

**Episode 2,382: They Thought They Were Free: Larken Rose and Jones Plantation**

**Guest: Larken Rose**

**WOODS:**  Before we get to the film itself, can you introduce yourself to some of the folks who may not know you? But also, ideologically, like, where you came from. Did you start with all these ideas fully formed? If not, how were you influenced?

**ROSE:** I was raised sort of in the conservative, constitutionalist direction of what I now refer to as "statism".

Which is basically the belief that there should be a government and that those are actually legitimate, that we need ruling classes. Although we're going to pretend it's not a ruling class, we're going to pretend it serves us.

So, yeah, I grew up sort of in that mindset and it's been 27 years ago now that I fell off the political spectrum, mostly as a result of whittling down my vision of government to the ideal government. It's like, okay, it can't involuntarily tax people, that's just extortion. And it can't do this, and it can't do that.

And I whittled it down and realized that what I had whittled it down to didn't fit the definition of government anymore. Then it was just people being people, having normal rights.

And they could organize, and they could cooperate, and they could accomplish a whole bunch of stuff, but they didn't have the right to use aggression.

And without that, it's not government anymore. It's just some people doing people stuff. And so, it was completely accidental for me to get to the point where – and the scary term for it is "anarchist".

Which, most people think Molotov cocktails and stuff – just kind of ironic given that government is responsible for more violence than anything else in the history of the world.

But yeah, it was a gradual, awkward process, starting as someone who was raised to believe in, well, limited constitutional government and realizing you can have constitutional injustice too. And constitutional extortion still isn't moral.

And so, going through the process of whittling that down to nothing. And then realizing I don't believe in ruling classes. I believe in voluntary interaction, and only using force to defend against aggressors, not being an aggressor in the name of "the common good" or "the law" or "government" or anything else.

That's not okay. Using different words to describe evil doesn't make it not evil anymore. So, that's the short version.

**WOODS:** As you say, the terminology scares people, but all it really boils down to is that everybody should be bound by the same moral rules. And if you put it that way, well, almost everybody accepts it.

**ROSE:** Yeah, they don't even notice that they have in their brain an exception for this thing called "authority". It's like: *Well, of course morality applies to everybody, and nobody should do this, nobody should do that*.

It's like, well, what about when they legislate it and call it taxation: *Oh, well, we need that.* Like, they don't even notice in their own belief system that they have this compartment – which is 100% of a result of them being taught to believe this.

They have this compartment that says: *Well, those people, when they do these weird rituals and scribbles and call it legislation and stuff, not only is it okay for them to do it, but it's necessary for them to, like, rob the rest of us and violently dominate everybody.*

And so, most people, I think, are voluntaryists just naturally. But they have this big exception that they've always just accepted without question.

Which, that's what I did until I looked more closely at it and said: *Why does this not apply to those people over there who, like, we all know, they're like the worst people in the world? Why would you give the worst people in the world an exemption from morality? That doesn't seem like it would lead to good things.*

**WOODS:** Yeah. And then so many of these folks (of whom, I used to be one also) start making the same arguments the regime itself would make. They start echoing the arguments of their own oppressors, which is an indication of the ultimate victory for the other side.

And there is some of that, by the way, reflected in this film, which I want to get to now. So, it's *Jones Plantation*. And this might be kind of an oddball observation on my part, but one of the things I noticed is that the musical score is not 19th century at all, even though this is a 19th century setting.

But I think what this conveys to the viewer is that this is not really intended to be a period piece. If you're reading it or looking at it the way you would read *Animal Farm*, on the level of just a bunch of animals, then you're not understanding it.

This is a work that is trying to convey timeless ideas that transcend this particular 19th century setting.

**ROSE:** Yeah, when I originally started writing the screenplay for it – it was Andrew Treglia, the director, it was his idea to make what had been a short little animated thing I did years ago into an actual movie.

I was just sort of picturing a drama, a period piece thing. And he made it into something way more quirky and weird and impactful, and I think way more interesting. Because yeah, there's a number of things in the movie that sort of just blindside people and smack them in the head.

The moment you start to get comfortable with: *Oh, this is going to be a movie about this*. It immediately messes up your assumptions, keeps people's attention with a few smacks in the face.

**WOODS:** Yeah, it fooled me. It was not exactly the film I expected it to be, but as I saw it unfold, I thought: *Yeah, this is Larken Rose*. I started recognizing some of the ideas in here. Like, this is not altogether unfamiliar.

