

the Solari Report

BY CATHERINE AUSTIN FITTS / 3RD QUARTER WRAP UP VOLUME 2020 / NUMBER FOUR

*For we fight not for glory, nor riches, nor honours, but for Freedom alone,
which no good man gives up except with his life.*

Visions of Freedom



The Solari Report
3rd Quarter 2020 Wrap Up
Visions of Freedom

by Catherine Austin Fitts

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TABLE OF CONTENTS

I Introduction

4



II Food for the Soul: Visions of Freedom

8

Introduction
How Do You Show Freedom?
Comets: Looking Skyward for Inspiration
Gideon’s River Test
A Dash to Freedom: Movies



III News Trends & Stories

62

Trends We Track
Part I: Top Ten Stories—*Economy & Financial Markets* and *Geopolitics*
Part II: Top Ten Stories—*Culture, Science & Technology, Space,* and *Food & Health*
Take Action, Unanswered Questions, and Inspiration
Top News Videos & Truthstream Media Videos
Trump Report Card



“ Life is pretty simple: You do some stuff. Most fails. Some works. You do more of what works. If it works big, others quickly copy it. Then you do something else. The trick is the doing something else. ”

~ Leonardo da Vinci

IV Financial Markets Round Up

84

Fixed Income
Equities
Commodities



V Donations

96

VI Closing & Credits

98



I

INTRODUCTION

by Catherine Austin Fitts

*“You may be an ambassador to England or France
You may like to gamble, you might like to dance
You may be the heavyweight champion of the world
You may be a socialite with a long string of pearls
But you’re gonna have to serve somebody, yes indeed
You’re gonna have to serve somebody
Well, it may be the devil or it may be the Lord
But you’re gonna have to serve somebody.”*

~ Bob Dylan, “Gotta Serve Someone”

It was after the creation of the World Trade Organization—the mid-1990s period when the money started flowing out the U.S. Treasury back door and the financial coup d’état began. That was when I suddenly noticed that Americans had stopped saying “Hey, it’s a free country.”

For the first four decades of my life, I had heard it constantly. Someone would say some wacky thing or something offensive, and then someone around them would shrug their shoulders and say, “Hey, it’s a free country.” The saying reflected that great American spirit of “can-do” and generosity, as if to communicate: “I think what you said is [FILL IN THE BLANK: stupid, nuts, idiotic, bizarre, pointless, nasty, asking for trouble], but I take no offense because you should be free to think whatever you want and free to express your opinion.” Or, as many a Southerner might tell you, “We prize eccentricity.” Variety is the spice of life. . . where variety is encouraged and tolerated.

Even before the disappearance of “Hey, it’s a free country,” I already knew we were in trouble. The percentage of broadcasting time in the corporate morning news shows dedicated to cooking had been steadily increasing—a clear sign that secrecy was on the rise. I also started to notice that my friends were enjoying the attention and delights they received through their consumer power. They did not seem to notice or care that their political power was draining out the back door along with the money.



One day, I realized that a switch had been thrown. When I said, “Hey, it’s a free country” in defense of someone saying some ridiculous thing, suddenly, everyone was looking at me as if I had committed a faux pas. Somehow, I had not kept up with the times and had said something now considered quite passé. I also realized that I had not heard anyone else say “Hey, it’s a free country” for a while.

Suddenly, we all got very careful. Men tiptoed around women. (Someone might sue them.) Suddenly, we were paranoid. It was as if we knew that the NSA was listening. And indeed they were, particularly after the Telecommunications Act of 1996.

For my part, however, I decided that I was going to keep saying “Hey, it’s a free country.” Because this is my intention, just like I dream of a 100% Popsicle Index.

Fast forward to 3rd Quarter 2020. Freedom and prosperity have been steadily seeping out of the Western world for some time now, as the U.S. national security state and its allies continue to centralize the economic and political machinery. In 2020, the global leadership has made abundantly clear its intention to engineer a giant leap forward into technocracy, transhumanism, and totalitarianism. The engineering of health care fraud and a pandemic serves the central banks’ “Going Direct Reset” and related disaster capitalism. It feels like Leonard Cohen’s song: “And yes

it’s come to this, it’s come to this, and wasn’t it a long way down, wasn’t it a strange way down?”

But if the world we knew is dying, then it’s time to ask ourselves the central question: What is the world we want to see born? We get a say as to what happens next. Our intention counts. The situation is far more fluid than most people dream.

After *The State of Our Currencies* and *The Injection Fraud*, I wanted to step back from the intensity of the Going Direct Reset and the discussion of where the centralizers want us to go and instead consider where *we* want to go. To this end, I turned to a person whose work always inspires me, Nina Heyn. Nina is Your Culture Scout—the author of our *Food for the Soul* column and host of the *Food for the Soul* podcast. In addition, every quarterly *Wrap Up* now includes a *Food for the Soul* section as well as a movie section produced by Nina, whose knowledge of movies and cinema is nothing short of astonishing.

For this *Wrap Up*, I asked Nina to explore the *Visions of Freedom* that artists have given to us through the centuries. She created this brilliant and thought-provoking section working from her home office as she steadily canceled *Food for the Soul* travel plans and reservations to attend leading exhibits in San Francisco, Chicago, London, Rome, Vienna, and Krakow. As I write this, Pennsylvania has gone into lockdown, which also thwarts our Christmas-time plans to go to the

Impressionist collection at the Barnes Foundation Museum; to see the Wyeths at the Brandywine Museum of Art; to view the Christmas lights at Longwood Gardens; and to take Nina on Boxing Day to see the riders and hounds off at her first excursion following a fox hunt.

As I explained in *The State of Our Currencies*, Mr. Global has “pushed the Red Button.” It was bound to happen eventually. So, the question is: What are we going to do about it?

I had a deputy in the Bush Administration who used to say, “In the destruction of the old, let there be the creation of the new.” What he meant was that we create the new as we deal with the mess of the old failing. Stated another way, as the Titanic sinks, we pick up the pieces we can use to build our ark. We invent our future as we navigate today’s “must do’s.” This is “future judo.” And it starts with our intention—an intention that speaks with integrity from the innermost core of each of our souls.

My intention is that you and I will be free. May Nina’s *Visions of Freedom* help you nourish yours.

November 26, 2020
Stavoren, Netherlands

Cather Ashi Rts





François Rude — *The Departure of the Volunteers* (1836)
L'Arc de Triomphe, Paris
Photo: Wikimedia Commons

II

VISIONS OF FREEDOM

by Nina Heyn - Your Culture Scout

Table of Contents

Introduction — p. 10
How Do You Show Freedom? — p. 14
Comets: Looking Skyward for Inspiration — p. 30
Gideon's River Test — p. 44
A Dash to Freedom: Movies — p. 50

“Beyond a critical point within a finite space, freedom diminishes as numbers increase. This is as true of humans in the finite space of a planetary ecosystem as it is of gas molecules in a sealed flask. The human question is not how many can possibly survive within the system, but what kind of existence is possible for those who do survive.”

~ Pardot Kynes, first planetologist of Arrakis (in Frank Herbert's *Dune*)

Introduction

We called this issue *Visions of Freedom* because an old saying reminds us that if you do not know where you are heading, you will never get there. The Solari Report's declared mission is to provide information that enables people to make intelligent, humanistic choices about their lives and their goals. If one of these goals is freedom, then it should help to have a mental map of what freedom means.

“Freedom” and “independence” obviously have meant different things to different people across cultures, eras, and societies. Even in the same time and place, these concepts are likely to mean something different to each individual. This is one of the reasons that in every period of human history, there have always been people who were oppressed (or at least who felt oppressed) and some who tried to change the status quo.

Sometimes, protests have led to massive social changes, like the revolutions in France, America, or China. At other times, changes have resulted from the acts of individuals standing up for their rights—such as the women's movements or activism to change laws about caring for children or mental health patients. In each instance, though, there has been the same underlying idea—that human beings must have dignity, independence, and fulfillment of basic needs to function in society.

The 19th-century artist Richard Redgrave painted *The Outcast* in 1851—a dramatic domestic scene with a woman who is lacking two basic freedoms: the economic freedom to make a living without her father controlling her income and the social freedom to raise an out-of-wedlock child without shame and repression. To me, it is a great victory that, a century and a half later, most women (at least in the western world) are



not likely to find themselves in such a situation. People's ideas about women's economic independence have changed, so this emotional work of art no longer portrays a real-life situation in most modern households.

No matter what ideology, we all instinctively understand the concept of freedom. We may have family histories of ancestors who literally fought against armed invaders of their land. Or, we may ourselves have supported various causes—a woman's freedom to make decisions about her body or her money, a man's freedom not to

be persecuted for his looks or religion, or a child's freedom not to be forced to work. These are basic freedoms that most of us take for granted in western countries, though they are less available outside the G7 club. In Eastern Europe during the Cold War, people did not even have the freedom to travel abroad; attempts to cross the border would be punished by death, torture, or imprisonment for the escapee and their family—something that is sometimes hard for westerners to comprehend.



Diego Rivera — *The Flower Carrier* (1935)
San Francisco Museum of Modern Art
Photo: Courtesy of SFMOMA Collection, Albert M. Bender
Collection, gift of Albert M. Bender in memory of Caroline
Walter. © Banco de Mexico Diego Rivera & Frida Kahlo Museums
Trust, Mexico, D.F./Artists Rights Society (ARS), New York

The threat of foreign invasion is not imminent in western societies, but the lack of financial freedom constrains people everywhere in the world. It may take the form of unemployment, a lack of funds to get (or continue) education, or not enough money to afford decent food and housing, child care, or the cost of a divorce. There are also more subtle freedoms—such as the intellectual freedom to express disapproval of the state, or the personal freedom to live life undisturbed by social conventions, pollution (whether air, light, sound, or chemical), or criminal and medical threats created by societal structures.

Here is another magnificent painting that portrays the lack of financial freedom. Diego Rivera's *The Flower Carrier* is an ironic but compassionate portrait of a man literally crushed by the weight of gorgeous flowers. Those beautiful pink buds, symbols of grace and luxury, have bent in half the farmworker who has to carry them from the field. For him, the flowers are just a burden he must support to feed his family. No luxury or beauty for him. When Rivera painted this symbol of Mexican peasants' toil in 1935, it was an expression of his communist political views. Until World War II, a lot of intellectuals all over the world—outraged by the oppression of farmers and workers in their countries—embraced communism. This illustrates the enduring power of good art—*The Flower Carrier* is still a powerful, emotional picture even though people's views about ideologies such as communism have radically changed.

Artists can express various ideas in a much more interesting way than the dry analysis of scientists. Artists can also do one thing that we all need—inspire. Thus, the *Visions of Freedom* portion of the *3rd Quarter 2020 Wrap Up* is meant to be an inspiring gallery of art. When we feel that some of our freedoms are unattainable (for example, when lack of money—or a virus—make it difficult or impossible to live where we want), then perhaps we can find solace in music, a painting, or a movie. Art has many functions, but one of them is therapy. This is why our cultural column is called *Food for the Soul* and focuses on things that can create a respite from the daily grind and make us whole, even when we feel down.

As Wayne Dyer says:

"Remember that your imagination is yours and yours alone. You have the inborn capacity to use it in any way that you choose. No one else is responsible for your imagination. Anything placed in your imagination and held there ultimately becomes your reality."

“For we fight not for glory, nor riches, nor honors, but for freedom alone,
which no good man gives up except with his life.”

~ Declaration of Arbroath (1320)
National Museum of Scotland

How Do You Show Freedom?

We are used to seeing ideologically engaged works in modern art museums. Twenty-first-century artists often address issues such as human trafficking, migration, and racial inequality, especially using the modern media of installations, videos, or shocking sculptures. In previous centuries, art was no less engaged in talking about freedom, but did so through different media. One might see a historical painting present momentous events in the struggle for national independence, while a print would disseminate immediate political and religious messages, and a genre painting would convey social messages. Poster art would have been viewed as the perfect medium for protests and agitation.

If there is one painting that people would readily associate with freedom fighting, *Liberty Leading the People* by Eugène Delacroix is definitely it. It is one of the most famous French artworks but also universally known as an artistic symbol of people's right to self-determination. Delacroix belonged to a generation of European artists who, born after the 18th-century revolutions and the Napoleonic era of great campaigns, yearned for the military grandeur of the previous era. They felt that they had missed all the action of triumphant wars and sweeping social changes, and they expressed that nostalgia in Romanticism—a movement that prized freedom above all. “*I do not care for reasonable painting at all. My turbulent mind needs agitation, needs to liberate itself,*” declared Delacroix. His canvases reflected that passion for independence of body and spirit.



Eugène Delacroix — *Liberty Leading the People*
(*La Liberté Guidant le Peuple*) (1830)
The Louvre, Paris
Photo: Wikimedia Commons



Delacroix painted *Liberty Leading the People* to celebrate the Paris revolt of 1830 that led to the deposing of Charles X. The king wanted absolute power even though this desire had already cost his older brother Louis XVI his head, but the people of Paris would have none of that. They did not want to go back to the *ancien régime*. Delacroix's painting is allegorical, presenting symbols rather than real people, all of them united in storming a Parisian street, with the city identified by Notre Dame's towers in the background. The working class is represented by a man with a pistol tucked into a tricolor

scarf, and the bourgeoisie is embodied by a man in a top hat wielding a rifle—who is Delacroix himself. The revolutionaries are led by a goddess of Liberty, posed like an antiquity statue but at the same time completely updated for the artist's times. She is wearing a Jacobin red cap, raising a national tricolor flag (created during the French Revolution), and holding a weapon that is no longer a sword but a bayoneted rifle. Following Charles X's ouster, the new government of King Louis Philippe bought the painting to acknowledge the "courageous barricade fighters" but then discreetly put it away so as not to give any bad ideas

Eugène Delacroix — *The Massacre at Chios* (1824)
The Louvre, Paris
Photo: Wikimedia Commons



to the people it glorified. France had already learned at the beginning of that century that too much revolutionary spirit was a dangerous thing for those in power.

Delacroix also painted another passionate and instantly famous commentary on political events. Painted in 1824, *The Massacre at Chios* is almost a political reportage, portraying an event from two years prior when Turkish soldiers massacred Greek civilians on the island of Chios. In fact, the plight of Greeks rebelling against Turkish occupation has resonated with many European artists and intellectuals, including Lord Byron, whose engagement there cost him his life.

Delacroix's image of a dash to freedom in *Liberty Leading the People* has inspired other artists up through the present day. Already in 1884, a French artist named Ernest Meissonier painted

Ernest Meissonier — *The Siege of Paris 1870-71* (1884)
Musée d'Orsay, Paris
Photo: Wikimedia Commons



The Siege of Paris 1870-71, which was in direct dialogue with the Delacroix work. Later, some of the propaganda posters for the Russian revolution and WWII evoked the same flag-wielding image. As recently as 1989, a poster for the movie *Michael Collins* (about a leader of the Irish independence movement) again directly referenced Delacroix symbolism.



The 19th century in Europe was the age of independence movements all over the continent. While the citizens of France or Britain fought over their civic rights or engaged in internal conflicts pitting the ruling classes against the proletariat, numerous places in Europe were battling for more basic rights to their sovereignty as nations. The Irish were chafing under British rule, Italian principalities were trying to form a unified country, and the Balkan states were shaken by periodic uprisings against the Austro-Hungarian and Ottoman empires.

Poland presents an extreme example of the loss of national freedom in Europe. A large and once-powerful country, for various reasons it lost its sovereignty for the entire 19th century, regaining political independence briefly between the First and Second World Wars, only to lose it again for a big chunk of the 20th century with

the Soviet Union's political takeover of Eastern Europe. Due to this historical context, Polish art abounds in patriotic canvases that either glorify episodes from independence battles or are nostalgic recollections of the heroic past. Nineteenth-century painters Jan Matejko and Juliusz Kossak provide examples of both approaches.



Realist painter Jan Matejko devoted his life to portraying episodes from Polish history and literature to educate the nation and sustain patriotic fervor. *The Battle of Raclawice* depicted the victorious engagement of the Polish army against Russian troops when Poland was opposing its annexation in 1794. For American viewers, this painting forms part of their history, too, since the man leading this insurrection was Tadeusz Kosciuszko, who had become a decorated hero of the American Revolution a few years earlier. In this painting, he is the horseman in a green coat, waving a hat and surrounded by several famous personages of that Polish-Russian war.

These days, we would call such a canvas a propaganda poster or perhaps a “genre” story in the style of Norman Rockwell—for these are not real people but icons of freedom fighters who are fulfilling their patriotic duty. Moreover, although the title says “battle,” what we actually see is the victorious aftermath, with Polish combatants waving arms while the vanquished, red-clothed enemy soldiers are lying on the ground.

Matejko also painted other historic battles, including an impressive canvas titled *The Battle of Vienna* that is displayed at the Vatican Museum.



Juliusz Kossak — *King Sobieski at Vienna (Sobieski pod Wiedniem)* (1882)
National Museum in Warsaw
Photo: Wikimedia Commons

Conrad Grale and Jonathan Glück —
Reformation Centenary Broadsheet (1617)
British Museum
Photo: Wikimedia Commons

We can also take a look at the different treatment of the same theme by another Polish artist, Juliusz Kossak, a Matejko contemporary famed for his nostalgic military and hunting scenes as well as compositions that praised the Polish military past. The Battle of Vienna is not only an important chapter in Polish military history but also an event that impacted the fate of Europe. In 1683, when armies gathered near Vienna to face Ottoman troops led by Grand Vizier Kara Mustafa, it was more than a purely military encounter. Had the Turkish army won the day, modern Europe would not look the way it does now, and many countries in central or eastern Europe would possibly have become at least partially Muslim (like Bosnia or Albania). The battle of Vienna was, therefore, not only a fight for territory but also a clash of opposing religions and cultures. Defending Vienna was the army of the Holy Roman Empire, commanded by Jan III Sobieski, the King of Poland, who unleashed 18,000 armored horsemen in the largest cavalry charge in history. The king personally led 3,000 winged hussars (heavy-armored knights who sported scary-looking wings) on a surprise attack out of a forest. The Ottomans did not expect this ferocious assault and dispersed. The winning armies took over Kara Mustafa’s camp and, in the long run, ensured a halt to the Ottoman empire’s advance on the continent. Sobieski, one of the rare royals on very good terms with his wife, reported to her after the battle: *“Ours are treasures unheard of. . . tents, sheep, cattle and no small number of camels. . . it is victory as nobody ever knew before, the enemy now completely ruined, everything lost for them. They must run for their sheer lives.”* In Kossak’s painting, the victorious King Sobieski (center left, in red hat) is greeting one of his winged cavalymen, carrying a trophy of a green Turkish vizir’s flag.



