two of the more fascinating writers who have tried to expose some of what is going on with the technologies and the techniques.

**Farrell:** I have to thank you for putting me onto those two. Much of what I discovered by way of using their bibliographies in some of these very obscure areas of mind manipulation research- what I'm calling the electroencephalographic dictionary- there is no other word for it. That's what it is and they go into this.



**Fitts:** Here is what you feel reading this book: You feel as though something is taking a huge step up. In other words, one of my seesaw moments are when you talk about the fact that the wave that comes your way can be sent back. Two can play this game – dueling minds and dueling intentions.

You get the feeling that enough people have written, and dug, and shared, and whatever, and somehow with this book, you are finally upping our game into turning this around. That is the only way that I can describe it.

**Farrell:** My point in spending so much time with Tiller and with Naylor and with Dr. Hall is precisely that point. People need to start realizing that they can formally specify intention – so much the better. If it's the group of people agreeing upon an intention, so much the better. And if those people are coherent and directing that intention against these people – by name – and directing intentionality against these people, that is most effective. As I point out in the biblical psalms, you have example after example of that sort of thing.

It's classic mirroring. "If you are going to do this to me, I will do it right back."

My goal in the book was to show people that you're not helpless. Mind manipulation technologies have surrounded us for all human existence. It's simply a matter of recognizing them, and it's a matter of turning off the ones that are producing the incoherence and promoting the ones that are promoting the coherence. It's that simple.



**Fitts:** There's no doubt that we can each individually make sure we try to live our lives so that we remain coherent.

The other thing is that I think every time one of us stares at a Rembrandt or goes to an organ concert, or whatever that means, this book finally totally integrated the cultural component.

When you first said, "You have to preserve the culture," the first thing that I said, being an investment banker, is, "What is my action?"

What I've started to learn is that every time I go to the Vienna Philharmonic or I turn on Vivaldi and play Vivaldi so that it is streaming out my windows, these are all little actions that support and help the human and the cosmic mind.

**Farrell:** Yes. I am laughing because I used to have a car with a good stereo when I lived in South Dakota. One of my big complaints is the ugly American driving around his city or town with the 'boom, boom, boom' coming from the speakers.

I pulled up one day outside of a doctor's office in South Dakota where I was living, and someone pulled into the parking lot in a pickup truck with the 'boom, boom, boom,' and this ghastly, awful, so-called music blaring out of the truck, and sharing it for the world, and imposing his bad taste on everybody else.



He turned off the truck, went inside, and I rolled down the windows of my car, turned up my stereo, and put on some CPE Bach, and shared it with everybody. Pretty soon – much to my astonishment – out of the doctor’s office comes the receptionist. I had rolled my windows back up by that time, but I was still listening to the music and listening to it loud. She knocked on the window, and I rolled it down.

I was expecting her to chew me out and tell me to turn the music down. No. What she said was, “Oh, thank you so much for that! What is it? We can all hear it in the office,” and she nodded towards the truck next to me, and said, “We get so sick of that here.”

So, fight back. If people are going to impose this ugliness on you, impose a little beauty on them. I am to the point where I’ve had it accepting every radio talk show having this God-awful, blaring music for the bumper music. That is why I won’t use it for anything that I do.

Start limiting what you expose yourself to in the arts, or literature, or television, or film. If it doesn’t have some humanity in it, if it is exposing you to a constant stream of ugliness and scatological references and F-bombs, don’t support them with your money. Turn it off.

**Fitts:** I recently spent two and a half to three weeks going through France and visiting cathedral after cathedral and hanging out with people who collect or love art.



I have a storehouse of beauty, and it's about filled up, and it feels wonderful. It absolutely confirms everything that you have been saying. I would never have done this if it wasn't for you and I am trying to figure out what the action is.

**Farrell:** That is the action – exposing yourself to it.

**Fitts:** Right, and supporting it. The more you support these things, the more that they can thrive. What I've seen in Europe is that they are 'packing them in'.

When I went to see Mont Saint-Michel, I was with Alastair Thompson. We went over the hill, and I saw it in the distance. I spontaneously said, "Oh!" because it was so beautiful. We went on Wednesday, which was the day of the mass of the Assumption of Mary, so we attended. It was just unspeakably beautiful and, of course, it was beautiful organ music and everything.

It takes your breath away, and the place was absolutely packed. There were thousands and thousands and thousands of people just pouring in.

**Farrell:** This is another aspect of mind manipulation that I originally wanted to talk about, but I thought, "I had better wait on that," and that is the 'liturgical uglification movement', as I like to call it. It began in the churches with Vatican II and then spread to the protestant denominations. As a result, the churches emptied out.



I mentioned doing an Affektenlehre experiment with one of my friends, and she passed it with flying colors. She was raised Roman Catholic, and told me about her church that she grew up in during the days where they were still doing the old Latin mass. Then along came the new mass, and the church emptied out. People just quit going and that's what needs to happen. That is exactly what needs to happen, regardless if it's the church, the theatre, an art museum, or whatever it is. Just don't accept the ugliness. Don't accept the mantra that 'change for change sake' is good. It isn't. Not all change is good, particularly changes that are being very consciously and deliberately promoted. More than likely, they are being promoted by a number of modernists who want to dehumanize and anti-humanize the culture.