By the way, I looked away from the screen for a brief moment and I looked back and there you are. Whoa, whoa! That's Larken in there! So, you actually have a cameo here and there.

**ROSE:** I'm a grouchy Irish indentured servant in the background. My entire job is to, like, give people dirty looks. But, yeah, I'm in there. By the way, the character of Jimmy Jack, that is Andrew the director.

**WOODS:**  Oh, is that so? Okay.

**ROSE:** Yeah. And I think it's appropriate that in like, almost the first scene you have the director yelling at the screenwriter. [laughing] I thought that was very appropriate for the project.

**WOODS:** The thing is, on the one hand, I don't want to have a whole bunch of spoilers, but on the other hand, without a tiny bit of spoiling, it's hard to get into the themes here. I'll just say that when Mr. Smith comes along, I didn't fully realize what he was going to be up to.

And then once I found out because I was watching, I thought: *This is going to be very, very clever.* So, the idea – let's just say that – well, I'll let you decide how much of it you want to reveal.

But something happens at Jones Plantation that is a way for the master to continue to exert control over people, but in a way that's so much more subtle that they don't see it. And that affects the way they think about the relationship.

**ROSE:**  Right. Basically, Mr. Jones, the owner of the plantation, is an old school slave owner who's using brute force and thuggery to force people to work for him. Like, he's this psycho who thinks he can own other human beings.

But it's not working that great. And the plantation is sort of starting to fail, and he's having trouble with his slaves being disobedient.

And then he hears word of a consultant of sorts who tells and teaches slave owners how to more effectively control their slaves, how to get more productivity out of them, how to have no more disobedience and rebellion and all that stuff.

And so, in a little animated version I did ages ago, you mostly see it from the perspective of the workers. But because we had a whole movie, we could develop it a lot more. And you get to see what's going on in view of the masses (in this case the workers) and what's going on behind the scenes.

And that's what I hope is going to make a bunch of people go: *Oh, this is a little bit too familiar. Like, how much of this is going on in real life?*

**WOODS:** Yeah, absolutely. I mean, when they begin to use the language of equality, and all of a sudden they roll out a pledge that everybody will recite every day, recalling the great principles of the Jones Plantation.

There's a flag, there's all the trappings that we recognize, perhaps uncomfortably as we watch. Because to one degree or another, we've all been bamboozled into that at one time or another in our lives. And to watch that unfold little by little, it's quite striking.

**ROSE:** Yeah, there's so much in there that if somebody watches it a second and a third time, they're still going to be noticing things they didn't notice the first time through.

But there are intentionally a lot of references – for example, there's a lot of individual lines that you'll actually hear in, like, modern politics and campaign slogans and stuff, but in a context where they actually make sense in the story.

But it's going to be interesting to see how when normal people who never think about philosophy and politics and anything of the sort, when they watch it, how quickly they're going to start noticing: *Hey, wait a minute, this is this, and this is that.*

And there's so much in there that I think people are going to – they can watch it 3 or 4 times and they'll still be noticing new stuff in there because there's so many little details wedged into this.

The problem with writing this was not, how are we going to have enough for a full-length feature, it was, how are we going to make it less than five hours long?

Because my original first draft, just flying off as fast as I can, would have been a three-hour movie. And Andrew was like: *That's awesome! Now make it an hour shorter*.

Or more, because this particular theme and set up makes it possible to discuss so many different aspects that the challenge was: *All right, how do we cut it down to something finite?*

Like, we don't have the money to make a mini-series out of this, so how are we going to wedge in as much as we can but keep it to something within the attention span of people?

**WOODS:** Well, when you're somebody like you who has written about big and important ideas, it must be very tempting to write the 40 page John Galt's speech and have one of the characters deliver it. And you resisted that temptation.

**ROSE:** Not entirely. I partially resisted it. And then the reason there's a director who knows how to direct is it's his job to say: *That's awesome. Make it about a third that long.*

**WOODS:**  I'll tell you what, my favorite speech – we'll just put it this way. Again, I don't want to spoil too much, but somebody figures out the nature of this regime. That at its root, it's not really all that different from what it used to be.

And he does his best to try to convey this truth to everybody. And he says: *Look, we're just choosing between two masters. This is not a real choice.* And nobody wants to hear it. You think: *Oh, my gosh, it's speaking right to me.*

**ROSE:** Yeah. And that speech started longer. The astute observer may notice that a number of lines in that are directly out of the animated thing I did 12 years ago. Because some of it was like, that was close enough that I want it in there.