It often takes decades for people to look back and understand the importance of some event in their own lives or in the history of their community. In the year 1617, exactly one hundred years after Martin Luther hammered his religious protest to the church door in Wittenberg and started the Protestant Reformation, the German Duchy of Saxony decided to celebrate the centenary of the event. This is one of the earliest examples of the public celebration of centenaries, replete with processions, fairs, souvenir medals, and printed materials. The broadsheet—a souvenir flyer, political cartoon, and propaganda poster rolled into one—was created barely a year before the start of the Thirty Years War, a devastating religious conflict in the middle of Europe that proved that co-existence of different religious views is better than an unresolvable pitting of two faiths against one another. Unfortunately, as modern religious conflicts show, this is a history lesson that has not been very well absorbed.

On the broadsheet’s right side is Luther, in direct contact with the divine Trinity, reading the Bible in the light connecting him with the heavens. On the left, there is Luther again, writing *Vom Ablass* (“About Indulgencies”) using the biggest quill pen ever, which, not incidentally, is topping a crown off the pope’s head. The pope is also presented in the symbolic form of a beast sitting on Rome’s walls. Pope Leo X and Rome are captioned to ensure that the information is clear. Luther, through his direct contact with God’s word in the Bible, gains religious wisdom and knocks down the Vatican’s dominance. The broadsheets would sell for a few coins at fairs and markets and would be posted at public buildings, serving to remind the people of Saxony (and their ruler) that the religious freedom of communicating with God needed to be protected. The pen might be mightier than the sword, but in an era when a large part of the population could not read, a good drawing would have been even mightier than a pen.



Emily Mary Osborn — *The Governess* (1860)
Yale British Art Center
Photo: Wikimedia Commons

In Victorian England, the demand for women’s voting rights started through the protests of Emmeline Pankhurst and was subsequently taken up by women’s suffrage groups in other countries, becoming one of the most famous and hotly debated human rights issues of the day. This celebrated political cause perhaps obscured another issue pertaining to women’s independence—a financial one. At the time, there were few opportunities for middle-class women to earn money. Most could not own property and were financially dependent on their fathers and then husbands. If these resources were not available to them, they had to seek positions as servants, clerks, or nannies. Englishwomen’s lack of financial freedom did not really change until the First and especially the Second World War, when women attained more access to workplaces.

Emily Mary Osborn made her name in the mid-1800s as a painter of middle-class women in difficult circumstances. *Nameless and Friendless*, her most famous painting, depicts a widow trying to sell her valuables while being ogled by the shop customers. Another canvas, called *The Governess*, is a perfect depiction of the humiliating life of a nanny in a grand house. There, we see a young

woman being scolded by the mother. A little boy points his accusing finger, secure in his knowledge that his transgressions will be blamed on the powerless nanny. The other kids’ sniggering expressions prove that they have already learned that their governess has little standing in this household. Osborn’s aim was a moralistic one and, as an illustration of the plight of “decent but poor” women, the painting was very popular—in fact, Queen Victoria purchased it for her art collection.



In modern times, no other painting symbolizes modern warfare's devastation more than Picasso's *Guernica*. When he painted it in 1937, Picasso was no longer the young, bohemian artist in Montmartre who had experimented with distorted images and *papier collé* on the eve of the First World War. He had already given the world the idea of deconstruction in his seminal *Les Femmes d'Alger* (1907), had invented Cubism with Braque and created *Ma Jolie* in 1908, and had been through his periods of neoclassicism and surrealism. Nor was he any longer the helpless immigrant who was afraid of deportation after a statuette he bought from Apollinaire's assistant turned out to be stolen from the Louvre.

By the late 1930s, Picasso was famous enough to be invited to create a painting for the Spanish Pavilion at the International Exhibition in Paris, but... he was still an immigrant and was turning his gaze toward his native land. Spain was in the throes of a Civil War, and cities were being destroyed by Luftwaffe bombings. One such place was the Basque town of Guernica, and the shocking massacre of civilians that took place there became the theme of his mural. The artist took the classical structure of a history painting—a central pyramidal arrangement—and filled it with symbols of the tragedy of war: a fallen soldier with a broken sword, a woman holding a child, a maimed horse.

The artwork was in striking black and white, echoing the press coverage of the time and, at the same time, very unusual for any finished painting. By the time the Second World War came around, *Guernica* had become an established 20th-century image of anti-fascist and anti-war protest. There is a possibly apocryphal story about Picasso being visited in his Paris apartment by a Nazi officer during the occupation. Spotting a photograph of *Guernica*, the officer asks, "Did you do it?" "No," replies Picasso. "You did."

Pablo Picasso — *Guernica* (1937)
Museo Nacional Centro de Arte Reina Sofía, Madrid
Photo: Wikimedia Commons

“Freedom” means different things to different people, and artists are no exception. No matter how hard it is to show abstract notions like independence or freedom in paintings, artists have found ways to express their opinion. In ages past, they might show it to you in a historical allegory or social satire. In modern times, these concepts could be expressed as Kara Walker’s black and white silhouettes, Cai Guo-Qiang’s fireworks, or a Banksy mural.

Banksy — *Girl with Balloon* (2002)
Original mural on Waterloo Bridge in South Bank, London
Photo: Wikimedia Commons





Jan Vermeer — *The Astronomer* (1688)
The Louvre, Paris
Photo: Wikimedia Commons

Comets: Looking Skyward for Inspiration

“As above, so below.”

~ Hermes Trismegistus (6th century AD)

A sudden appearance in the night sky of an exotic shape of a ball and a shiny tail would be hard to ignore. Over millennia, people have considered comets an omen—either a good sign or a bad one, but never something to be disregarded. How do we know that? We know because, from antiquity on, there are written accounts of comets’ appearances and numerous artistic records made in stone, wool thread, or oil paint.



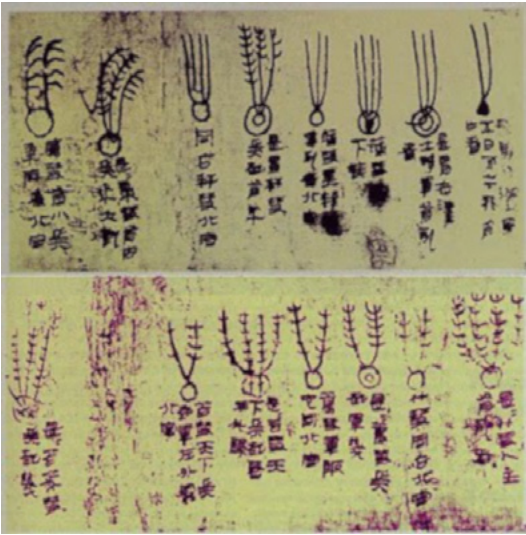
Lieve Vershuier — *The Comet of 1680 over Rotterdam* (1680)
Rotterdam Historic Museum
Photo: Wikimedia Commons

One of the earliest such records comes from China’s Western Han Dynasty (202 BC – 9 AD). The 1972 discovery of the Mawangdui tombs in Changsha, the capital of Hunan province and the heartland of China, has been hailed as one of the greatest archaeological finds ever. (See Solari Report *Food for the Soul* article “Departing in Style – Mawangdui Tombs,” June 27, 2019.) Not only did the tombs contain a perfectly preserved mummy of Lady Dai, the wife of the provincial ruler, but there was also a treasury of artifacts from about 180–160 BC. Lady Dai was buried with cosmetic boxes, jewelry, silk dresses, lacquered serving dishes, furniture, bronzes, and tapestries—all immaculately preserved. A nearby tomb of a man who was possibly her son contained weapons and jewelry, but also. . . books. A lot of books. The texts, written on bamboo slats and silk scrolls, include treatises on mathematics, warfare textbooks, religious discourses, poems, military maps, and astrological research. In the latter category, one document (dated to being prior to 168 BC) depicts 29 different comets, including the names they were given, their shapes, and associated portents.

Chinese historic documents illustrate a firm belief in the role of comets as portents of good or bad luck, especially for the rulers. Comets were believed to be a proof of an imbalance between yin and yang, and they were carefully monitored by palace astronomers. In fact, those detailed astronomical records from ancient China have enabled modern scientific orbit calculations of about 40 different comets.

The Tang dynasty Emperor Ruizong, who lived in the 8th century AD—a time when Islamic invaders were attacking the Iberian peninsula and Gaul, and the Vikings had started raiding European coasts—was a ruler who bowed to

comets’ significance. This colorful period of Tang dynasty history was marked by brutal palace coups, intrigues by empresses, and regicide that would put Shakespeare’s imagination to shame. Emperor Ruizong, with a reign repeatedly interrupted by coups and various betrayals and power grabs, ended up abdicating, apparently after the appearance of a comet in 712 AD. Modern historians believe that he may have simply been worn down by the constant palace infighting, but certainly a bad celestial omen could have been an additional argument supporting his decision.



Astrology manuscript (2nd century BC)
Hunan Provincial Museum, Changsha, China
Photo: Wikimedia Commons



Medieval Europeans were not much different from the medieval Chinese in this respect. They observed these fiery apparitions with foreboding and assumed that there must be a connection between the show in the sky and their life on Earth.

Panel from the Bayeux Tapestry featuring
Halley's Comet of 1066 (ca. 1070)
Bayeux, France
Photo: Wikimedia Commons



Giotto di Bondone — *Adoration of the Magi*
(featuring Halley's Comet of 1301) (1301-04)
Scrovegni Chapel, Padua
Photo: Wikimedia Commons



When Halley's Comet appeared in April 1066, people were not aware that this comet is the only one that is regularly visible on Earth to the naked eye and is a periodic comet, reappearing about every 75 years. (The astronomer Edmond Halley would not determine this fact until 1705.) Thus, all the 11th-century Anglo-Saxon and Norman fighters knew was that a fiery celestial object had burst into the night sky, presaging tumultuous times.

They were soon proven right about major events, for the Battle of Hastings was coming. The battle was part of the succession war between Harold, Earl of Wessex, who was an Anglo-Saxon heir-apparent, and a Norman prince named William of Poitiers. William, later dubbed "the Conqueror," invaded England at Hastings and won the battle on October 14, 1066, establishing a new dynasty in England and creating a future



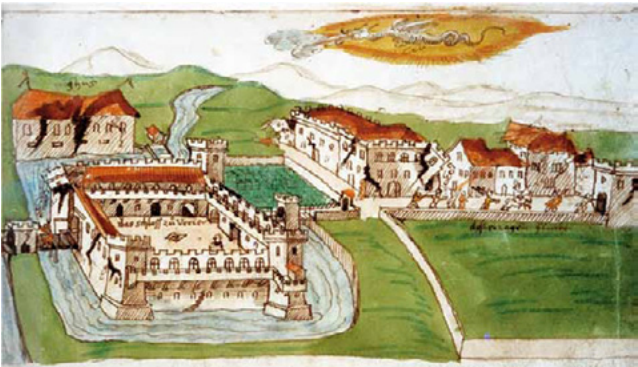
reason for centuries of conflicts between England and France. Harold was slain in battle, and it was believed that the comet foretold his demise. The Bayeux Tapestry, which depicts all the events leading to the battle, was commissioned by bishop Odo, William the Conqueror's half-brother. It includes a multicolored embroidery of the comet, streaking its fiery tail of doom above the heads of the awed people.

Giotto di Bondone can be credited not only with being one of the greatest Italian artists who pushed artistic style from the Byzantine Gothic toward the Renaissance but also probably as the first artist who realistically painted a comet. In his fresco, *Adoration of the Magi*, Giotto featured the image of Halley's comet of 1301, which he must have seen with his own eyes, as "The Star of Bethlehem." To render the comet's pulsing radiance, Giotto applied gold pigments and painted in vivid orange streaks coming out of the ball of the coma (stream of gas around the front of the comet). Scrovegni Chapel in Padua, where this fresco is located, is decorated by dozens of New Testament scenes that are considered Giotto's highest artistic achievement. In honor of *Adoration of the Magi*, a robotic probe from the European Space Agency that was the first to fly close to Halley's Comet in 1986 was named Giotto.



Albrecht Dürer — *Melencolia I* (1514)
 Städel Museum, Frankfurt
 Photo: Wikimedia Commons

H.J. Helden — *Ferrara Destroyed by the Earthquake of 1570* (ca. 1577)
Zurich University Library
Photo: Wikimedia Commons



Comets did not have a very good reputation in the Middle Ages or the Renaissance. They were at least associated with, if not presumed to be directly responsible for, all kinds of natural disasters and ills—the plague and earthquakes included. This is evident in a 16th-century illustration of a 1570 earthquake in the Italian city of Ferrara, which shows a comet in the sky (which would have been the Great Comet of 1577). This appears to indicate that Ferrara’s destruction and subsequent economic decline were blamed retroactively on the passage of a celestial beast seven years later—or at least the comet is a symbol of the misfortune that befell the city.

Unlike Halley, the Great Comet of 1577 was a non-periodic comet that passed close to Earth and was visible all over the continent, causing both anxiety among the population and scientific excitement. A Czech woodcut bears the following inscription by Peter Codicillus of Tulechova: *“About a terrible and marvelous comet as appeared the Tuesday after St. Martin’s Day (1577-11-12) on heaven.”*

Jiri Daschitzsky printshop
The Great Comet of 1577 Seen at Prague (1577)
Zentralbibliothek Zürich, Switzerland
Photo: Wikimedia Commons



The 1577 comet was studied by Danish astronomer Tycho Brahe. The age of scientific observation had arrived in Europe and, popular fear of comets notwithstanding, the astronomers were on their way to examine the sky phenomena with a discerning eye and newly designed instruments. Interestingly, an eminent Arabic astronomer named Taqi al-Din also studied the same comet in detail. Unfortunately, Sultan Murad III considered the comet to be a bad omen and the cause of a plague outbreak. As a result, Taqi al-Din’s famous laboratory was closed, and his achievements in astronomical research did not become as well known as Brahe’s scientific contribution, despite the fact that al-Din’s instruments are believed to have been more precise. Brahe is credited with discovering that a comet’s head always faces away from the sun.

At the dawn of the 18th century, later dubbed the Age of Enlightenment, Italian Count Marsili was trying to get papal funds to build an observatory in Bologna. He first had an observatory built on his ancestral grounds. However, his family strongly opposed such newfangled ideas, including his plan to donate the palazzo to the city of Bologna, so he turned toward the

Donato Creti — *The Astronomical Observations: the Comet* (1711)
Pinacoteca Vaticana, Italy
Photo: Wikimedia Commons



city senate and the Vatican. The count then commissioned Donato Creti, a young Rococo painter in Bologna, to paint eight nocturnal landscapes to which a miniaturist added images of the five known planets, the sun, the moon, and a comet—presenting them the way they would have been seen through a telescope. For instance, the painting of Jupiter shows six bands on the planet’s surface. Creation of these planetary “portraits” was supervised by mathematician Eustachio Manfredi, who was, as we would say today, a “scientific advisor” to the project. About a decade earlier, in 1702, Manfredi would have

seen two comets crossing the sky, and the comet painting is likely based on his sketches of those celestial events. Count Marsili then sent the eight finished paintings—the equivalent of a PowerPoint presentation today—to the Vatican, and his marketing ploy worked. Funds were granted, a Science Institute was established in 1714, and in 1725, Bologna gained an observatory. It is not certain how the family felt about losing out to planets and a comet.



William Turner of Oxford
Donati's Comet, Oxford, 7:30 pm 5 October 1858 (1858-59)
 Yale Center for British Art, Paul Mellon Collection
 Photo: Wikimedia Commons

Donati's comet was named after its first European observer, Giovanni Battista Donati, who spotted it on June 2, 1858. This comet was one of the brightest in the 19th century and had the scientific honor of being the first to be photographed (photography had been in use since 1839). Donati's comet appears in numerous artistic records, one of the most popular being the one above by William Turner. Although he is called William Turner of Oxford to distinguish him from his much more famous contemporary J.M.W. Turner, this artist was a very accomplished watercolorist as well. He spent most of his life in and around Oxford, and this is where he observed the comet, recording the time very precisely in his watercolor entitled *Donati's Comet, Oxford, 7:30 pm 5 October 1858*. Although the painting's "scientific" title reflects the fact that by the mid-19th century, comets had become less augurs of fate and more of a scientific

curiosity needing to be monitored, recorded, and studied, Turner's rendition was nonetheless more artistic than accurate. It seems it was more an opportunity to enliven a landscape with a dramatic arc over a valley he must have been observing from a hillside.