**Fitts:** The reason they want to anti-humanize and dehumanize is because they want more control of everything from your mind, to your body, to your money.

I don't know if you realize it, but Vatican II was also a process whereby central control of the assets was asserted in a way that a lot of them can be liquefied and moved into the stock market. If you don't control your mind, pretty soon they will get into your pocketbook.

I just have to tell you that this was an exceptional accomplishment. I really think that it has a wonderful bibliography as well. If you are interested in deep-diving on mind control, the bibliography is a great place to start, and you really covered all the bases.



The one thing that I will say is that I think that you've upped the game tremendously on the whole topic. It's exceptionally important that we get this book circulating, and read, and discussed.

I'm going to ask everybody on The Solari Report to buy this book. I want you to read this book and I want you to think about buying ten copies and giving them as gifts.

I go back to the issue of family wealth. You cannot protect or build family wealth unless you can protect and manage your own mind. Everything comes from this.

Having been in Europe for several months, I look back at America. I prepare Money & Markets every week, so I'm covering the news and I'm talking to my team there. I'm talking to many people there. You look at America, and what you hear when you talk to people in Europe is, "America has lost its mind."

**Farrell:** Yes, it has.

**Fitts:** I think that the blowback from this much mind control and this much fracturing of the human mind is having unintended consequences. We have to get our minds back. You can't get your mind back unless you understand that this crazy stuff exists.

**Farrell:** Exactly, and I would go further. If you are trying to build personal wealth, make sure that you understand that wealth is not money or assets; it is those things, but the real repository of wealth is transcendent beauty. I tell people, "Make sure that you have some expression of this in your home."



It will subliminally cohere you. It will reintegrate you and your person with the human nature that we all share. This is why this is so pernicious. They've been driving dissociative, psychological, psychopathic states into the culture, and we see the result. Nobody can talk to each other because the common bond – which is the human nature which binds us all – has been under assault.

That, I believe,, is the key component that is lacking here. We have to have a purpose for which we are building wealth. CS Lewis said that things like friendship, and art, and beauty, etc. are not anything that contribute to human survival, but they are things that make human survival worthwhile. That is the problem.

We have been operating with this materialistic culture, and we are miserable; we are unhappy. There is a reason for it – because we are surrounding ourselves with ugliness and we are permitting this society to surround ourselves with ugliness.

**Fitts:** I couldn't agree more.

After many years of trying to follow up on your suggestion that we have to own the culture, I finally understand what you mean, and I want to thank you for your patience.

**Farrell:** Thank you for having me back on.



**Fitts:** Before we close, let's talk a little about how we can get your book. We can go to [www.GizaDeathstar.com](http://www.GizaDeathstar.com), and can also sign up for GizaDeathstar. You are taking memberships. You have the book listed in the book section, and we can link to it and buy it from all the usual sources. Is there anything else?

**Farrell:** The book is a self-published book on Lulu. So, if you go to the home page of my website, over on the right-hand page there is a picture of the cover. Above it, it says, "New book is available on Lulu," and that will take you to the Lulu link.

The reason I did the self-published book is because this will permit me to do audio versions of the book. I've already recorded the first chapter, which hopefully we will be getting up as soon as I get enough of the book recorded. It is probably going to be on a platform where people will pay to download it and have access to it permanently.

The book itself is available on the website. It is not on Amazon. It is not published by any of my usual publishers. This is the first book that I've done that way. I am tired of the publishers getting most of the money for my work. So, this was a bit of an experiment.

I had a magic threshold in my mind that if the book sells a certain number of copies, I will probably go ahead and do all the other books that I write in the future in this way. It hasn't crossed the magic threshold yet.



**Fitts:** The book is very nicely done. I ordered it in the United States, and then I asked Robert to order it here in the Netherlands so I could read it when I got back to the Netherlands from France. It came right away.

If you're in Europe, I think that they distribute it from a European base. I'm not sure on that, but it's easy to get in Europe. It's easy to get it in the United States, and I'm sure that it's easy to get in Australia, and New Zealand, and other places as well.

Please let me know as soon as it is available on audio because I know that a many of our subscribers like to listen when they are driving to and from work or on a road trip. I want to make sure that I get the word out.

If there is anything that I or the Solari network can do to promote this book, I think that it is going to make a huge difference in terms of bringing this topic to a place where, not only can people understand what is happening, but they can deal with the gruesomeness of what is going on, and then they can see the power of what they can do. This book is going to be one of your really big hits.

**Farrell:** I hope so.

**Fitts:** Intention is everything, right?

**Farrell:** That's right.

**Fitts:** I want to get more of a commitment from you.



**Farrell:** Go out and buy the book everyone; buy hundreds and thousands of copies.

**Fitts:** You're willing for this to be a huge hit?

**Farrell:** I'm certainly willing for this to be a huge hit! I'm a capitalist.

**Fitts:** Joseph, this really is an incredible contribution to freedom and the future. Thank you and I am looking forward to seeing you in September when I'm back.

**Farrell:** Have a good trip and a good vacation over there.

**Fitts:** Thank you.



## **MODIFICATION**

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

## **DISCLAIMER**

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