But that's one of those things where we did whittle it down. JJ Green is the actor who plays that guy, and he only got the final version of that speech the day we filmed that. There are a lot of – just, the whole filming was just a circus, the number of miracles we had to pull off.

It was a 17-day shoot for an entire movie. And he just did an awesome job of delivering that. But that's just one example of many where it's like we have to shorten it and chop it down and get it down to just the bare essentials.

Because we can't push our luck with people's attention span, and we can't have a four-hour movie. And he did an awesome job at being that character.

**WOODS:** Did you have any concerns that what we might call a "woke" audience would be unhappy? That they would say you had appropriated the experiences of American slaves in order to make your crazy libertarian points and that that's not allowed.

**ROSE:** People are going to do that. And the funny thing is, these days, so many people are like so on edge and careful about, like: *Oh, you can't say anything that can be misconstrued.*

Like, they can misconstrue anything they want. And because I would only allow a director to do this who was on the same page with the message and everything.

And so, the first part of the answer is we just don't care if somebody's going to go: *I'm offended because blah, blah, blah, blah, blah.* But to address it more directly, I actually recently did a video series based on the works of Frederick Douglass, who grew up as a slave.

And he actually describes a number of things that are similar to what you see in the movie, of mental control and mental enslavement. And people can fish for a reason to be offended if they feel like it. But because it's a fictional story (kind of, sort of) like, what's the actual complaint?

Well, like: *Well, you made a point!* Well, yeah, but I made a point by describing how reality works. If you don't like pointing to evil situations to demonstrate how evil actually accomplishes what evil accomplishes, that's your problem, not mine.

Because in the setting, like the little video series I did on Frederick Douglass stuff, the mentality is the same. In fact, one of the characters mentions in the movie that the time and place and the scale doesn't matter. The game is still the same. Controlling human beings is still the same thing.

And I think I'm waiting around because there's a lot of people who are going to have to find a reason to complain about this movie. They can't come out and admit that they like it. Like, the people whose job it is to basically kiss the butt of the ruling class aren't going to say nice things about this.

So, they can fish for whatever they want. But the illustration in the context of a fictional story, I think, has huge power.

Because if somebody wants to say: *Well, that's not how things are today!* It's like, okay, I just told you a story, why did you think it was about what we have today? Because you recognized that it totally matches what we have today?

So, I'm sure people will find reasons to to be offended. And we intentionally – I won't give spoilers, although this one gets spoiled pretty quickly. We intentionally did something obvious to make it so people wouldn't think: *Oh, this is a black versus white thing. This is a thing about race.*

**WOODS:**  Oh yeah, it is quite obvious.

**ROSE:** Yeah, we run that over real quick in the movie, that this isn't that.

**WOODS:** And the thing is, what you're able to do, even in this shorter time span, is quite remarkable because you cover quite a few themes that we do indeed see in our own day.

And that would include the way the – I mean, let's frankly call the people there the "ruling class" – manipulate people under them into getting them to be angry at the people who are one or two properties down.

Or angry at some unknown malefactor out there, even when the state itself is the greatest malefactor of all. To see these things happen – and you think: *Well, these are people who've been through the worst kind of bondage, they're going to see right through this*. And they don't. They don't.

**ROSE:** Yeah. And in real life, they didn't. Like, what Frederick Douglass describes in real life slavery. And people can – you know, if somebody wants to get upset about a white person talking about slavery, I'll just refer you to not only a black guy, but a black guy who grew up as a slave, describing the mentality that kept them down and the mentality he had to escape.

And Frederick Douglass is just a freaking genius if you ask me, to be able – like, the physical escape to me, like, that's impressive enough. But the mental escape and him describing seeing through the garbage.

Because when you're surrounded by the same garbage and the same mentality and the same assumptions of everybody around you, to dare to step back and go: *I think there's something fundamentally way wrong with this.*

Like, that takes something special. And he did that. And so, if anybody, like, doesn't like me depicting these, take it up with Frederick Douglass because he describes a lot of the same manipulations, because they're universal.

Like, yeah, the state of being of most Americans on a day-to-day physical level, obviously the suffering and injustice can't be compared in degree to chattel slavery, but the methods are the same. The mentality is the same, the manipulations are the same.