The "scientific" approach to portraying comets is evident in William Dyce's *Pegwell Bay: A Recollection of October 5th*. Again, the title is very precise and matched by the Pre-Raphaelite style of heightened realism. It feels like a color photo, except that in Dyce's time, photography was in its infancy and certainly not in color. The comet's scientifically documented appearance serves here as a "time stamp" for a moment in the life of the artist's family, but it is equally an expression of his ideas of spirituality and time. If the comet represents the celestial (that is, divine or at least spiritual) aspect of human existence,

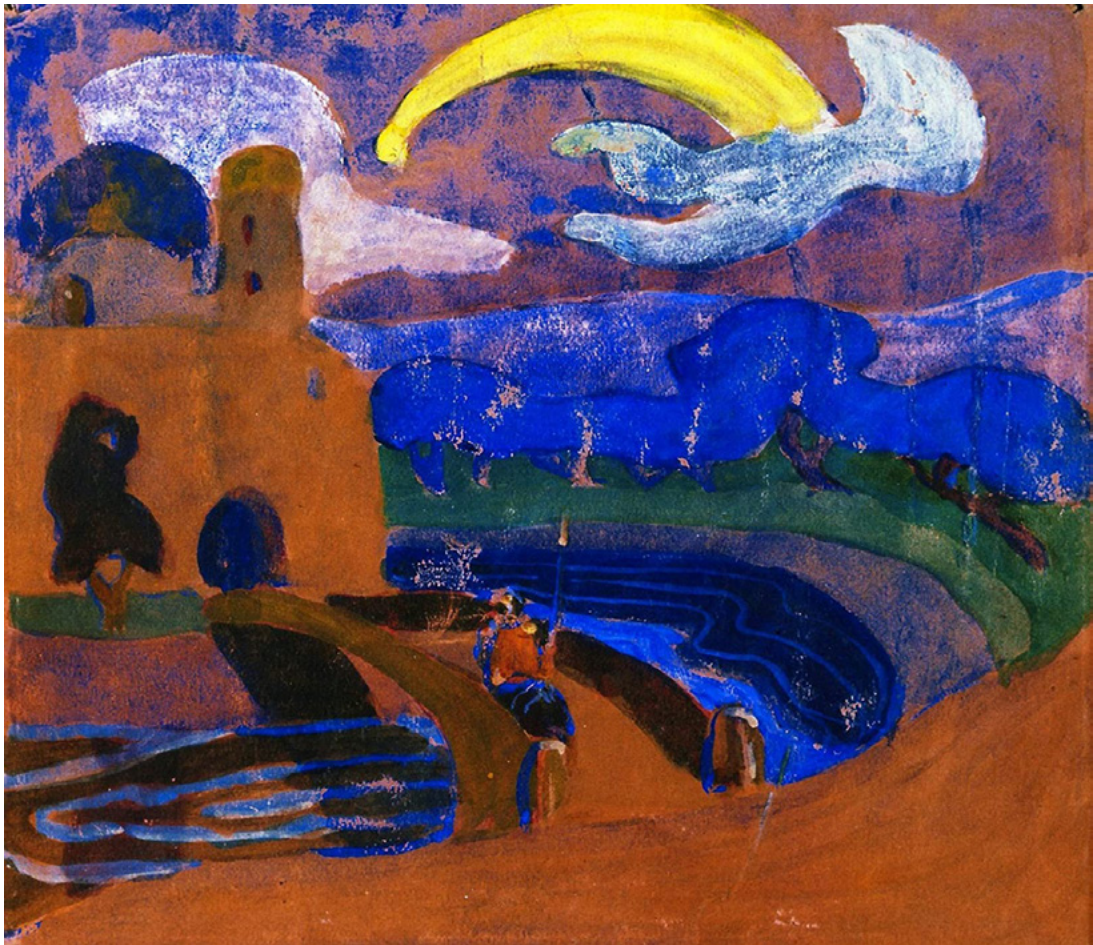


William Dyce — *Pegwell Bay: A Recollection of October 5th* (1860)
 Tate, London
 Photo: Wikimedia Commons

then the beachcombers embody the scientific side of human experience—as they gather shells and fossils among the cliffs that have witnessed geological eons. Pegwell Bay Beach is the location of both Roman invasions by Julius Caesar and thus an important historic marker. This famous beach becomes a meeting point of an impressive celestial phenomenon, a marker of the transitory presence of visiting humans, and the immutable solidity of ages past represented by the cliff face. This painting is considered Dyce's masterpiece, not only thanks to his artistic skill but precisely because it can be viewed either as a realistic record of an astrological event or as an allegory of passing time and the place of humans in it.

For artists in the 20th century—a time full of political upheaval and technological acceleration—comets were great symbols signaling change, the mystery of the cosmos, or unexpected

events. As photography took over, art found itself rid of the burden of faithfully depicting comets. An artist did not need to record an actual viewing anymore, with that task given over to photography, but he could still use the comet's alluring shape to inspire. Wassily Kandinsky painted *Comet (Night Rider)* in 1900—at the turn of a new century and in transition from one style to another.



Kandinsky had several distinct periods in his art, moving from post-Impressionism through the German Expressionism of the Blue Rider group that he co-founded, and all the way to the abstract art for which he is so famous. In *Comet (Night Rider)*, there are still references to the sinuous Art Nouveau style and neo-Romantic notions of a horse-riding knight, but the vivid, contrasting colors, simplified rendering, and mysterious comet that dominates the sky belong to 20th-century style and thought. While Kandinsky's contemporaries were still creating

realistic and fussy compositions, he was already far into what we now consider “modern art.” His comet is not a scientific record but, as in the Middle Ages, a symbol—perhaps not the symbol of doom, but a symbol of mystery and the cosmic forces that guide people. In the 21st century, we have come to understand comets’ recurring nature and scientific structure, and comets are less scary and mysterious.



“Before the Earth was formed, there were comets here. Afterwards, and for all subsequent eons, comets have graced our skies. But until very recently, the comets performed without an audience; there was, as yet, no consciousness to wonder at their beauty. This all changed a few million years ago, but it was not until the last ten millennia or so that we began to make permanent records of our thoughts and feelings. Ever since, comets have left a good deal more than dust and gas in their wakes; they have trailed images, poetry, questions, and insights.”

~ Carl Sagan and Anne Druyan, “Comet”

Here is a real image of Comet NEOWISE, which streaked through our night skies in 2020. For both artists and regular people, we now have the freedom to consider comets as beautiful decorations of the night-time sky, symbols of unimpeded movement in space, harbingers of change—or sources of inspiration.

Franz Anton Maulbertsch — *Gideon*
Sketch for a fresco (1796)
Museum of Fine Arts, Budapest
Photo: Wikimediart.org



Maerten van Heemskerck — *Gideon* (1550)
Musée des Beaux Art, Strasbourg
Photo: Wikimedia Commons



Gideon’s River Test

There is a longstanding intellectual debate about whether an individual can change history. Attila the Hun, Alexander the Great, and Adolf Hitler come to mind in support of this argument, with countless lives and the fate of entire nations changed by the acts of these conquerors. However, historical paintings—commissioned by royalty, churches, or city councils—more often focused on positive examples of individual heroes, drawing from biblical stories, mythology, or some glorious past event from history. One such inspiring hero is the Old Testament character of Gideon, a military leader whose bravery and compliance with the word of God has earned him an exalted place in both Judaism and Christianity. Gideon has been appearing in works of European art for centuries.

One of the most appealing life-size “portraits” of Gideon is featured on a panel from an altar

painted in 1550 by the Dutch master Maerten van Heemskerck. The main part of the altar is lost, and the side panels are now divided between two museums in two countries. Nonetheless, the most striking image from the altar survives—this “action shot” of Gideon communicating with God. In this panel, we can see every perfect muscle on Gideon’s twisting body, and the hero’s clothing vibrates with colors of deep red and yellow ochre. Although Heemskerck was already an accomplished painter in his native Low Countries when he went on a four-year artistic pilgrimage through Italy, his exposure to Renaissance art caused his paintings to explode with vivid colors and his figures to gain life. The time he spent in Rome allowed him to study Michelangelo’s muscular nudes as well as the art of Raphael and Lippi, full of light and bright colors. And this is what Heemskerck paints so animatedly in this Gideon figure: a young, strong man with a perfect warrior’s body, reaching out toward his destiny.

The biblical story of Gideon and his army goes like this: A young Israelite is chosen by God to lead his tribe and other people of Israel to free them from oppression by hostile tribes and to bring an end to their idolatry of other gods. After receiving miraculous signs that the messages are indeed of divine nature, Gideon starts gathering fighters from his and other tribes. He is too successful, because as many as 32,000 men show up at his military camp. When God asks Gideon to send away everyone who is afraid of battle, 22,000 men end up leaving. However, the remaining 10,000 are still too many—this is to be a victory due to divine providence, not military superiority. Gideon then hears the voice of God again, telling him to observe his army drinking water at a source. Those who kneel and reach out to drink from their hands are to be put to one side, and those who lap water in a hurry like dogs are to be put on the other. At this point, God tells Gideon to send away all those who knelt to drink, leaving only the ones who remained standing or had a quick lap of water. This leaves Gideon with only 300 warriors, but God assures him that this small group will be enough. When Gideon’s chosen 300 attack the Midianite army of thousands, armed only with *shofar* trumpets and torches, his tiny army creates enough noise and light to put fear into the Midianites, who kill each other or flee and leave Gideon victorious. Gideon wins with a handful of men, using nighttime confusion as a weapon.

This story can be found in the Hebrew Bible (*Tanakh*) and the Old Testament, and there is even a version of the drinking water test in the Koran. The message that it is the determination of the fighters rather than their number that counts almost echoes the true events of the Battle of Thermopylae, where 300 Spartans famously opposed the entire Persian army. Gideon’s faith

Nicolas Poussin — *Battle of Gideon against the Midianites* (1626)
Pinacoteca Vaticana, Vatican
Photo: Wikimedia Commons



in God’s will and his cunning psychological victory against a much larger enemy have become great moral and cultural metaphors in Judeo-Christian culture.

Probably the most well-known illustration of Gideon’s battle with the Midianites comes from an early painting by Nicolas Poussin, a French Academic-style artist who tried to have a career at the court of King Louis XIII, but who got tired of royal commissions and the politics that went with them. He was at his happiest living in Rome, painting religious and mythological scenes. The irony is that while Poussin’s prolific legacy was admired long after his passing by numerous French painters, from David to Cézanne, and his canvases can be found in major museums around the world, very few are housed in his beloved Rome. One of the Poussin paintings that *is* in Rome is the *Battle of Gideon Against the Midianites*.

Gideon’s warriors can be easily recognized as those blowing into *shofars* and holding oil lamps, whereas the Midianite enemy is running away or already vanquished on the ground. Gideon is presumably the young man in the center—the trumpet-blowing, sword-wielding leader of his band of righteous men. Poussin was a master of composition, and his most famous paintings include complicated arrangements of people and objects and the symbolic relationships between them. The rump of the white horse, prominent in the composition, echoes a similar viewpoint of a horse in Caravaggio’s *Conversion of St. Paul* (the Balbi version), which is ironic since Poussin virulently criticized his predecessor. Clearly, this did not stop him from occasionally borrowing from his artistic antagonist.

In *Battle of Gideon*, bright splashes of light illuminate the bodies of horses and fighters. Men

Johann Heinrich Schönfeld — *Gideon Tests His Army* (1640-42)
Kunsthistorisches Museum, Vienna
Photo: Wikimedia Common



fall away from the central figure of Gideon as if he were in the midst of a gigantic flower with petals dropping to reveal the center. Gideon is a God-inspired leader who can wade unharmed into a melee of men, horses, and weapons, with all falling away in the path of his victorious progress. What better way to show an invincible leader than to place him in the thick of battle protected by his divine destiny?

A minor German Baroque painter, Johann Heinrich Schönfeld, created an illustration of the “river test”—the decisive moment in the story of Gideon’s army. Even though the work was meant to be a glorification of the brave 300, the artist placed the erect figures of the noncompromising fighters far in the background—just some bluish silhouettes in the center of the composition. The foreground, in bright colors, is devoted to those who are much less ready to engage in battle. One

man is sitting at the water’s edge pouring water over his face, while another is settled on the ground and chatting with his friends. Schönfeld seems to say that the lack of vigilance or focus on the military task at hand disqualifies these men from the battle. Even though the figures in the front are in vivid colors, the viewer’s eye is drawn to those who stand proudly in the center, resisting the temptation to kneel and take a drink.

Pedro de Orrente —
Gideon's Troops (Las tropas de Gideon) (17th-century copy)
Museo del Prado
Photo: Wikimedia Commons

Christian Edouard Böttcher
Gideon selects his army of 300 by observing their manner of drinking from a stream (1908)
New York Public Library
Photo: Wikimedia Commons



A different 17th-century image of the same moment comes from Spanish tenebrist Pedro de Orrente, who almost exclusively painted religious themes. His own painting of *Gideon's Troops* does not seem to have survived, but the Prado has a contemporary copy. Here, Gideon's direct connection to God is very distinct—we can see him mounted on an exquisite white steed, piously clasping hands toward his divine interlocutor in the open heavens. Lest we forget that this biblical scene takes place in the “exotic” Middle East, some warriors are wearing colorful turbans, and there are camels in the background. The water is less carefully painted, but this may just be the copyist's fault.



Finally, we can also find the same moment from Gideon's tale in an early 20th-century book illustration. Here, Gideon is dressed as a Roman centurion (presumably to give him suitable heroic and military connotations), but the military tents resemble the Ottoman ones abandoned by Kara Mustafa after the Battle of Vienna in the 17th century. Historical accuracy does not matter much here. What is important is the contrast between the kneeling soldiers intent on getting their drink and those standing straight like the proud and fearless warriors that they are. These are the men that God and Gideon will choose to wage a justified battle. In Gideon's world, less is more.

This is an enduring message. Sometimes, those who win are people with stronger convictions rather than those who are more numerous.

A Dash to Freedom – Movies



We have selected some good movies and interesting documentaries that explore different aspects of freedom. You could, if you wish, also make your own list of cinematic examples. In the meantime, here is our “starter” list.

Feature Films



THE BATTLE OF ALGIERS (1966)

The Battle of Algiers tells the story of the 1950s Algerian fight for independence from France. A black-and-white classic often shown at film schools as a milestone in the history of cinema, it also perfectly illustrates how no amount of repression can remove the idea of freedom once it has entered the minds of an entire nation. Algeria’s colonial past is still having tragic repercussions in the daily life of France today.



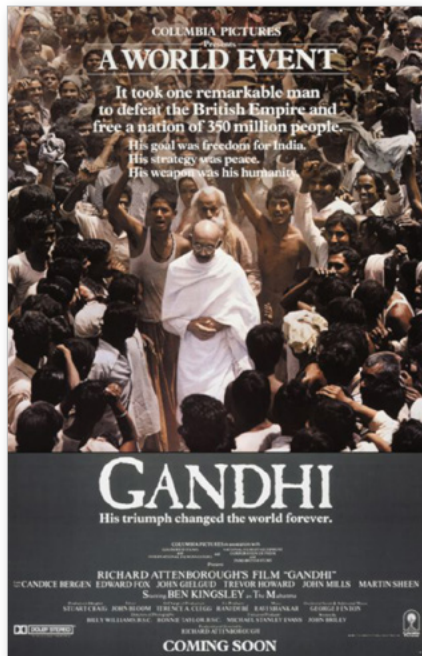
PAPILLON (1973 VERSION)

A prison escape story, an impassioned criticism of inhumane penal colonies, and above all, a story of one man’s unyielding thirst for freedom, *Papillon* is based on the true story of a French convict. Steve McQueen and Dustin Hoffman appear in iconic roles as “Papillon” and his friend Louis—two men sent to a French Guyana prison in the 1930s. The 1973 movie is a classic that is still better than a more recent version from 2017. Interestingly, the script was written by Dalton Trumbo, one of the best Hollywood screenwriters, who himself experienced an assault on his civil rights since he was persecuted during the McCarthy era.



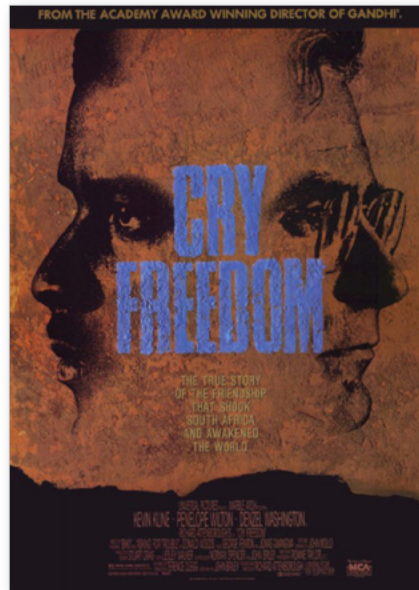
ONE FLEW OVER THE CUCKOO’S NEST (1975)

The 1970s were a great period in American cinema for outstanding movies that explored personal freedom and portrayed society’s disillusionment with the establishment. Some of them were based on the “Great American Novels” of the counterculture—novels that immediately preceded the rebellious ‘70s. *One Flew Over the Cuckoo’s Nest* is one of the greatest examples of this type of novel-to-film adaptation. Jack Nicholson’s portrayal of the non-conformist McMurphy launched the actor’s stardom and gave generations to come an iconic character illustrating a man’s confrontation with the crush of bureaucratic power. McMurphy, a convict who is trying to fake a mental condition in the months remaining before his release, is a leader of civil disobedience among the patients in a psychiatric hospital. His tragic battle of wills with the tyrannical Nurse Ratched is a perfect metaphor for any struggle with oppressive authority.



GANDHI (1982)

A meticulously staged biopic of the man who proved that passive resistance can be a formidable weapon in the hands of a determined man. That man was Mahatma Gandhi, who changed the lives of millions of people and contributed to the fall of colonialism. His success at getting the Indian population's rights recognized in South Africa in the early 1900s won him an invitation to India, where he led a passive resistance movement that culminated in Britain granting India's independence in 1947.



CRY FREEDOM (1987)

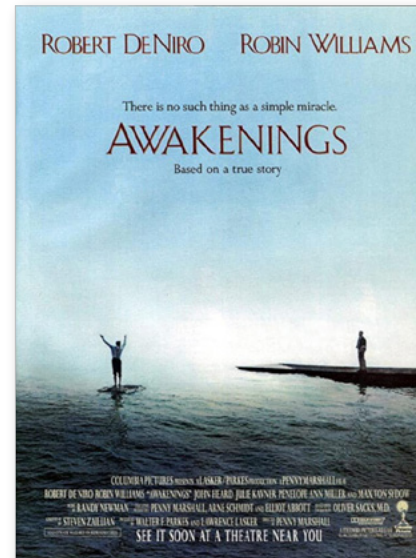
When Richard Attenborough directed this movie in 1987, South Africa was some years away from the slow process that, in the early 1990s, began dismantling apartheid. *Cry Freedom* is based on the true story of an unlikely friendship between white South African journalist Donald Woods (played by Kevin Kline) and black anti-apartheid activist Stephen Biko (played by Denzel Washington). Through numerous interviews, Woods gained his respect for Biko and the freedom fight and decided to denounce the political system of apartheid. Soon after, he and his family had to flee for their lives.