They tweak it here and there and they change the details. But to not be able to understand how power-happy psychos play their game, I think that is the biggest challenge. And that was the goal of making the movie, is I want normal people to get a glimpse into how villains in real life actually do this stuff.

Not cartoon villains, not comic book villains who cackle maniacally and wring their hands and just randomly do evil stuff for no apparent reason and are obviously evil. In real life, how do evil things happen?

And I want people to watch this movie and go: *Holy smokes. Not only is that believable, but I'm not sure I wouldn't have fallen for it if I wasn't there myself.*

**WOODS:** I think for some reason we've come to expect that if somebody in charge is really evil, well, he's not really evil unless he's pounding on a desk and screaming.

When in fact, what is much more likely to happen – it's not that the ruling classes are going to say: *We're ruling over you because we're evil bastards.* They're going to say things like: *We're ruling over you because it's for your health, or it's to protect you, or all these other things.*

They're going to say that. You're going to be waiting forever for somebody to say: *I'm just evil*. We have to be a tiny bit more sophisticated than that. By the way, let's pause for just a second. What is the website for this film?

**ROSE:** JonesPlantationFilm.com is where anybody can go and get it now. And if you pay like five bucks extra, there's a director's commentary version that you get as well as the original and stuff like that. But yeah, that's where people can see it online.

**WOODS:** Okay. JonesPlantationFilm.com. All right. The subject of voting comes up. And that's very important because a lot of people in this day and age say that they're worried about democracy. They talk about democracy and the sacred right to vote and this and that.

And they think (I think, many of them) that that's what makes a society free, is precisely this ability to choose who's going to run the show. And as usual, Larken Rose comes along and pours cold water all over that.

**ROSE:** Yeah, this movie hits that hard. And hits it in a way that, like again, because you're watching it in the setting of a fictional story, you can't not recognize: *That's a clever move for them to do that, for them to pretend they're free and let them choose between two oppressors and slave masters*.

And then you get the behind-the-scenes version of them discussing what they're actually accomplishing, what they're doing. So, people can watch it and they can go: *Well, I don't think that's what's happening today.*

Okay, But do you recognize why that would totally be a clever and effective means in the setting of this story? And everybody has to go: Yeah, that would work. That's a clever thing. And then you can try as hard as you want to pretend that that's not what they've done to you your whole life about democracy.

But once someone has that picture rattling around inside their head – like, one of the things I most hope happens is people watch the movie and then the next time they see a political campaign ad, they go: *Oh man. [laughing] We're right on the plantation.*

**WOODS:** I thought that was a nice touch, that the candidates made – or at least we got to see what their political ads would have looked like. Because – I hope you don't mind if I at least say this one thing.

It seems highly implausible that there'd be any possibility that the former owner of the plantation, who was not a particularly nice guy, could actually run and expect to get votes from the very people he lorded it over.

And yet you watch the political ad that we imagine him making and you think: *Gosh, that is exactly how the bastards would try to sell this guy, isn't it?*

**ROSE:** Yeah. And that was actually Andrews doing the political ads. Which, when he first described it to me I was like: *What are you talking about?* But then I saw it and was like: *That's perfect.*

And it's one of those things that just sort of grabs the viewer and throws him out of his chair halfway through the movie. Like, what is going on? And some of that was literally taken directly out of actual political ads.

But yeah, that's exactly how they spin it. And I want people to be cringing at the ad, especially for Mr. Jones as it goes through trying to paint him as: *He's here to...* I won't get into the details, but that's what like almost everybody laughs at that.

**WOODS:** [laughing] *"You know, things weren't perfect in the old days..."* I like that one. Yes, they may not have been perfect. So, where did you film this?

**ROSE:** This was filmed at two former actual slave plantations down in Mississippi and Louisiana, like a half hour apart. We did the interiors at one and the exteriors at Frogmore Plantation.

Which, like, even though this never happens that far down south, it was 20 degrees the whole time for the exterior shoots. So, we were all freezing to death.

But Natchez, Mississippi, was the interior shoot, that huge old house. Incidentally, they closed that to the public, like, a couple months after we did the movie. So, we just barely got to use that place, which was perfect.

Because, I mean, there's a bunch down south of these big old plantation homes that are, like, kept up and look brand new. And we were like: *Well, the whole theme of the movie is the plantation is failing.* So, we want one that has some shutters falling apart.

And, like, you can see that there are problems. So, Andrew found that. And then the exteriors were shot at a different thing that was just right over the state line, but it was like a half hour away.

But yeah, I loved how he – I mean, they do this with every movie, is you think you're in one place the whole time and you're not. But I think it goes together well.

**WOODS:** So, there were no problems with getting permissions to do this?

**ROSE:** No, we just rented the two locations for – yeah, the total was about 17 days. So, it was about a week of interiors. And then we went outside and then we had to come back to redo a couple pieces of the interiors.

And we just rented the two places because they're both sort of tourist things that people can go to. Frogmore is still open and people can go there and tour it. And to me, shooting at a place where they did this stuff – like, people thought they owned other people – made it sort of creepy but sort of powerful.

That, like, it sort of shows, that was not that long ago. Like, the human view of reality is anything resembling actual rational humanity is still in its infancy. We're still dragging out of, like, insane and evil assumptions and ideas, and you can hardly get worse than: *I own that guy!*

But you'll see in modern politics basically the same thing with more steps in between and different verbiage. And that's one of the main things of *Jones Plantation*, is to make people recognize: *Oh yeah, we don't have it that bad physically, but these games are not new, and these games are still happening*.

And once you see the trick, it's hard to unsee it. And that's my main goal, is to have people go out into their daily lives and recognize: *Oh, man, this is still happening all over the place.*

**WOODS:** Well, have one more sort of meta style question before we get back into some ideological stuff. But I'm just curious about the practical side of this. Film is something that's more new to you than, I presume, it is to the director who worked on it.

So, did he have experience with putting out notices for auditions and auditioning people and stuff like that? Were you part of that?

**ROSE:** Yeah. He knows way more about the industry than I do because he had produced a couple of things before. And he chose the cast. We didn't meet most of the cast until we were there to shoot the thing.

He did interviews online and over the phone, and he just found people he liked and people would send in auditions and stuff. But because our budget was literally about the level of a catering budget for a major motion picture – that was our entire budget.

So, we did production on about $150,000, including flying everybody in and renting the two places and doing a 17-day shoot. And luckily, he had connections, and he knew people and did all these auditions. And he picked the whole cast.

And most of the people on the cast, they didn't know anything about me or voluntaryism or anything of the sort. Mr. Jones is played by Lee Gaulman, who is not an actor and is on board with the freedom thing and has his own podcast called The Quash.

But most of the cast, we had never met each other until we were there to make a movie. But I think Andrew did an awesome job of picking the people because somehow it worked.

**WOODS:** Yeah, sure did. Sure did. All right. Well, I'm just curious about that stuff. And I can't help asking – even though, as you say, it's a low budget. For most normal people, that's still a big chunk of change. Did you crowdfund?

**ROSE:** Yeah, it was an Indiegogo thing. And then some people like, donated directly who didn't want to go through that. And that's the only reason that happened, is, like, we don't have any stinking money to throw at this.

So, we said: *We want to make a movie of that*. And we're so thankful because people have to – that's a pretty big step to just go: *Yeah, we trust you to make a movie.* Because you don't get to know what it's going to look like.

Like, I didn't know what it was going to look like. Like, I loved the idea, but a bunch of people chipped in some a pretty huge chunk, and a bunch of people a little bit. And it added up to enough to make this thing.

And so, there's no Hollywood studio that has its tentacles in this or that we owe money to or that would have any control over this. Because Andrew and I both understood immediately, nobody gets to tell us how to make this movie.

If somebody else is going to tell us, then we're not making it at all. It has to be under our control because anybody else is going to screw it up. They're going to water down the message. They're going to ruin it.

So, if we can't do this just by way of donations of random people, it's not going to happen. And it just barely happened. Like, we just barely got enough to pull it off. But it happened.

**WOODS:** Let's see. I have a couple more things I want to ask about the message that you have had for some time, both in your book *The Most Dangerous Superstition*, and this film. It puts me in mind of Plato's allegory of the cave.

And that you are the person coming out of the cave, seeing the real light, seeing the real world, and then going back into the cave and trying to explain to people: *You're not really seeing reality as it really is. You're only seeing shadows on a wall*.

And yet so many people are just accustomed to the shadows on the wall. They want those shadows on the wall. They just won't come out. And so, a film like this has a chance to reach people who might not read your book, who, the idea that: *I'm going to read a book on political theory? It's just not happening*.