Interrogation (Przesluchanie) A film by Ryszard Bugajski



THE INTERROGATION (1989)

Director Ryszard Bugajski created this movie during a brief moment of political freedom in communist Poland—right after the 1980 victory of Solidarity and just before the imposition of martial law in 1981. By the time the movie finished production, the political scene had changed, leaving behind a brief period of political freedom and returning to a clampdown on any criticism of the communist regime. The film tells the story of a Stalinist-era woman who accidentally gets mixed up in a political inquiry and ends up imprisoned and tortured by the secret service. Although this no-holds-barred account of the destruction of an individual became an underground hit, it was instantly banished and censored, and caused Bugajski to be expelled from Poland. He spent decades as a forced emigrant before he was able to return to his fatherland and resume his artistic career. The movie not only is an artistic masterpiece but is also a textbook illustration of the institutionalized lack of freedom that arises when a totalitarian state holds absolute power over its citizens. The director's 2013 movie *Closed Circuit* was about corruption of state officials.



AWAKENINGS (1990)

Based on neurologist Oliver Sacks' book of the same title, this film tells the true story of Dr. Sacks (fictionalized as Dr. Malcolm Sayer) and his discovery of dopamine's ability to awaken catatonic patients. Sayer wrote of his work: "Another awakening took place; that the human spirit is more powerful than any drug—and THAT is what needs to be nourished: with work, play, friendship, family. THESE are the things that matter." The ability to live a normal, ordinary life is a type of freedom that is denied to people with disabilities and illnesses. This moving film tries to remind everyone of the freedom that a healthy body offers and an infirm one takes away.



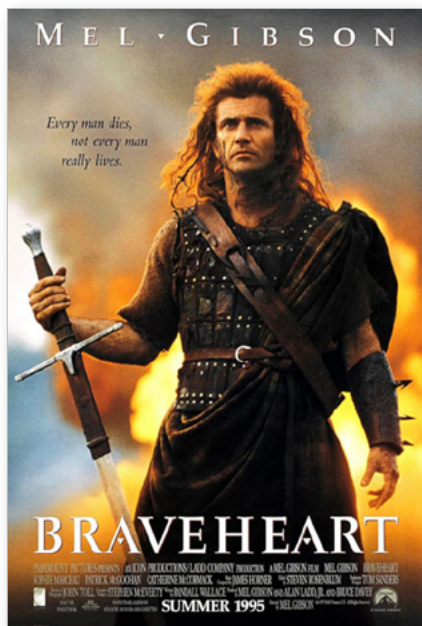
THELMA & LOUISE (1991)

Long before the 21st-century outrage that fueled the #MeToo movement, there was a bubbling of discontent among millions of abused and underappreciated women. The story of bullied housewife Thelma (Geena Davis), who pairs up with abused and assaulted waitress Louise (Susan Sarandon), became an instant classic. The two women's rebellious spirit, the spontaneous road trip that liberates them, and the unexpected dramatic ending have resonated with generations of female viewers. This is a female response to the counterculture movies of earlier decades that focused on various male rebellions against the loss of freedom.



OF MICE AND MEN (1992)

Sometimes freedom means economic freedom, and owning your own land is a path to such independence. Steinbeck's classic novel about rural America in the time of the Great Depression, *Of Mice and Men*, has been turned into a film several times: in 1939 with Lon Chaney, in 1968 with George Segal, in 1992 with John Malkovich, and in 2014 with James Franco. The 1992 film is possibly the best version.



BRAVEHEART (1995)

In Scotland, knight William Wallace, a 13th-century battle leader, embodies the Scots’ centuries-long struggle for independence from the English crown. For audiences worldwide, *Braveheart*’s account of Wallace’s life story has served as an illustration of the fight for national sovereignty—a cause of wars that have taken place in all corners of the globe and throughout history. Mel Gibson, covered in the famous blue war paint, stars as Wallace, a fearless warrior who leads battles to free Scottish lands from the southern invasion of King Edward I.



MICHAEL COLLINS (1996)

Starring a very young Liam Neeson, as well as Alan Rickman, Julia Roberts, Stephen Rea, and Aidan Quinn, this biopic of Michael Collins tells the story of the Irish hero’s fight for independence, which ended with the creation of an Irish state in 1922. As Collins eventually learns, being a leader of urban guerilla war requires different qualifications than being a politician. Director Neil Jordan chronicles Collins’ heroic and tragic life as an evolution from a desperate revolutionary to a negotiator who gets weary of constant bloodshed.



THE PIANIST (2002)

This is a true story about the survival of the Polish-Jewish musician Wladyslaw Szpilman in German-occupied Warsaw. From the first day of WWII, this gentle concert pianist starts losing everything—his home, his position in society, his family, his nation, and then his access to food, shelter, and safety. After the liquidation of the Warsaw Ghetto in 1943 and the 1944 Warsaw Uprising, Szpilman becomes a fugitive in his own city, surviving on his wits in the ruins. Music becomes the only thing that still makes him human—and something that can transcend the hostility of his enemy.



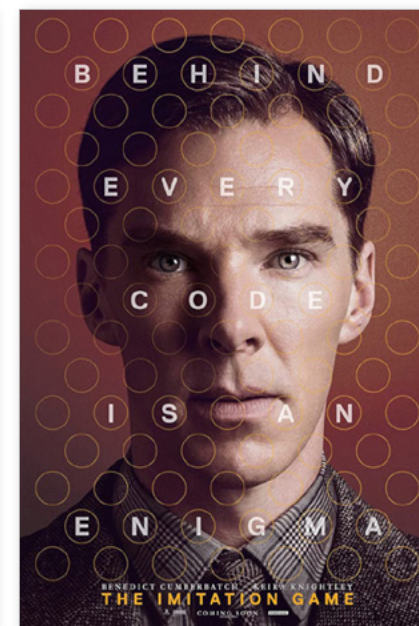
300 (2006)

The story of brave Spartans, still vivid in our collective memory, is told between bookends of a Spartan King Leonidas’s youth and the Battle of Platea that effectively ended Persian invasions of Greece. The rest of the movie is a highly charged retelling of the battle of Thermopylae, where several hundred Spartans fought Persian King Xerxes’s thousands at a narrow mountain pass. In the role of a lifetime, Gerard Butler stars as the uncompromising King Leonidas. The final scene before the Battle of Platea features one of the best “battle-cry” speeches in cinema.



12 YEARS A SLAVE (2013)

Another instant cinematic classic, *12 Years a Slave* recounts the story of a man’s stubborn pursuit of the chance to regain freedom. The movie is based on the true story of Solomon Northup (Chiwetel Ejiofor), a free man from New York State who was kidnapped into slavery in the American south in the mid-1800s. In his long struggle to regain his dignity and freedom, Northup encounters all kinds of people, including fellow sufferers (Lupita Nyong’o giving a star performance as Patsey), cruel slavers (one of them portrayed by Michael Fassbender), and helpful strangers like a Canadian abolitionist (played by Brad Pitt). The movie received numerous awards, including three Oscars.



IMITATION GAME (2014)

This biopic tells the story of Alan Turing, the father of modern computing and AI science (his Turing Test was initially called “the imitation game,” hence the movie title). He was most famous for improving the Enigma machine during WWII. The movie explores different aspects of freedom—national and individual. During the war, Turing’s mathematical genius probably shortened the war by allowing the Allies to decipher German military secrets. After the war, however, Turing became a victim of social intolerance. Deprived of his basic freedom and human rights, he committed suicide in 1954.



SUFFRAGETTE (2015)

Meryl Streep stars as Emmeline Pankhurst in this account of the original suffrage movement, which started in Victorian England but did not get women’s voting rights granted there until 1928. Carey Mulligan and Helena Bonham-Carter co-star as activists in this forceful tale about the suppression of fundamental societal rights.



CAPERNAUM (2018)

Director Nadine Labaki filmed her Cannes Grand-Prize-winning movie over several years in the poorest areas of Lebanon. A street boy Zain (played by a Syrian refugee, Zain al-Rafeea) sues his parents for having scores of children for whom they cannot provide anything. In his short life, he has witnessed abject poverty, his sister sold into marriage, and the abandonment of toddlers in the streets. Zain has been beaten and starved more times than he can count, and he wants the adults to stop the abuse. The film shows how poverty can affect basic life freedoms as deeply as institutionalized slavery.



MR. JONES (2019)

A biopic of a real journalist, *Mr. Jones* is also a movie about freedom of information long before Wikileaks was a household word. Welsh journalist Gareth Jones managed to get into Ukraine during Stalinist collectivization in 1930, and he was the first to report to the West the extent of famine and the extermination of the Ukrainian population. Unfortunately, his denouncement of Stalinism was not widely believed by Western societies and was hotly denied by the Soviet Union—dismissed as exaggeration in the same way that his earlier articles about Hitler had been. This tragic story of a journalist whose attempt to warn the world was thwarted and denied at every turn (and who paid for his integrity with his life) was directed by Agnieszka Holland, a director whose opposition to the communist regime in Poland forced her into political exile.

No list about freedom fighting would be complete without movies about WWII. Every decade since the war has produced some major military action dramas, especially in the British, American, and Russian cinemas. Hollywood gave the world such movies as *Tora! Tora! Tora!*, *The Longest Day*, and *The Big Red One*, while Britain produced *The Bridge on the River Kwai* and *Battle of Britain*. The steady stream of war movies coming out of Russia includes Elem Klimov’s *Come and See* and Nikita Mikhalkov’s *Burnt by the Sun*. These movies unflinchingly describe the horrors of battles on various fronts and the devastation of people’s lives that those battles brought on. *Dunkirk* and *Saving Private Ryan* are two big-canvas Hollywood productions that show the European war theater; both movies garnered numerous awards for their cinematic mastery.



SAVING PRIVATE RYAN (1998)

Directed by Steven Spielberg and starring Tom Hanks and Matt Damon, it is an epic WWII war story. It asks eternal questions about the morality of any war, the price of independence, and the right of any military commander to deprive a mother of her son in order to save another woman’s children. The movie garnered countless awards and became a perfect example of the big-scale Hollywood film where bigger (budget, cast, craftsmanship, star power) is indeed better.



DUNKIRK (2017)

Dunkirk is an Oscar-winner from Christopher Nolan, a director who is considered a modern master of big-scale adventure and sci-fi movies. Nolan recreates the key events in May 1940, when Britain evacuated over 300,000 Allied troops cornered on the French coast. In addition to the meticulously recreated military action, the movie portrays the incredible feat of soldiers being saved by hundreds of ships—ranging from transport barges to small private boats—that rallied across the channel to the rescue.

Television Series



TURN: WASHINGTON SPIES (TV series, 2014-2017)

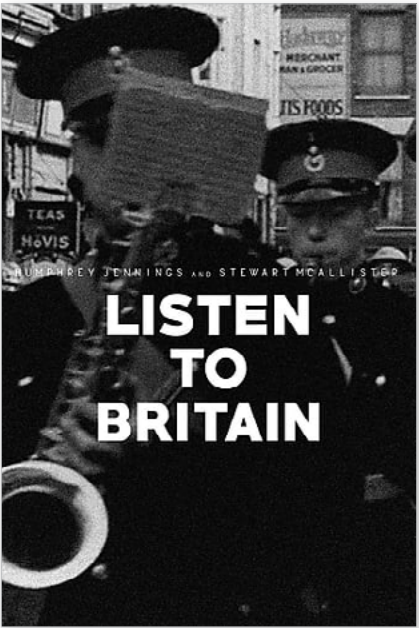
Based on the novel by Alexander Rose, the story told in this television series is set during the American Revolutionary War, portraying some real-life revolutionaries and an unlikely spy ring that consisted of a Long Island farmer assisted by his trusted friends from childhood. The young insurgents learn everything—spy craft (pseudonyms, dead letter boxes, hanging petticoats on wash lines as signals), military strategies, and how to outsmart a British army that has been training for centuries. All they have are some smugglers’ tricks and lots of determination to turn the tides of war using the modern tool of intelligence gathering.



OUTLANDER (TV series, 2014-)

The *Outlander* TV series is based on Diana Gabaldon’s novels. As often happens, the books are better than the series, but the show is still very valuable as insight into the Scottish fight for independence. (The series is also about a whirlwind romance, if this is your cup of tea.) The storyline involves time travel that allows a nurse from 1945 to experience daily life in the 18th century, but, excluding this fantasy device, both the novels and the show are extremely devoted to showing accurate historical details. As a result, *Outlander* combines an entertaining plot with a historical panorama of the English-Scottish conflict that led to Scotland’s absorption into the British crown.

Documentaries



LISTEN TO BRITAIN (1942)

A propaganda short produced by the British Ministry of Information in support of the war effort. The film was produced in 1942, when continental Europe was firmly in the grip of German occupation and the D-Day landing of the U.S. troops in Normandy was still years away. Britain was, to a great extent, going it alone at this point. This short includes a mixture of images of English daily life and war news footage.



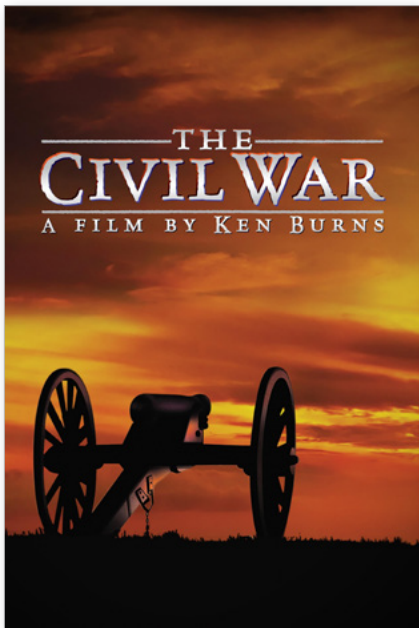
D-DAY IN COLOUR (2004)

This is a documentary with rare color footage of Europe during WWII, including the D-Day landing in Normandy and the subsequent Allied push into French territory. Here is a close-to-the-ground record of daily life and daily war during the Allied landing.



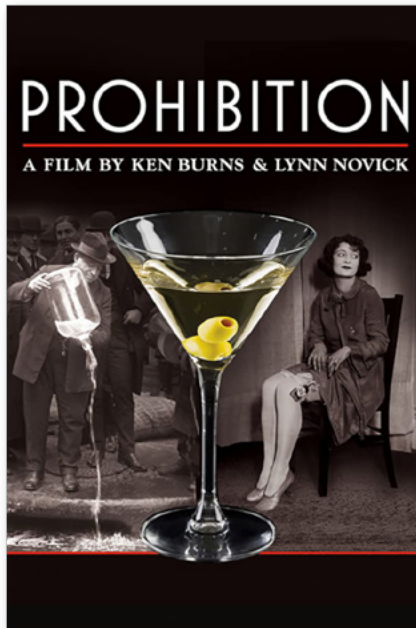
END OF EMPIRE (UK, 1985)

A 13-episode series on the end of British colonialism, each episode deals with a different country that used to be part of the British empire and shows the process of dismantling the colonial empire. Through interviews and archival footage, the series documents two opposing points of view—that of British politicians and that of the citizens of the colonized nations.



THE CIVIL WAR (1990)

Ken Burns’ classic documentary on the American Civil War is a must-see for anyone interested in history—and for anyone wondering if history is repeating itself, with American society being split into two completely opposed views once again.



PROHIBITION (2011)

Ken Burns and Lynn Novick, masters of documentary narration, tackle the question of individual rights versus government ideas of what is good for the individual. The failed social experiment of making people give up on booze is documented in three episodes through a very modern soundtrack and style of editing. It’s a story about how “the law made Americans lawless.”



SHE’S BEAUTIFUL WHEN SHE’S ANGRY (2014)

A good historic footnote to the American women’s rights movement of the 1960s and 1970s, this documentary seeks to remind the generations that followed what this mid-20th-century social revolution was about. The film includes documentary photos and footage, as well as interviews with women who look back at the 1966-1971 period and discuss what they became in later years.



THE BLACK PANTHERS: VANGUARDS OF THE REVOLUTION (2015)

This PBS documentary examines the history of the Black Panther movement, from its roots in community activism all the way to achieving national fame and becoming an FBI target. Both documentary footage and present-day interviews are included, presenting the Black Panthers as the precursor of current movements and protests against racial inequality in America.



THE MONOPOLY OF VIOLENCE (2020)

This documentary about the “yellow vest” protests on the streets of French cities examines the nature of institutionalized violence and asks questions about the role of the police as an instrument of protection for governmental power. This question is particularly important in a country with republican traditions going all the way back to the French Revolution. Recent police violence in France is erasing this social tradition, undermining France’s standing as an established democracy.



THE SOCIAL DILEMMA (2020)

The Social Dilemma examines the total lack of privacy when using Google or social media apps like Facebook. Every stroke is monitored and used to tailor advertising, gather big data, and influence attitudes and behaviors related to voting, political views, and economic decisions.

François Courboin — *Watching the Comet on the Boulevards* (1857)
Brown University Library, Rhode Island
Photo: Wikimedia Commons



III

NEWS TRENDS
& STORIES

Trends We Track

Every day, we post links to stories in our News Trends & Stories section. Analyzing this flow provides intelligence about the deeper news. Here are the trends we tracked for 3rd Quarter 2020.