That's true of most people. But the problem is, most people at the same time have been propagandized into the very kinds of things you describe in this film from a very young age.

You go to an elementary school and all the US presidents throughout history are up there on the wall, smiling with their benign smiles upon all the children. Even when people's lives and livelihoods were threatened over the past few years, most of them still couldn't even be bothered to look up alternative voices.

They were cheering their own destruction. In your heart of hearts, do you say: *Well, some people are just never reachable and I'm going to try to focus on the ones I think might be able to be receptive to this message?*

Or do you have a super, super, white-pilled heart that says: *In everybody's heart. They yearn for freedom.* I just have to claw harder to reach that part.

**ROSE:** It's sort of some of each. I do think a lot of people are only going to get there when they can see by example. And that actually parallels the fall of slavery pretty much too. Lots of people were like: *Well, this is how it is, so it must be okay, and it must be legitimate*.

And even a bunch of the victims of it thought it was legitimate. And again, I'd refer people to Frederick Douglass if you don't believe me. A bunch of the slaves that he grew up around viewed it as "stealing" to run away, because they would be stealing themselves from their master.

Because, yeah, you really can mind-control somebody that bad. So, I think for the average person to escape it, some of them are going to have to see: *Oh, there's some people over there and they don't have a ruling class and they seem to be doing fine.*

Because they're so scared of the idea of: *Oh, it's every man for himself, and we'll all be killing and eating each other.* That a lot of people won't be able to dare to even consider it until they can see with their own eyes.

But at the same time, I do think everybody basically has a voluntaryist inside them anyway. And I made a course called "Candles in the Dark", which teaches voluntaryists how to talk to statists and basically bring out the inner voluntaryist.

Because everybody has a conflict between their conscience and the authoritarian garbage they were taught. And at the end of the day, you can bring almost anybody to say: *Well, if the law and authority said that, then I'd be right to disobey.*

Which means deep down inside, they think their own conscience outranks the commands of the Mr. Jones's and Mr. Johnson's of the day. But mostly they think they're supposed to obey. And so, there's this paradox and this mess in their head.

But I do think that deep down inside, most people are already voluntaryists. They just don't dare to think about it very hard because of the indoctrination. And I hope this movie will be a good way – because the movie doesn't show: *Here's how society should be*.

It shows here's how society definitely shouldn't be, but it is. So, I think breaking people's belief and faith in the Mr. Smith's and Mr. Jones's and Mr. Johnson's of the world – and that faith has been failing a lot.

I mean, of all the people who went along the last few years, there were also a lot of people, normal people, who didn't question things before who were like: *All right, this is a little weird.* This is getting too much.

And some of them learned to disobey who never had before. So, I think it's the perfect time for this movie to come out, because I think a lot of people are ready to start to ponder the possibility that those people in power, they're not just a little bit corrupt and sometimes they don't make the best choices.

Like: *They mean well, but they...* No. They're way, way, way, way, way worse than that. And as long as we look to: *Well, we have to tinker with the system and get the right guy on the throne.* And I want people to be able to start to recognize not only is that never the path out, but they built that path.

They built this game to keep us stuck where we are. And playing their game is not going to help. It's only going to help them – by design. And in the setting of this fictional story, the viewer is obviously going to be able to see that and go: *Okay, that's clever.*

And yeah, that would trick them into going along with this and thinking they're free, and thinking they have some say, and thinking they're consenting to it, and all that silliness.

And then I hope they take that realization when they walk out of the theater or their living room or wherever they watched it and go: *Oh, they're doing the same thing to us now. Why am I still falling for this?*

**WOODS:** Yeah. Now, about, I don't know, three, four months ago, I had Julian Assange's brother on the show who was promoting a documentary they were doing about him.

And one of the things that they were doing – now, the fact is the name Julian Assange is known all over the world. So, if they have a screening, people will be there.

But what they had on their website was the opportunity – you could contact them and say: *I'm interested in having a screening in my area. I'd like more information.*

Is there a way people can do that in this case? Like, are you doing – you mentioned a screening to me before we started recording.

**ROSE:** Yeah, we are in Dallas. This Saturday there will be a screening. And I will be there, and the director will be there, and a number of other cast members will be there, and we'll have a Q&A after the movie and stuff.

So, it isn't even just a screening of the movie, but we're actually going to be there. We are in the process, and I think it's just about finished – we don't have that big a crew.