ECONOMY AND FINANCIAL MARKETS

I. The Going Direct Global Reset

- A. Central Banks QE, Stimulus, and Crypto Development
 - Bank for International Settlements
 - Fed and Dollar
 - ECB and Euro
 - Other Central Banks and Global Institutions
 - G7
 - De-dollarization Trends
 - Sanctions, FACTA, and Payment Systems
 - IMF and World Bank, ASEAN
 - World Economic Forum – The Great Reset
 - Private Players: BlackRock, New York Fed Member Banks
 - Bio-Tech Crypto Engineers: IOT Final Inch
- B. FASAB 56 & Secret Operations and Flows
- C. Sovereign Stimulus and Tax Policy
- D. Shutdown of Independent Economy and Income
- E. Controlled Demolitions
 - Plandemic and the Medical Cartel Push the Red Button
 - Pension Funds
 - Entitlements
 - Bankruptcies
 - Piratization and Thermal & Weather Warfare
 - Disintermediation in Retail
 - Farmageddon
 - FASAB 56—Is Asset Stripping or Cut & Run Underway?
 - Phoenix Programs, Cultural Revolutions, Color Revolutions

II. The Fed Buys the U.S.

- A. Currency, Liquidity, and Trade Wars
 - De-dollarization
 - War on Cash
 - Crypto and Creepy Tech – the End of Currencies
 - Precious Metals
 - U.S.-China Trade War
 - De-dollarization: China, Russia, and the Build-out of Global Liquidity
 - Increased Sanctions, FACTA, and Alternative to SWIFT System
 - The Future of the Euro
 - Fed and ECB: Interest Rate and Bond Squeeze

- B. The Debt Growth Model—Weaponized as Central Bank Dependency Increases
 - The Going Direct Reset
 - Plandemic Stimulus
 - Bonds and Interest Rates
 - Equity Public and Private
 - Commodities
 - U.S. Dollar
 - U.S. Budget: Military Expense, Disaster Recovery, and Retirement
 - U.S. Debt and Interest Payments Accelerating; Housing Bubble Planned
 - Transition from Quantitative Easing
 - Demand for Capital: Treasury Markets and Corporate Maturities
 - NDI Waiver, FASAB 56, and no Mark to Market: Stock and Bond Markets Go Dark
- C. Private Equity Grows

III. Extending the Dollar

- A. Reshoring to North America
- B. Robotics, Drones, Genetics, and Automation
- C. Explosion in Material Science
- D. Surveillance Capitalism
- E. Amazon, Microsoft, Israel, and the Reengineering of the U.S. Government
- F. Global Purges
- G. Opportunity Zones
- H. Will Breakthrough Energy Technologies Come Through?
- I. Investment Flows into the Space-Based Economy

IV. Real Asset Inflation and Planet Equity

- A. Centralization of Economic Ownership and Control
 - Inflation and Deflation
 - Land and Real Estate Ownership
 - Equity Public and Private
 - Commodities
 - State and Local Finances
 - U.S. Bear Trap in Emerging Markets
 - Mortgage Fraud and "Natural Disasters"
 - Growth of ESG Screening
 - Technocracy: Allocation with AI, without Markets and a Real Pricing Mechanism
 - FASAB 56—The Cost of Secrecy
 - FASAB 56—Will Investors Play?

- B. Financial Controls
- C. Tax Wars and Offshore Havens
- D. Impact of Environmental Risks and Debasement
- E. Student Loans and Consumer Debt
- F. Housing Markets
- G. How Will Taxpayers Handle the Transition?
 - Return on Investment to Taxpayers Goes More Negative?
 - Response to Missing Money: DOD Audit, FASAB Policy, DOD Takes Budgets Secret
 - Piratization and Disaster Capitalism: Will the Rape of Russia Happen Here?
 - A Domestic Operation Gladio and Phoenix Program + AI Invasion?
 - Weather Warfare, Fires, and False Flags
 - Equity Creation: Could Breakthrough Energy Create Equity Greater than Controlled Demolitions?
 - Addictions to War, Secrecy, and Privilege
 - Global Slowdown + Peak Everything
 - The Rush to Control Real Estate and Real Assets

V. The IOT Gold Rush

- A. Technocracy Rising
- B. JEDI Contract
- C. War on Cash
- D. Surveillance Capitalism

VI. Crypto and the Mark of the Beast (MOTB)

- A. Push for Slavery
- B. Integrating Nanotechnology; Transhumanism to Replace Currency and Parts of Financial System
- C. Integration of Vaccines with Finance
- D. Poster Children for MOTB: Musk and Gates

GEOPOLITICS

I. U.S.-China Trade Rebalancing

- A. Eurasia and the Silk Road: Will the Covert War Turn Overt?
- B. Hong Kong, Taiwan, and the South China Sea
- C. The War in the South China Sea
- D. Trade Agreements
- E. Critical Industries: Drugs, Food, Manufacturing

- F. Will the Internet Split?
- G. Economic and Political Sanctions
- H. Preparations for War
- I. Huawei and the 5G Competition
- J. China Currency and Debt Management
- K. Space Race
- L. Mutual G20 and BRICS Relations
- M. Australia’s Leadership Role

II. The Shift to a Multiplanetary Multipolar World

- A. Technocracy: Will Technology Continue to Centralize Control in a Multipolar World?
- B. Africa: Resource Rush
- C. MAGA: Fortress America
- D. Latin America and the War to Control Venezuela and Cuba
- E. Vatican Struggles
- F. Europe: Will the EU Come Apart?
- G. Global Pushback of the Working People
- H. Anglo-American Alliance: How Will Brexit Be Implemented?
- I. Iran and the Push for War
- J. Israel: The Global Price of Netanyahu’s Survival
- K. Hot Spots
- L. U.S. Plays the Oil Card
- M. Global Powwows
- N. Migration and Immigration
 - The Americas
 - Asia
 - Europe and Africa

- O. Off-Planet Investment and Trade
- P. Antarctica and Underground Investment

III. The AI and Mind Control Invasion

- A. Growth of AI: AI Superpowers Face off
- B. Net Neutrality
- C. 5G and Surveillance
- D. Piratization of Government and Central Banks
- E. AI and the Sheriff of Nottingham
- F. U.S.: 325 Million Targeted Individuals Divided into Two Groups
- G. Free Speech and Corporate and Social Media Meltdown

IV. U.S. Elections and Sovereignty

- A. Budget, FASAB 56 Missing Money; Debt Acceleration
- B. Federal Reserve and Financial System
- C. Space Force
- D. Military Modernization/Defense
- E. Swamp Drama
- F. Justice Post-Mueller and Impeachment: Barr Investigates Political Use of NSA and DOJ
- G. Trade, Tariffs, and Sanctions
- H. The Ziocon Problem
- I. The Loony Progressive Problem, Plandemic, and Modern Monetary Theory
- J. The Deep State and National Security Public-Private Control
 - The Breakaway Civilization
 - The Big Investment Pools and Investors
 - FASAB 56: Secret Money for Secret Armies
 - The Cost of Monopoly
- K. The 2020 Election
- L. Push for Piratization
- M. JEDI, Navy, and CIA Cloud Contracts
- N. Trump Team Turnover
- O. Social Security and Retirement
- P. Global Brand Deterioration
- Q. Push for UBI and Digital Wallets
- R. Disaster Capitalism
 - Fed Bank and Branch Looting Patterns
 - Opportunity Zones
 - Weather Warfare
- S. Municipal Budget and Staff Reengineering
- T. Municipal Bankruptcy
- U. Trump Report Card

V. NWO and Engineering Inequality

- A. Access to Resources
- B. Life Expectancy
- C. Transhumanism
- D. Shutdown of Small Enterprise and Independent Income
- E. Promotion of Slavery, Human Trafficking, and Pedophilia
- F. Efforts to Shred Constitution and Laws
- G. Targeting of Faith and the Sacred

CULTURE

I. A Commitment to a Human Culture

- A. Food for the Soul
- B. A Commitment to Transparency

II. Mind Control and Sovereignty

III. Financial Debasement Creates Cultural Debasement

IV. Living Model: Morphogenic Fields, Biophysics, and Consciousness

V. Divide and Conquer & the Weaponization of People

VI. Deep Survival: Embracing Complexity and Uncertainty

VII. Education

VIII. The Great Poisoning

IX. Additional Risk Issues

- A. Transhumanism and Nanotechnology
- B. Immigration
- C. Free Speech and Due Process
- D. The Cost of Secrecy

SCIENCE, SPACE, AND TECHNOLOGY

I. AI and Quantum Computing

- A. The Cloud Rush
- B. Quantum Navigation

II. Cybersecurity

- A. Blockchain
- B. Data Laws and Regulation
- C. Cyberwarfare Infrastructure
- D. Ransomware Hacking: Who's Next?
- E. Surveillance

III. Robots and Robotics

IV. Biotech, Genetics, and Superhumans

V. Environmental Applications

VI. Advanced and Invisible Weaponry

- A. Disaster Capitalism/Shock Doctrine
- B. Autonomous Weapons

VII. CERN and Particle Accelerators

VIII. Space

- A. Space-Based Economy
- B. China, Russia, and U.S. Space Deals
- C. U.S. Space Force and Conversion of Space to War-Fighting Domain
- D. Impact of Increased U.S. Appropriations
- E. Asian Space Race
- F. UFOs and Abductions
- G. Underground Base System

IX. The Future of Energy

- A. Drop in Renewable Prices
- B. Drop in Oil Prices
- C. Fusion
- D. Hydrogen Cars: Water as Fuel
- E. Oil Card Warfare
- F. Breakthrough Energy and Space

FOOD AND HEALTH

I. Health Freedom

- A. Food and Water, Lab-Grown Food
- B. Transhumanism and the Final Inch: The Injection Fraud, Toxines, and Chipping
- C. 5G and EMF Radiation
- D. Quantum Biology, Sunshine, and Oxygen
- E. Nanoparticles and Smart Dust
- F. The Great Poisoning and Human Experimentation
- G. 1986 Vaccine Act, PREP Act, and Contact Tracing

- H. Bar Associations, ALEC, and Other Groups
- I. Litigation
- J. Disaster Capitalism Targeting Agriculture: Plagues and Chemical, Biological, and Weather Warfare

TAKE ACTION

I. Take Action, Begin Anywhere, Coming Clean

II. Local Food Systems

III. Local Finance: Local Currencies, Local Venture Capital, Local Traded Equities, and Crowdfunding

UNANSWERED QUESTIONS

I. The Governance Mystery

- A. Who Is Mr. Global?
- B. Where Is the \$21 Trillion (and Financial Coup Proceeds)?
- C. What Is FASAB 56 Permitting: Private Armies? Radical Reengineering of USA?
- D. What Are Mr. Global's Goals? How Will Going Direct Work? How Will It End?
- E. Plandemic: Covert War, the End of Currency, Cut & Run, Biowarfare, a Bad Flu, or All Combined?

II. 9/11, Fires, Weather Warfare, False Flags, and Disaster Capitalism

III. Antarctica

IV. Interdimensionality and Time Travel

V. The Doubling of the Knowledge Curve

VI. Geophysical Risks

INSPIRATION

- Take Action Crowdfund

Part I: Top Stories

Part I includes our stories for our first two categories: Economy & Financial Markets, Precious Metals, and Currencies; and Geopolitics.

ECONOMY & FINANCIAL MARKETS, PRECIOUS METALS, AND CURRENCIES

Story #1: The Going Direct Global Reset Consolidates the Financial Coup

Six months of purposeful economic warfare, together with highly effective mind manipulation and control files, have succeeded in shutting down much of the world’s bona fide market economy—the small businesses, farms, churches, and cultural institutions that most people find essential but that politicians have declared “non-essential.” This has left the “Amazon economy,” benefiting from a zero percent cost of capital and Big Data, free to take over Main Street’s market share. Though it is still difficult for many to understand or accept, central banks and private corporations seem willing to pull the plug on many intermediaries (including sovereign governments) and appear intent on managing a transhumanist technocracy directly with AI, digital credits, and brain-machine interface injections. The question is, with the increased incoherence and breakdown in shared intelligence, will the technocrats succumb to their own programming?

Story #2: The Fed and Private Equity Piratize the U.S.

The average U.S. taxpayer is being squeezed by a dramatically shrinking economic pie, with the GDP falling by at least 8%, 0% interest on savings, a credit card borrowing rate of around 16%-17%,

and a 7%-13% (or more) increased cost of household goods (Chapwood Index) that will likely continue to rise as shortages kick in. Even worse, most people’s biggest expense is taxes—the taxes that fund the officials who are destroying local businesses. Ten billion dollars in U.S. taxpayer monies have also gone to the biopharmaceutical industry for injections that will be liability-free even if they fail, injure, or kill. It is time to stop funding the machine that is stealing livelihoods and lives.

Story #3: Planet Equity and Real Assets Inflate

We are entering uncharted macroeconomic territory involving numbers that do not appear to conform to ordinary mathematical conventions and expectations. The hypermaterialist leadership does not understand that the economy is energetic and relies on a shared intelligence. The leadership’s model says that it is okay to operate in secrecy and debase the energetic field—and, in the process, destroy trust, productivity, and quality. We should not be surprised as their model moves and backfires in unpredictable ways.



History of the King of the Kings manuscript — Astronomers at work around Taqi al-Din at the Istanbul observatory (ca 1574-1595)
Brown University Library, Rhode Island
Photo: Wikimedia Commons

Story #4: The Internet of Things Gold Rush Embraces Transhumanism

The urban riots in the U.S. have exhibited a number of interesting patterns that smack of the corrupt redevelopment practices that have long been part of the playbook that I observed working at the Department of Housing and Urban Development (HUD) and using HUD’s data to map local financial ecosystems and patterns of mortgage and housing fraud. Notably, riots occurred in 34 of the 37 Fed locations. First, small businesses and enterprises were declared “non-essential,” thus reducing or destroying their income; next, the riots began inflicting significant damage to small and minority-owned businesses and enterprises and their real estate assets. The Solari Report has mapped out and published the patterns of destruction in Minneapolis, Kenosha, and Portland (experiencing some of its worst-ever website hacking) and has noted significant destruction clustered in local Opportunity Zones. The Opportunity Zones may originally have been envisioned as a tax shelter, but it looks like the private equity crowd recognizes several other “opportunities”—not least of which is the ability to scoop up real estate and further the smart grid build-out on the cheap.

Story #5: Mark of the Beast: Central Bank Cryptos Get Serious

The planet’s central bankers are in the invention room, prototyping a global governance and financial system on an almost make-it-up-as-they-go basis. As they promote what increasingly looks like a Mark of the Beast system (Revelation 13), Christians and non-Christians alike seem to be having trouble connecting the dots. Many efforts are being made to keep the different developments needed to implement technocracy and transhumanism separate in the public’s mind—in tech, big pharma, the military, banking, government, and so forth. To explain churches’ passivity in the face of Covid-19-related events, we have to acknowledge phenomena such as church infiltration, debt entrapment, and control files. Fortunately, there are signs that Covid-19 could help launch an underground church movement driven by those who recognize that freedom comes to us by divine authority.





GEOPOLITICS

Story #6: The U.S.-China Stealth War Escalates – The Quad Emerges

We are in a dangerous geopolitical moment. By all appearances, a covert hot war is playing out between the U.S. and China, and an emerging “Quadruple Entente” (the U.S., Japan, India, and, as Dr. Farrell speculates, Russia rather than Australia) is now positioning itself to contain China still further. Meanwhile, Xi Jinping is contending with unprecedented (and possibly engineered) flooding, crop failures, internal political opposition, a failed border fracas with India, a disintegrating Silk Road, and the U.S.-China space race. Despite the challenges, China continues to have the strongest economy in 2020. Other interesting strategic developments signal that the rest of the world would still like to create financial (and military) mechanisms that bypass the “non-agreement-capable” U.S. Relationships to watch include Russia and Japan, Russia and Europe (especially the City), and Japan and India—two technological and engineering juggernauts who have just signed a mutual military logistics pact.

Story #7: Europe: Can the Middle Empire Manage the AI Superpowers?

Space is becoming an increasingly prominent geopolitical variable. For example, we see growing signals that France and Germany intend to make serious investments in space (with implications for their long-term military and cyberwarfare capabilities), and the UK and Australia are also joining forces in space. Another key Commonwealth player to watch is India. As the two AI superpowers (the U.S. and China) become increasingly difficult to deal with, Europe has the potential to offer a middle option.

The question is whether Europe can reject idiocracy and technocracy (and continue to support high culture, scientific excellence, and productivity). The pushback against the fake Covid-19 narrative and shutdown of cultural institutions—most notably by the German people—is a positive sign.

Story #8: The Magic Virus: The Shortcut to Central Control

Increasingly, “Going Direct” looks like a plan that intends to let private corporations control the “databeast” (via the Amazon, Microsoft, and Leidos clouds) while ushering local and state governments into bankruptcy and either complete dependence on the central banks or irrelevance. The question is, why have so many mayors and governors gone along with the destruction of their tax base? Control files and fiscal unsoundness are probably partial answers, but another explanation could be that there is a weaponized pathogen and electromagnetic component of the Magic Virus that can be turned on and off and used as a threat. It also likely suits Mr. Global’s purpose to paint a picture of politicians as grossly incompetent and corrupt so as to break down the public’s trust in the institutions of governance.

Story #9: Weaponized People Are Used to Fake Civil Wars

The pandemic has made it clearer than ever that there are two broad groups of people: those who know they have ingested mind control (and no longer wish to do so), and those who are still in a mind-controlled trance (but don’t know it). Covid-19 also seems to represent a concerted effort to wear people down with constant fear-mongering until



Codex Duran. Diego Durán —
Montezuma II Watching a Comet (before 1582)
National Library of Spain
Photo: Wikimedia Commons

they give up. Unfortunately, it is not possible to exit the matrix without first recognizing that it exists. Other important exit steps include avoiding disinformation and the “propatainment” media, and choosing to engage only with people and institutions of high integrity. With a leadership that is either ruthless or muzzled by secrecy and FASAB-56-enabled private armies and a public weaponized as snitches, our choices about who we associate with will become even more important.

Story #10: Can We Talk about the Israeli Organized Crime Problem?

Israel pretends it is a sovereign nation, but its leadership behaves like an organized crime syndicate—one that cleverly protects itself by branding its critics as anti-Semitic. The Israeli syndicate’s influence in the domains of IT back doors, cryptocurrencies, and cyberwarfare—and the large number of U.S. politicians alleged to have dual citizenship—are likely major reasons why the U.S. is not “agreement-capable.” And let’s not forget that a Rhodesian-born Israeli American ran the development and approval of “Going Direct.”

Part II: Top Stories

Part II includes our stories for Culture, Science & Technology, Space, and Food & Health.

CULTURE

Story #11: Attacks on Free Speech & Spiritual and Cultural Institutions Grow

The current control model depends on widespread secrecy. Just as the secrecy was starting to break down, along came Covid-19 and related restrictions, including social distancing, lockdowns, and the prohibition of church services. These tyrannical measures have been effective in slowing down the kinds of informal face-to-face conversations and gatherings that help people join forces and connect dots. We can overcome them. Hypermateralism is no match for humans who are in right spiritual relationship with the divine. In the meantime, let's sabotage and overturn Covid-19 restrictions and encourage more "worship protests" and other creative cultural responses.

Story #12: The Sex Wars Get Serious

Through measures such as contact tracing and heightened police powers, the leadership appears to be trying to consolidate its control over children. Among the possible reasons—none of them good—there are the longstanding aims of controlling children's bodies (think of pedophilia and adrenochrome) but also the more subtle aim of controlling children's minds, whether by dumbing down education, destroying culture, or sabotaging children's innocence. Fortunately, protective mothers and fathers exercising their rights to homeschool

still represent a powerful force standing in the predators' way.

Story #13: The Reengineering of Education

The "magic virus" has achieved what Common Core could not—turning teachers into proctors of computerized and corporatized pedagogy and testing. Unfortunately, online education facilitates corporate and intelligence agency surveillance of our children on a 24/7 basis. Watching pandemic-related educational developments also raises financial questions: Is the leadership attempting to gain control over two of the United States' largest pension funds (teachers and the police)? And are we witnessing a consolidation of university education into a handful of entrenched syndicates like Harvard? The numerous alternatives available to parents and teachers—including homeschooling, starting parent-led community schools, and resurrecting England's tutor system—raise another logical question: Why are we paying taxes to fund dangerous and untrustworthy education?



John Trumbull — *The Declaration of Independence* (1819)
US Capitol, Washington
Photo: Wikimedia Commons

SCIENCE & TECHNOLOGY

Story #14: The 5G Rollout Continues

5G and other forms of EMF radiation are making many of our most beloved cities unlivable—which may be one of the reasons why we are witnessing a mass urban exodus. Even outside of the cities, the disappearance of insects and sudden deaths of animals—birds, elephants, reindeer—are alarming. Could the 5G rollout be prototyping mechanisms to target places or people viewed as "uncooperative"? As this year's events have shown us, the hypermaterialist leadership does not shy away from harvesting and liquidating nature or people.

Story #15: The Biotech Industry Declares War on Sovereignty

There are laws that make industries or individuals criminally liable if they harm someone's physical body, but there appear to be no legal constraints on harming what is invisible—the mind and the electromagnetic body. Whether via pharma, biotech, or tech, the current guiding principle looks like "anything goes," including depopulation and slavery. An important question is, why does Mr. Global feel compelled to take such drastic actions?

SPACE

Story #16: Is the Moon an Opportunity Zone?

NASA’s contracts for moon rocks are one of many indicators that Mr. Global may be accelerating the movement toward a multiplanetary civilization. Do 2020’s centralization and control efforts reflect a push for a global government that can represent Earth? The challenge—illustrated in many works of

science fiction—is that multiplanetary civilizations tend to fall apart under the pressures of expansion and colonization. To increase the chances of success, the leadership should be nurturing a shared cultural vision and a win-win relationship between living equity and financial equity—not doubling down on transhumanism.

FOOD & HEALTH

Story #17: The Great Poisoning Continues Unabated

Many of the health problems in the U.S. and elsewhere come from skyrocketing toxicity, including emotional toxicity. People who want to successfully navigate adversity must not become poisoned by their own anger and stress. Protective steps include surrounding oneself with people who are happy and courteous, building the right kind of devotion and faith, and only doing business with high-integrity people and institutions. Letting one “bad dog” into one’s life can cause a lot of problems, especially when governments pay people to snitch!

Story #18: Doctors and Scientists Push Back Successfully on Covid-19

The Solari Report’s “pandemic heroes” include many courageous, intelligent, and hard-working doctors and scientists—true healers and knowledge-seekers. These are people who are not only willing to put their jobs and licenses on the line but are not going to back down. They understand that one cannot have a productive, human society by simply making up facts, and they also know that “what goes around, comes around.”

Story #19: Will Fake Food Go?

A serious effort is afoot to push fake food, but thus far, the public does not seem to be terribly interested. The Solari Report continues to emphasize the importance of building local food systems and supporting small farmers. Without trustworthy small-scale players, fake food could become the only game in town. Listen to Harry Blazer’s February 2018 interview with Don Huber on the Solari *Food Series* if you want a frightening glimpse into some of fake food’s mystery ingredients.

Story #10: Who’s Trying to Control the Global Food Supply?

Control of the global food supply dovetails with weather warfare. At the moment, this seems especially evident in Africa, where droughts and floods (along with vaccines) are carrying on the major powers’ lengthy history of continental sabotage and plunder. Africa may also represent a beta test for efforts to interfere with the food supply of both humans and animals.



Take Action, Unanswered Questions, & Inspiration

TAKE ACTION

Take Action, Begin Anywhere, Coming Clean

- Coming Clean: Building a Wonderful World
- Who's Your Sheriff?
- Entrainment Technology, Subliminal Programming, and Financial Manipulation
- Organizing Your Financial and Legal Affairs
- Assess Your Place: Rebuilding a Local Economy
- Assess Your Risk: Checklist – Family Risk
- Unpacking Financial & Investment Advice, Parts I and II
- ...To get better with money, and I'm happy to say it's working

Local Food Systems

- Solari Food Series
- Solari Food Series: Time for PRIME with Congressman Thomas Massie
- Solari Food Series: An Urban Homestead...
- Building Your Local Food IQ
- Food Resilience Action for Family and Community: Gardening, Farmers and Markets, Organizations, Storage Strategy, Storage Methods, and Tools

Local Finance: Local Currencies, Local Venture Capital, Local Traded Equities

- Going Local by Gary L. Heckman
- Assess Your Place: Rebuilding a Local Economy
- Community Currency with Paul Glover
- Local Currencies: Links
- Special Solari Report: In-State Equity Crowdfunding Offerings as an Alternative to Federal Jobs Act
- Time-based currency and timebanking
- The International Reciprocal Trade Association
- Rural Studio: Your gift goes to the materials to support students' building projects
- The Freecycle Network

Take Action Crowdfund

- Visit Take Action Crowdfund Site
- Children's Health Defense

Children's Health Defense is a U.S. 501(c)3. Donations (including membership fee) are tax-deductible to the full extent of the law.



The Solari Report encourages you to join as a member and donate directly at childrenshealthdefense.org.

- Farm-to-Consumer Legal Defense Fund

The Farm-to-Consumer Legal Defense Fund (FTCLDF) is a non-profit organization recognized as a Section 501(c)(4) organization. Donations are not deductible. We recommend you join as a member and donate directly at farmtoconsumer.org. Be sure to listen to the excellent Solari *Food Series* interview with FTCLDF attorneys Pete Kennedy and Elizabeth Rich talking about the great cases they have fought. It's a good example of why you want to help field great attorneys in defense of our right to grow and market fresh local food.

- Ohio Stands Up!

“Our mission at Ohio Stands Up! is to file the first federal lawsuit in the country challenging a governor’s entire State of Emergency so we can reclaim Ohio. Our lawsuit will set national precedent, and as the saying goes, ‘Where Ohio goes so goes the nation.’ Equally important are our efforts to educate Ohioans and all Americans on the reality of Covid-19 while ensuring our Constitutional rights are honored in the process. Here’s an opportunity to be a part of not only a group of freedom-loving patriots, but an historic movement.”

- No More Fake News
- Corbett Report
- The Truth Barrier



Jean Leon Gerome Ferris —
Writing the Declaration of Independence 1776 (ca 1900)
Virginia Historical Society
Photo: Wikimedia Commons

Support Great Leadership

- Take Action Crowdfund Donations

Great Actions

- Shelley Luther, Dallas salon owner who pressured Texas to reopen salons, says she's running for state Senate
- Dr. Thomas Cowan's Fourfold Healing website
- America's Frontline Doctors: Donations
- Fire Power Ministries, Dr. Stella Immanuel: 25230 Roesner Ln, Katy, TX 77494
- Dr. Fareed, Dr. Jacobs, and Dr. Pompan, MD
- Dr. Patrick Gentempo's *Vaccines Revealed*
- John Titus' BestEvidence YouTube channel
- Children's Health Defense v. Federal Communications Commission (FCC)
- Environmental Health Trust (EHT): Take action on 5G and cell phone radiation
- Join a 5G Crisis local group
- Irregularators v. FCC

- Cellular Phone Task Force
- Solari Hero of the Week: Beate Bahner (application against corona rules in Germany)
- Pushing back on the narrative of modern systemic racism & white privilege by Casey Petersen
- Rocco Galati (Canadian Constitutional lawyer): Covid-19 Supreme Court lawsuit
- Special Solari Report: Covid-19: Ohio Stands Up – Jon Rappoport Interviews Attorney Tom Renz
- New Zealand's High Court rules country's first lockdown was unlawful – with people wrongly forced to stay at home for nine days
- Gardasil lawsuit claims HPV vaccine caused teen severe injuries
- Serene Teffaha: Class action against mandatory medication
- Breaking: Idaho's House of Representatives votes to end coronavirus emergency effective immediately

UNANSWERED QUESTIONS

Question #1: How do we keep our minds free of mind control technologies? How do we help others understand that such technologies exist and are manipulating, addicting, and influencing us? What is the relationship between mind control and reducing millions of people to poverty through the pandemic? Are people who are dependent on government subsidies more susceptible to mind control? How does the QAnon op and other fear and hope porn fit in?

Question #2: How important are invisible and secret weaponry and technology to the replacement of global currency systems with crypto control systems?

Question #3: How are invisible technologies being used to engineer civil wars, turn people against each other, and engage in disaster capitalism?

Question #5: What does the command structure for the Antifa/BLM armies and related covert operations look like? How does it relate to reinvestment in real estate and building out of the smart grids? How does it relate to Opportunity Zones? How does it relate to narcotics trafficking gangs and networks? How does it relate to military and intelligence capacity and corporate contractors and mercenaries?

Question #6: How important is FASAB 56 to what is happening? How important is the increased secrecy of major investors? How does this relate to the recent updates on the Missing Money?

Question #7: Why is there a great poisoning under-way? Why is there an ongoing global program to increase the levels of aluminum, other heavy metals, and nanoparticles or nanotechnology in humans? Is the push for Neuralink because humans will be

more intelligent accessing AI and easier to control and integrate with robots, or because the elites want and need access to uniquely human intelligence and consciousness?

Question #8: What about high-tech risks? Should we beware high-tech fires, the push for immortality, DNA editing, 5G plus mind control and assassinations, and the interbreeding of humans with other species? What else? What should we do to learn more about weather warfare, interdimensionality and time travel, and geophysical risks?

Question #9: Will India start a war with Pakistan? When will China invade Taiwan? Will the U.S. and China go to war, or separate the Internet and financial markets? Are China and the U.S. pitted in a win-lose position in the orbital platform and space race? What about Russia? How far might other countries' conquests go once it becomes clear the U.S. will no longer play global cop? What is the emergence of the Quad and why is the change in Japan's Prime Minister so important?

Question #10: How will the U.S. government and central bank be reengineered after FASAB 56, the 2020 ops and elections, and after the JEDI contract is in place? Is the Plunge Protection Team being reengineered or privatized? How critical is the use of major clouds for economic warfare to the takeover of business and market share by private equity firms?

Question #11: What will happen to U.S. land and real estate as a result of changes underway? What about the existing energy model? Will energy delivered by wireless technology at low cost be implemented soon?

Question #12: Who is Mr. Global, what is the governance structure on Planet Earth, and what are the risk issues that are driving Mr. Global’s actions?

Question #13: Which is stranger—what is going on behind the veil of secrecy, or the overwhelming effort to pretend it is not going on and to create an official reality diverging steadily from reality?

Question #14: Given the tsunami of occult and demonic practices and symbols, should we be concerned about the interaction between AI and interdimensional intelligence?

Question #15: Who is burning the churches of France and why? Why is there an attack on Christianity in many parts of the world? Should we be concerned that the depopulation efforts are focused on Christians? Does this explain the real targeting of U.S. African-American communities?

Question #16: Is moving education online (using Covid-19) a step toward privatization and a corporate takeover of education?

Question #17: What is Mr. Global going to do next with the Covid-19 pandemic?

Question #18: Why are the Australian and New Zealand lockdowns so brutal? What does it have to do with Pine Gap and Antarctica?

Question #19: When are robotics and automation going to go up the S curve? Will the “defund the police” movement turn out to be an “install robot and drone police” wave?

Question #20: Can the “Covid-19” to “climate change” bait-and-switch really work?

Question #21: What are the supporting facts and arguments for optimism?

Question #22: What is most on the minds of members of Giza Death Star and Solari Report subscribers? What can we do this year to help improve the learning speeds in our shared intelligence networks?



Charles Smyth –
Daylight View over Table Bay Showing the Great Comet of 1843 (ca 1900)
National Maritime Museum, Greenwich, London

INSPIRATION

Solari *Hero of the Week* Series:

- July 6: JB Handley
- July 13: Sidney Powell
- July 20: Mayor Bryce Hamblin
- July 27: Aubrey Huff
- August 3: Dietrich Mateschitz
- August 10: John Shear
- August 17: Bret Weinstein and Heather Heying
- August 24: Dr. Fareed, Dr. Jacobs, and Dr. Pompan, MD
- August 30: The Doctors: Dr. Simone Gold, Dr. Stella Immanuel, and Dr. Dan Erickson
- September 7: Sally Fallon Morell
- September 14: Casey Petersen (Electrical engineer from Sandia Labs)
- September 21: Patrick Gentempo, DC
- September 28: Attorney Tom Renz

Other Sources of Inspiration:

Food for the Soul Series: Columns, Exhibitions, Women Artists, Movies & TV, Videos, and Podcasts. Feed your soul with stories about fine art and interesting movies.

Shine Your Light Series: Nicola Farmer, ICU Academy Founder

Coming Clean

Special Solari Report: Comet NEOWISE & the Spirit of Freedom with Thomas Meyer

Turtle Forth

Inspiration Videos

- *Alpine Rivers: The Cradle of Life* | Free Documentary – Nature
- This video will leave you speechless – One of the most eye opening motivational videos ever (Bennington College commencement speech in 2012 by actor Peter Dinklage)

Top News Videos, Titus Videos, & Truthstream Media Videos

The curated collection of the Top News Videos for the 3rd Quarter can be found online. Additional video collections for this quarter include those by Truthstream Media.



Trump Report Card



“To be blunt, people would vote for me. They just would. Why? Maybe because I’m so good looking.”

~Donald Trump, 1999

| | Catherine's Grades | | | | | | Dr. Farrell's Grades | | | | | |
|--|--------------------|------|------|---------|---------|---------|----------------------|------|------|---------|---------|---------|
| Category | 2017 | 2018 | 2019 | Q1 2020 | Q2 2020 | Q3 2020 | 2017 | 2018 | 2019 | Q1 2020 | Q2 2020 | Q3 2020 |
| Accomplishments To-Date | B+ | B- | B- | B- | C | C | B | C+ | A- | C | C | B- |
| Building a Team | D | F | F | D- | D- | D | C | D- | C- | D- | F+ | D |
| Building Bottom-Up Support | D | C | C | C | C | C | C- | C | B+ | C | C- | B |
| Building Bridges Domestically | F | D | C- | B- | C | C | D | C- | B | B- | C | — |
| Building Bridges Internationally | C- | C | C- | C | C | B- | — | C | C- | C | B- | B |
| Communication | C+ | C- | B | A | B | C+ | C+ | C- | B+ | A- | B- | B- |
| Effort | B | B+ | A | B | C | C | — | B+ | A | B- | C | C |
| Grand Strategy for America and Our Role in the World | — | C | C+ | C+ | C+ | C+ | A- | C | C- | D- | C | C+ |
| Growing in the Job | B- | A- | B- | B+ | B- | B- | B/B- | B+ | B | B+ | B- | B |
| Introducing Important Change | B | B | B | B | C | C | C | B | B | C | C | C |
| Managing the Executive Branch Bureaucracy | C- | D | D | D | D | D | C / C- | D | C- | D | D- | D |
| Managing the Federal Budget and Contracting Budget | F | F | F | F | F | F | F | F | G | H | H | H- |
| Recruiting a Team | B- | D+ | D | D | D- | D- | C | C- | C- | D | D | D- |
| Staying Physically/Emotionally Healthy | B- | B+ | B | A | A | A | B+ | B+ | A- | A | A | A |
| Vision | B- | C+ | B- | B- | B- | B | B- | B- | B | C | C- | C- |
| War Games (Mapping the Swamp) | C- | B+ | A | B- | C | D- | B | B | B+ | B | C- | C- |

IV

FINANCIAL
MARKETS
ROUND UP



Fixed Income

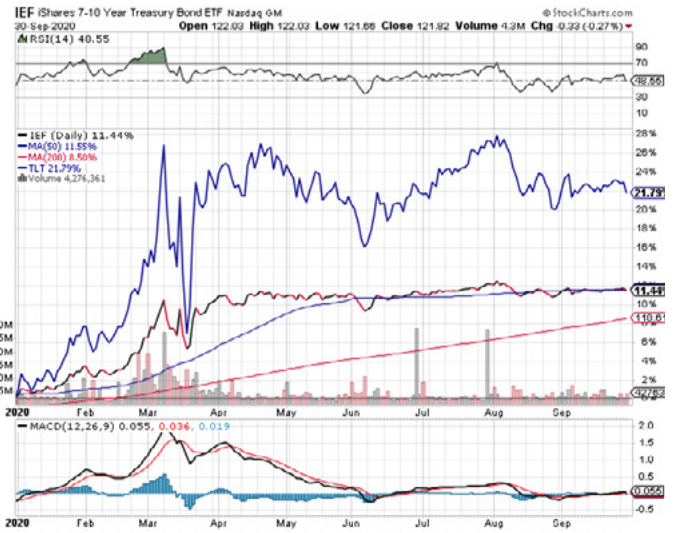


U.S. Dollar Index

Fixed Income



U.S. Bond Aggregate (AGG), High Yield Bond ETF (JNK)