We have, like, three people trying to get all this stuff done – to create a package where anybody can basically rent a theater and have a screening of *Jones Plantation*. And we'll help spread the word and try to get people there.

And we want to set it up so that people doing this can make money off of it. Like, maybe they give us a certain fee to be able to do this, and then whatever you make from the door, that's yours.

Because we'd love for it to be an actual grassroots thing where people who see the movie go: *Holy smokes, I want everyone to see this.* And they take it upon themselves to do that.

I don't know all the details yet, but I think we're just about done with the package that will allow people to do that. And if people are like: *Well, I'm this tiny little town and we don't have enough for that.* – or, like, we'll try to negotiate something that works.

Because we're still just us. We don't have $100 million advertising budget like Hollywood does. We have kind of a zero advertising budget. But if normal people and people in the freedom movement see this and go, this is really cool, and spread it.

Because of our day and age and our technology, like, this was never true before, that normal people going: Whoa, have you seen this thing? Can make something massive. I mean that was true of the – there's that little song by the red headed guy complaining about government

It's all over the place just because people normal people said: *Hey, have you seen this thing?* And so, I think *Jones Plantation* – we made it. It exists. And now we need the people who see the power in it to help throw it around all over the place.

And sometimes that's just a matter of dropping a comment here or there and mentioning it here and there. Or up to having a screening where you live.

So, the information on how to do that will be on JonesPlantationFilm.com as soon as we get that up and running in a way that we have a system that's easy enough for people to handle that.

And we have, like, the files that theaters use to project an actual movie. And we can arrange to get that to them and all that stuff if somebody else arranges to rent the place.

But yeah, because we'd love to see this all over the place, but we haven't even tried yet to have, like, any major chain play it. Because without showing a track record of lots of people seeing it, I don't think they'd – you know, we're already fighting an uphill battle.

**WOODS:**  Yeah, that makes sense. So, when you said "this Saturday", you're talking about August 26th, 2023, just for people listening later.

**ROSE:** Yeah. And we can give the link below for the Dallas screening. Yeah, that's just this Saturday. In fact, I fly out of here in like three days to go be there.

**WOODS:** Yeah. So, we'll put it in the description and also on the show notes page which is TomWoods.com/2382. And want to say another thing. You mentioned very briefly the freedom movement.

When the neocons were really, really in the saddle, I would see the most untalented boobs on television getting their books promoted by other neocons. And it occurred to me that we're not that way. We would rather backbite and undermine what somebody else is doing, or say he's no good or whatever.

That's why we're here and the neocons are there. They promote each other, and we don't. And I would like this to be maybe the beginning of the end of that. I assume you know what I'm talking about.

**ROSE:** Yeah. And I think there is a time when we need to stick to principles and people are like: *Well, can't you support this guy's candidacy for something?* And I'm like: *Well, it doesn't actually match my principles.*

So, no. But beyond that, there's also just what you're talking about of just people infighting and forming little cliques and stuff. And yeah, I think a lot of pro-freedom people are so sort of pessimistic and they've convinced themselves that a message worth spreading is never really going to get noticed.

So, if anything does, it must have been, like, it's a government conspiracy and it's a shill or something. And so, so many people are just doomed to, like: *Resistance is futile! You will be assimilated!* That they don't even try.

And now that *Jones Plantation* is finished and we have it, like, do you – random pro-freedom person listening to this – do you know a better way to get normal people to at least start questioning things than watching this?

Because if not, suggest that they watch this. Like, if you have a better way, go for it. But yeah, the power we have if we bother to actually try to use it is massive.

Especially in this day and age with our technology where we can bypass the mainstream and make something huge because we feel like it, because we talk about it and we get other people to talk about it.

**WOODS:** Yeah. Well, listen, this is fantastic. JonesPlantationFilm.com is the website. I urge everybody to check it out. And in particular, I mean, no matter who you are, if you can drop a mention in social media, that'd be great.

But in particular, if you are an influencer – I hate this language, Larken, "celebritarian" and all this stuff. But there are some of those out there. And there are some of those folks who have audiences. What's the harm? Just help out a fellow human being.

Not because you're not getting any advertising revenue, but you're getting credit on your human being membership card. Okay? By doing things like this, we all help each other out.

So, check it out yourself. JonesPlantationFilm.com. And then help Larken spread the word about this great project. So, best of luck with it, Larken. Thanks so much.

**ROSE:** Thank you very much.