5-7yr. Treasury ETF (IEF), 20 yr. + Treasury ETF (TLT)

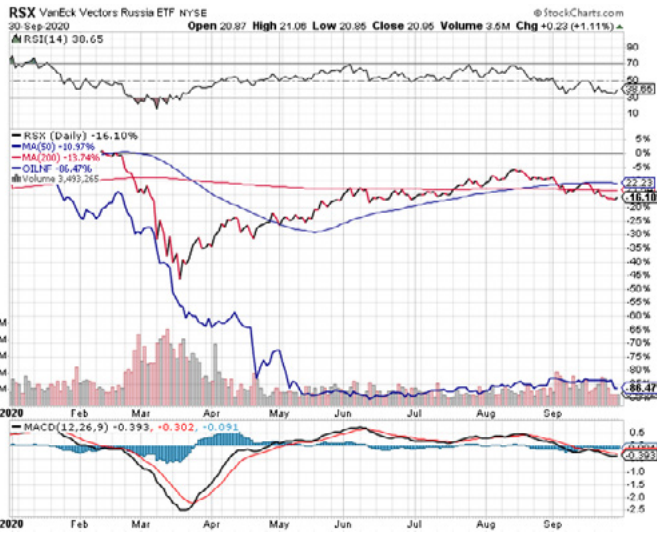
Howard Chandler Christy
Scene at Signing of the Constitution of the United States (1940)
United States Capitol, Washington
Photo: Wikimedia Commons



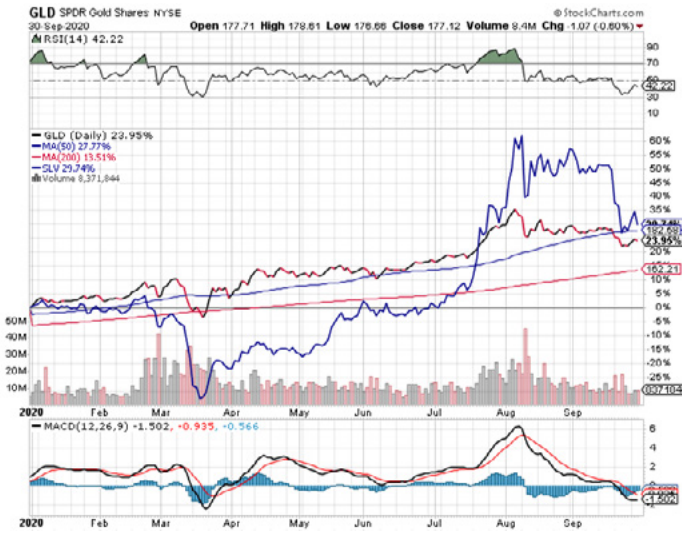
Commodities



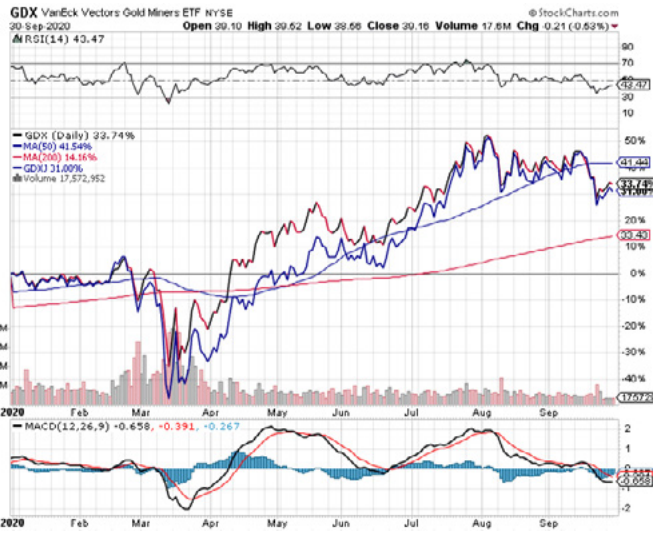
Crude Oil (OILNF)



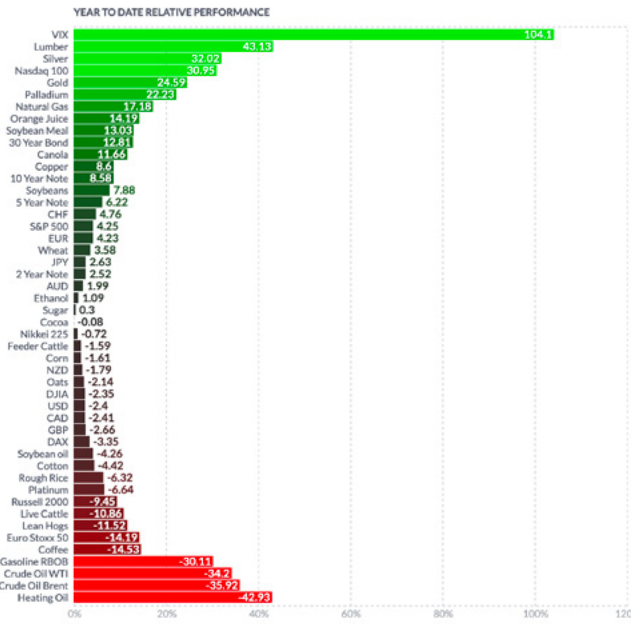
Russia (RSX), Crude Oil (OILNF)



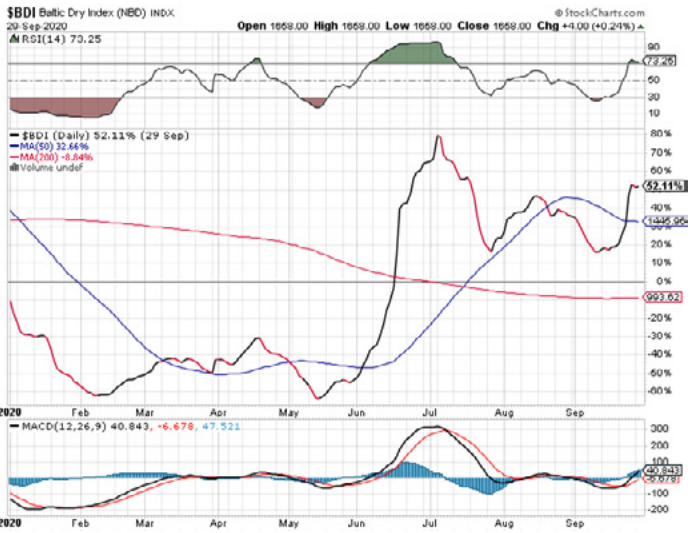
Gold (GLD), Silver (SLV)



Mining (GDJ), Junior Mining (GDJ)

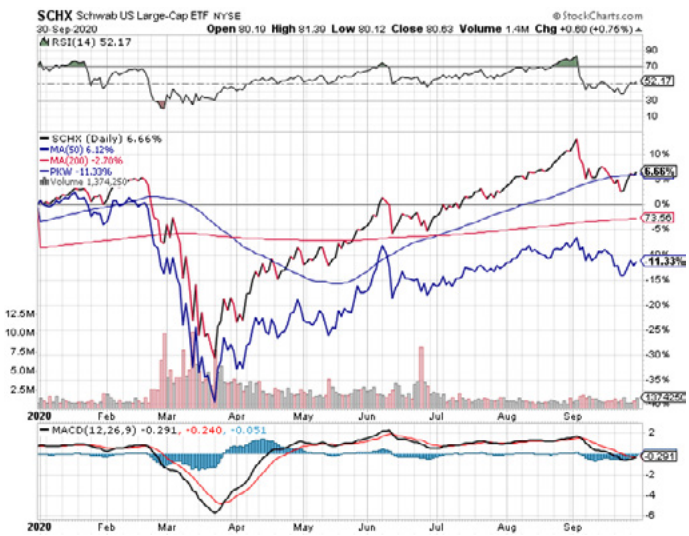


Commodities Index (CRB)



Baltic Dry Index

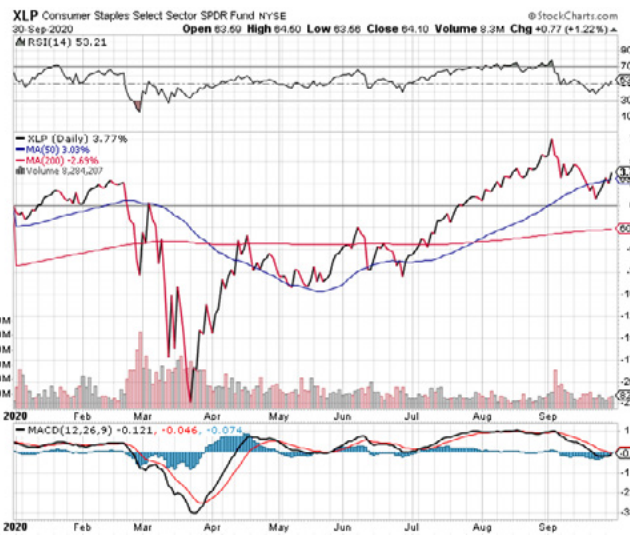
Equities



S&P Large Cap



U.S. Small Caps (SCHA), U.S. Mid Caps (SCHM), U.S. Large Caps (SCHX)



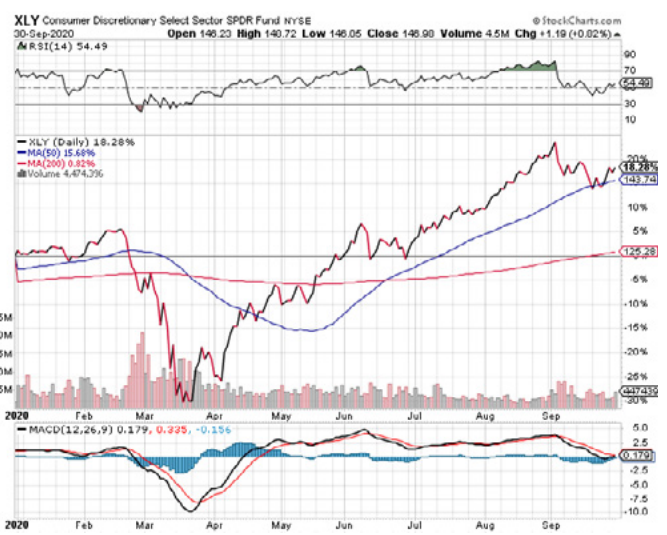
Consumer Staples (XLP)



Industrial Select (XLI)



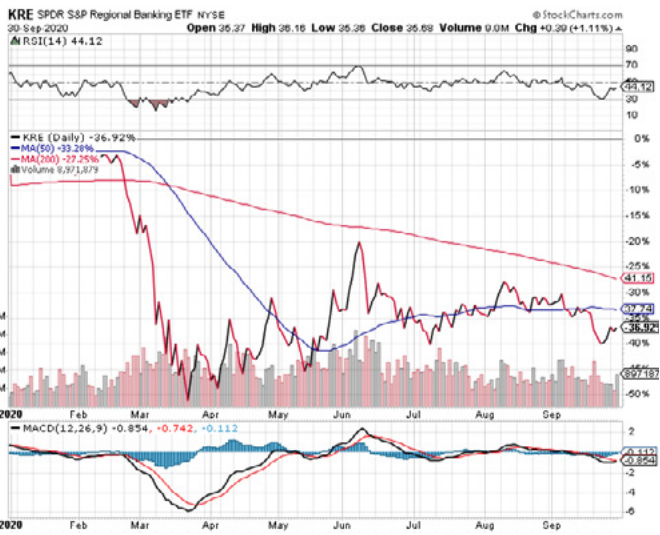
U.S. Aerospace & Defense (ITA)



Consumer Discretionary (XLY)



U.S. Financials ETF (IYF)



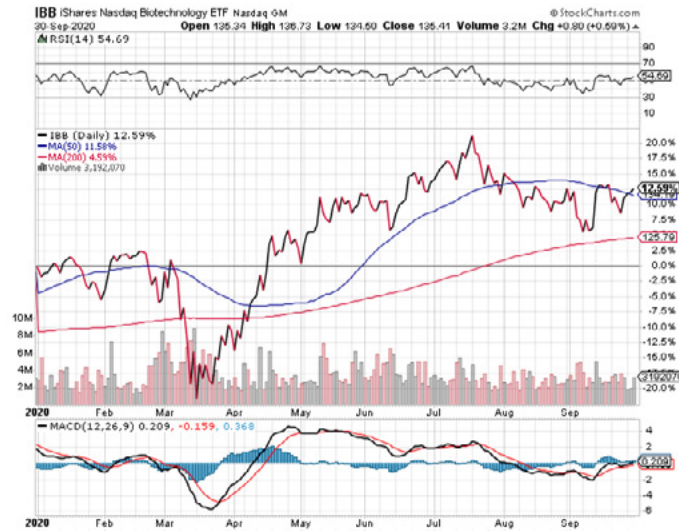
S&P Regional Banking (KRE)



Health Care (XLV)



U.S. Pharmaceuticals (IHE)



Biotech (IBB)



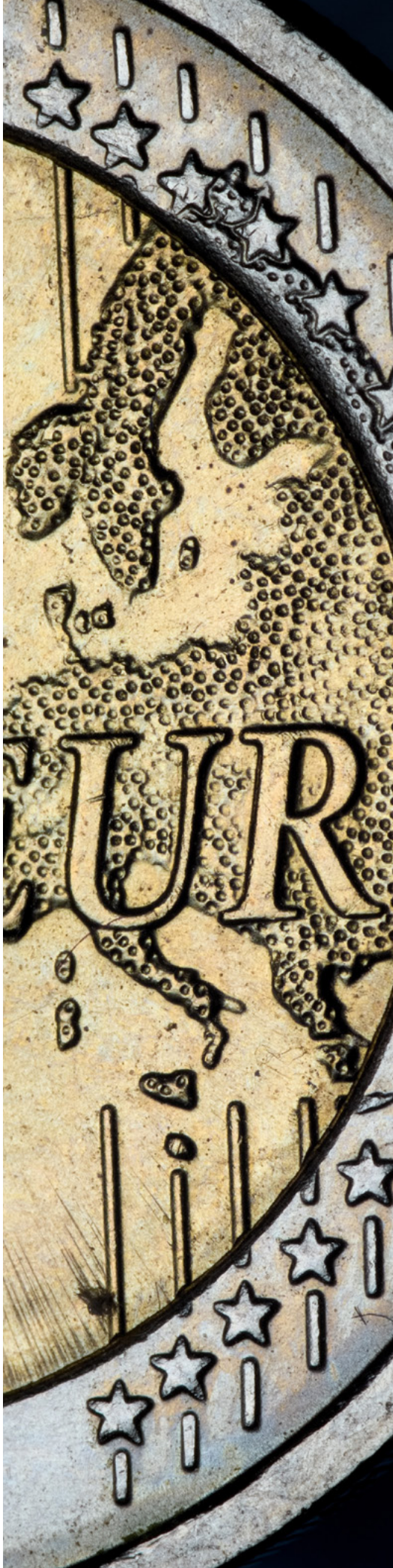
U.S. Home Construction (ITB)



U.S. Real Estate (IYR)



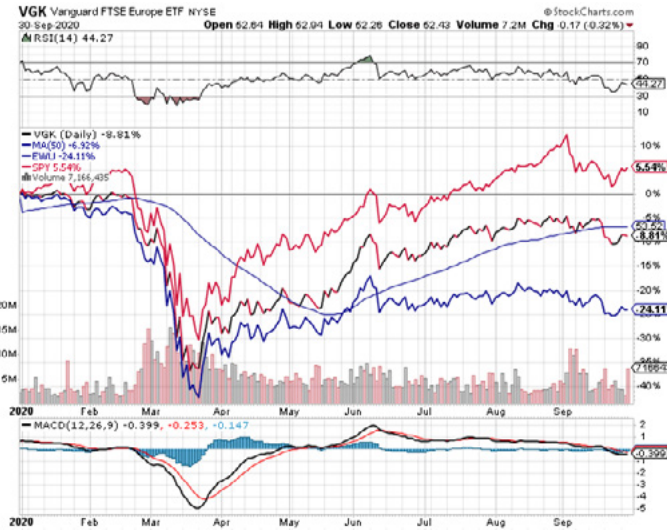
International Developed (EFA)



Europe



Germany (DAX)



VGK (FTSE), EWU (UK), SPY (S&P)



European Financials (EUFN), U.S. Financials (KBE)



FTSE (VGK)



European Financials: Deutsche Bank (DB),
Royal Bank of Scotland (RBS), Barclays (BCS), Paribas (BNPQY)



China Large Caps (FXI)

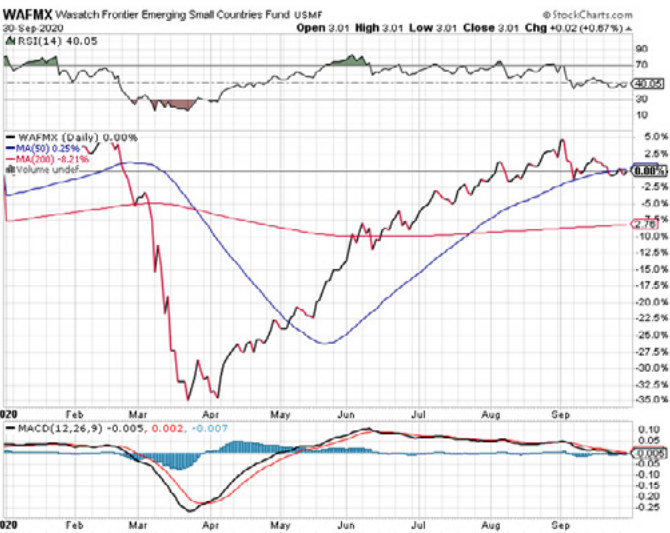


India (PIN)

Emerging Markets



Emerging Markets (EEM)



Frontier Markets (WAFMX)

“An artist is not paid for his labor but for his vision.”

~James McNeill Whistler

My “go to” website for technical analysis of precious metals, the U.S. dollar and the U.S. stock market is Rambus Chartology, where Rambus (that’s his handle – he’s the founding technical analyst) leads a discussion with extensive charts of what the markets are saying.

<https://freedom.solari.com/rambus-blockbuster-chartology/>



V. 2020 Donations (year to date)

“Only by giving are you able to receive more than you already have.”

-Jim Rohn

Donations Third Quarter:

- MET Orchestra Musicians Fund
- Native News Online is an independent, Indigenous-led newsroom with a crucial mission
- Oath Keepers Your assistance is needed in Louisville
- We are Change
- ICIJ-The International Consortium of Investigative Journalists
- “Restore Todd Engel's Life!” Support Fund
- Constitutional Sheriffs and Peace Officers Association: Free Constitutional Training Seminar- multiple donations this quarter
- Autism Action Network 2020
- Peggy Reed's Cancer Battle
- The Rural Studio
- Paul Craig Roberts wrote: Revolution Is Being Institutionalized in the Federal Government
- Farmers Footprint: Support our farmers
- Constitutional Sheriffs and Peace Officers Association
- Help save the life of my husband, Emil Muhlhausen
- Geoff Campbell Inquest, help the family open a new inquest into his death on 9/11
- Biden Blurring Almost Everything – Thomas Ferguson
- Mercy Chefs: Thousands of hot meals to disaster victims and hurting people
- Bundy Family Legal
- Mike Nayna is creating videos and films
- Fire Power Ministries, Dr. Stella Immanuel, 25230 Roesner Ln, Katy, TX 77494
- Free Software Foundation
- Citizens for Free Speech
- *Contraland*: A shocking documentary about child sex trafficking in America

Donations before Third Quarter:

- Farmers Footprint: Support our farmers
- Clemency for Ross Ulbricht, Serving Double Life for a Website
- Vaxxter: Dr. Tenpenny's Store
- Cell Phone Task Force: International Appeal to Stop 5G on Earth and in Space, Putting the Earth inside a high-speed bubble
- Timothy Gordon lost his job
- Leo Hohmann
- Project Camelot Donation Portal
- The Saker
- Closed: Shelley Luther Fund
- Northlake Baptist Church, Gainesville, GA
- Red Acre Center advocates for good local food, farmers and farms in Utah
- Saint Andrew Orthodox Church: Pastor Father Josiah Trenham, Ph.D.
- OTEPIC Kenya Peace Project: Responding to crisis
- Farm-to-Consumer Legal Defense Fund
- Nova Scotia Family of 3- Emily Tuck, Aaron & Jolene
- Farmer Relief Fund
- BLEXIT Foundation's vision is to change the narrative that surrounds America's minority communities
- *Out of Shadows*: The Documentary
- Mt. Salem Church in Hickory Valley, TN
- Stop Attacks on Survivors of Trauma by The Satanic Temple's Grey Faction
- Ed Asner Family Center
- Southern Smoke Foundation provides funding to individuals in the food and beverage industry who are in crisis
- 5G Crisis
- Coreysdigs
- Vaxxed II: Donation
- Virginia Citizens Defense League

- McDowell Triplets Fundraiser: Thriving children slip into the world of chronic illness after simply getting only one shot each at their 9-month doctor's visit
- Arizona belongs to Arizonans. It's time to stop Globalization and keep it away
- Killing Fields Movie
- A Voice for Choice
- Uganda Orphanage Support Dr. Skidmore's Mission to Uganda Welcome Home Africa
- Make a Donation to Informed Consent Action Network
- TN Firearms Association
- World Historical Timelines Index
- Paul Craig Roberts, Institute for Political Economy
- Farm to Consumer: The right to raw milk
- Esoteric & Astrological Studies institute
- Mint Press Donation for: How Government and Media Are Prepping America for a Failed 2020 Election
- Robert Kennedy, Jr.'s Legal Team Sues FCC over Wireless Health Guidelines
- Fantastic Fungi
- The International Consortium of Investigative Journalists
- Become a Member of The Intercept
- Teachers Who Pray
- Our Web of Inconvenient Truths
- Vote Yes on 1 on March 3, 2020 Reject Big Pharma
- Oath Keepers memberships
- Kiva Micro Loans

Take Action Crowdfund:

- Visit Take Action Crowdfund
- Children's Health Defense
- Farm-to-Consumer Legal Defense Fund
- Ohio Stands Up!
- The Truth Barrier
- No More Fake News
- Corbett Report

Recurring:

- Truthstream Media by Aaron and Melissa Dykes
- Hermitix
- Really Graceful
- Help News From Underground's Mark Crispin Miller
- Christ Our Hope Prison Bible Ministry
- General Assembly Church
- Foundation for Future Science (Passion for Making a Difference)
- Vaccine Exemptions in the United States: Alan Phillips JD
- Charles Hugh Smith: Of Two Minds
- Institute for Responsible Technology
- Wikimedia
- Student Loan Justice
- The Urban Homestead
- Newsbud: Where media integrity matters

VI. Closing & Credits

As the 3rd Quarter began, I was finishing *The State of Our Currencies*. Taking the time to integrate how the Covid-19 pandemic is being used to engineer the central bankers’ global reset ultimately made it easier to communicate a complex picture. A global reset also becomes easier to explain after the central bankers vote on it, the World Economic Forum markets it, the British royal family makes a video about it, and the corporate media announce it with bold graphics on their cover pages.

We can agree that it is happening. The debate is about what, exactly, it is, and why it is happening.

I was in the Netherlands for most of July. The process of starting Solari Europa had been put on hold by pandemic restrictions. I did not want to leave Europe until it was finished, which ultimately took until the end of October, with set-up demands now promising to continue into 2021.

In August, I headed to Lake Constance. Since 1998, I have clocked more than 500,000 miles road-tripping throughout the United States. This summer, however, was my first European road trip by car, with yours truly doing the driving. No trains or planes—just the open road. Best yet, the road south from the Netherlands to Switzerland and Lake Constance follows the Rhine.

Alas, there was no Beethoven or Verdi, and no Lake Constance Hang. I did get to enjoy lots of biking through the apple orchards around the Lake as well as visit with Ulrike Granögger and friends and visit the Rhine Falls. I confess that experiencing hotel guests wearing unrequired masks diminished my desire to stay in hotels.

Then, it was on to Lake Geneva and visits outside of Lausanne, with road trips for hikes in the Alps and a day in Montreaux. Our waiter in Montreaux pointed

out the receding and missing snowcap glaciers on the Alps as you look across the lake. Wherever I go in Switzerland, there is terrible grief about the disappearing glaciers. The Swiss know the glaciers feed their beautiful rivers, waterfalls, and lakes, and they are worried.

At the Rhine Falls, my colleagues marveled at our ability to buy boat tickets without hoards of tourists from America, China, and Japan. Ditto for the boat ride on Lake Geneva and stopping for coffee and lunch in Montreaux. My colleagues also marveled at our ability to get seats easily—again, with the hoards of Americans, Chinese, and Japanese gone. It reminded me of the time a Venetian told me he could no longer live in Venice. He said that the old families numbered approximately 27,000 people, but on any given day, there were over 100,000 American tourists. It was like being Mickey Mouse at Disney World. His sadness was palpable.

At the start of 2020, tourism was 10% of global GDP. No longer.

Next, I headed to Basel to record Thomas Meyer and participate in his Present Age/Europa workshop in Basel, organized by his marvelous wife Orsolya Györfly and colleagues. I had arranged for Jon Rappoport to give a presentation through the Internet on “The Magic Virus,” which was a great success. Robert Dupper drove down from the Netherlands to film the event; we hope to be able to publish some of the videos in 2021.

While I was staying with Thomas and Orsolya, the head of the new European Chapter of Children’s Health Defense, Senta Depuydt, came to visit. She was on her way to meeting up with Mary Holland and Robert F. Kennedy, Jr. for the million-plus protests in Berlin. Each day, you could feel the energy of people talking and working and cooperating to find a pathway to preserve and nurture human civilization.

“Out-of-the-box is where I live.”

-Lt. Kara Starbuck Thrace,
Battlestar Galactica, Season I: "The Hand of God"

With my *State of Our Currencies* analysis written, I headed back to the Netherlands, again following the Rhine and its distributary, the IJssel, back to my apartment in Stavoren overlooking the harbor and the IJsselmeer.

Throughout this period, I kept hammering on the importance of supporting and growing our local food systems—as I have for many years. Thanks to Pete Kennedy’s contributions, we have published numerous *Food Series* Solari Reports this year to help you focus on local food, as well as supporting the Farm-to-Consumer Legal Defense Fund through our Take Action Crowdfund. Our feedback from subscribers indicates that you have indeed been taking action to ensure access to fresh food—whether from indoor grow rooms, outdoor gardens, greenhouses, CSAs, or farmers markets. We are all starting to take seriously the deterioration in the quality and integrity of corporate agriculture and food processing. Please double down. Resiliency in food, water, energy, shelter, safety, and enforcement is essential for the road ahead. Think “basics.” Think “disintermediation.”

This quarter, we had a larger production schedule

than usual. We also felt that numerous discussions had broad public policy ramifications, so we made them public. We continue to make public all of Nina Heyn’s amazing work at *Food for the Soul*. We owe a big thank you to our subscribers in this regard; your support and your subscriptions make our public offerings financially feasible. We also want to thank you for your support of the Take Action Crowdfund. If we want to have assets, we must have an army to protect them.

Throughout the 3rd Quarter, I was asked what my plans were and where I was going to be. Most people think of their home as a place that you choose, where you put down roots and stay. I don’t. When I settled my litigation, I organized my home in Hickory Valley to be a base camp. I had no illusions regarding the deterioration of property rights and the rise of governmental criminality when I chose my home in Tennessee. I wanted a state with a strong tradition of financial responsibility in terms of balanced budgets, debt, and pension funding—and a strong tradition of gun ownership and local elected sheriffs. I wanted my own well and land that was good for growing food. I chose a property

that was extremely low-cost, in a low-cost area. My combined taxes for my three properties in Hickory Valley are just now increasing to over \$500 a year. There is no personal income tax in Tennessee. I organized my archives and possessions so that if a tornado destroyed my home, I could simply move on.

What I learned in litigating with the U.S. government was that “movement is life.” I knew that if I published The Solari Report, that was unlikely to change. Disaster capitalism and lawlessness would continue to grow. The nature of a negative-return-on-investment system is that the parasite continues to feed and grow. And it has, which is how we have arrived at where we are now.

Having had my household destroyed several times in America, I have no illusions about the possibility of “putting down roots.” Nor do I believe that there is an “away.” The forces of centralization are global. The push to destroy human rights and property rights is global.

So, I never quite know what to say when people ask me if I have moved or where I am going to be. For now, I am focused on getting back on schedule by publishing all the *Wrap Ups* due to subscribers. Living in the Netherlands next to Robert is the best way to do that. I love where I am, and I love what I am doing. Yes, I wish I could spend half my time in the United States and on the road. Yes, I wish all the travel and event plans we made for 2020 had come to fruition. But I don’t think about that or worry about it. It is what it is. Forward is the direction of interest to me.

Scripture says, “All things work together for the good of them that love the Lord and are called

according to his purpose.” I look for the opportunity in the possible and the present. I wish we had hit the Red Button fifty years ago.* But we didn’t. Instead, Mr. Global has hit the Red Button after removing significant assets from the system. So now, as the “Starbuck” character of Battlestar Galactica said, “Out-of-the-box is where I live.”

I am in a beautiful place on Planet Earth, with wonderful people and plenty to do. The one thing of which I am sure geographically about my future is that I am not going to spend eight hours on a plane wearing a mask—that is a great way to get sick. I am not going to be tested to go to a country where I am a citizen—another great way to get sick. Nor will I be joining Elon Musk on Mars. Nor do I have any regrets about “giving up my locker in the establishment’s underground bunkers.”

As George Orwell wrote in 1984:

“If there was hope, it must lie in the proles, because only there, in those swarming disregarded masses, eighty-five percent of the population of Oceania, could the force to destroy the Party ever be generated. The Party could not be overthrown from within. Its enemies, if it had any enemies, had no way of coming together or even of identifying one another. Even if the legendary Brotherhood existed, as just possibly it might, it was inconceivable that its members could ever assemble in larger numbers than twos and threes. Rebellion meant a look in the eyes, an inflection of the voice; at the most, an occasional whispered word. But the proles, if only they could somehow become conscious of their own strength, would have no need to conspire. They need only to rise up and shake themselves like a horse shaking off flies. If they chose they could blow the Party to pieces tomorrow morning. Surely sooner or later it must occur to them to do it.”

As we go to press, Democratic candidate Biden has announced John Kerry as a new climate czar if he wins the White House. The first tweet on the topic points out Kerry’s wealth of cars and homes—including a beachfront property—and his yachts and private plane use. His personal lifestyle communicates everything you need to know about his real views and insider intelligence on the environment and “climate change.”

https://twitter.com/Dana_TFSJ/status/1332450934190972928/photo/1

The Solari team and I have many people to thank for making the Solari Report great in the 3rd Quarter 2020.

Jason Bawden-Smith

Jason continues to keep the Solari networks informed on biophysics and how to stay healthy in a wireless world.

Robert Dupper

Robert is Solari’s videographer, graphics guru, creative inspiration, and anchor in the Netherlands and a founding partner of Solari Europa.

Brad Eddins

Brad is Solari’s *News Trends & Stories* Wrap Up editor and does a yeoman’s job preparing that section of the *Wrap Ups*. Brad also manages the *Take Action* section at solari.com.

Bronwen Evans

Bronwen provides us with a much-needed eye on Southeast Asia that reflects extensive experience in global journalism, business and finance, and building local ecosystems.

Dr. Joseph P. Farrell

Joseph joins us for our quarterly *News Trends & Stories* analysis. There is simply nothing else like it. It was Joseph who persuaded me to expand our coverage of culture. It has made a life-giving difference. We also gather essential insights weekly from Joseph’s work at Giza Death Star.

Ulrike Granögger

Ulrike has been shifting our paradigms, including with her latest video in the 3rd Quarter on Hyperdimensions for her *Future Science Series*, and through her revelations in spiritual practice and science in her incredible workshops, now available to you online.

Matt Hale

Attorney Matt Hale has been helping me with questions in *Ask Catherine* as the technocratic thicket of laws and regulations grows and has published an invaluable Special Solari Report update to our Space Law series.

Edward Robert Hughes —
Night with Her Train of Stars (ca 1912)
The Louvre, Paris
Photo: Wikimedia Commons



Nina Heyn

Nina continues to delight us with her *Food for the Soul* columns as she sleuths out great art, great museums, and great movies. Canceling her *Food for the Soul* travel arrangements this year was a big job, but it has not stopped her from doing an amazing job and producing wonderful content for her biweekly column, her *Food for the Soul* section for each *Wrap Up*, and her new podcast series.

Pete Kennedy

As the host of the Solari *Food Series*, attorney Pete Kennedy has been helping us understand and support the farmers, legislators, and litigators who are protecting our right to grow and market fresh local food.

Najat Madry

Najat’s columns on New York’s debates about statues, masks, and what ails us offer tremendous insights into what has been happening at an intimate level in America this year.

Thomas Meyer and his clan

Thomas grasped my interest in Rudolf Steiner and my passion for the Story of Gideon and Chartres and has been educating and inspiring me about them ever since.

Brigitte Mouchet

Brigitte inspires and educates us to maintain our strength and vitality in the Solari *Wellness Series*.

Rambus

Rambus provides truly the best technical analysis anywhere for our quarterly *Equity Overviews*.

Jon Rappoport

Jon Rappoport’s decades of research and writing on health care and the use of the medical cartel to engineer central control has made it possible for us to “jump the curve” on pandemic propaganda.

The Saker

The Saker is a unique voice helping us each quarter to understand the emergence of a multipolar world.

Dr. Mark Skidmore

Mark continues his efforts to research the missing money, providing several updates in 2020—it is some of the most original, fearless scholarship on the planet.

Snozrap

Snozrap is the gifted artist who makes our Solari Toons. He does a remarkable job of helping us maintain our state of amusement.

John Titus

As a long-time admirer of John’s work and videos at his Best Evidence channel, I asked John to join me as a regular on *Money & Markets* to assist with central bank watching—having his insights and humor on *Money & Markets* is one of the great developments of 2020.

Jason Worth

Jason continues to provide highly capable research and excellent book reviews.

Where are the great scholars and fearless thinkers when you need them? They are right here on The Solari Report!

Most of all, the thanks of the entire Solari team go to our subscribers. Thank you for your ideas, links, comments, and insights, and for putting gas in our tanks. You are one of the most remarkable networks of people on the planet today. The Solari vision is to grow as an intelligence network that serves each other—and all humanity—in living a free and inspired life. Each day, you inspire us with the confidence that such a vision is unfolding before our very eyes.

On behalf of the entire Solari team, I wish you the joys of creation and prosperity as we move through unprecedented times.

Cather Solari

**The Popsicle Index is the % of people in a community who believe that a child can leave their home, go to the nearest place to buy a popsicle, and come home alone safely.*

“My goal is to remove the barriers that prevent you from seeing the invisible war: how it affects your money, your health, and your safety. Then I can help you take action.

This is why I am doing The Solari Report.”

~Catherine Austin Fitts



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The Solari Report

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Catherine Austin Fitts was a Wall Street and Washington insider in the '80s and '90s when globalization and corruption took over at the expense of local economies and people.

Catherine fought and then bypassed the system and now advises her subscribers and investors on how to navigate the risks in today's economy.

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