

Durkin transcript 032824

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Introduction to Martin Durkin and the Viral Film

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Tom: My guest today is Martin Durkin. And Martin Durkin, what is new? Well,

Martin: um, uh, uh, what's new is that you and I both have a film out, um, um, spreading around the world like some wicked virus, um, uh, confirming all the skeptics and their, uh, in their beliefs and, and maybe rattling the, uh, The certitude of a couple of greenies, I don't know whether, but anyway, that's new, but I think you're, you've got your finger on the pulse even more than me, in terms of how that film is doing at the moment, so what do you think?

The Film's Explosive Impact on Social Media

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Tom: Yeah, I'm, I'm ecstatic as to how it's doing so far, that, uh, like on Twitter, so many copies of the movie are on Twitter, the Wide Awake Media guy put one up and that copy, just that copy has 1.1 million views, and then there's lots of other copies of the movie that have 100, views. I put up one myself just as a throwaway thing with captions, and right away, uh, that got 220, 000 views [00:01:00] and, uh, still climbing.

And, uh, lots of clips are going up everywhere, so I'm very happy that so many people are watching it, and so many people are commenting on it. Chris Martz put up a commentary on it, and his tweets commenting on it got 220, 000 views. thousand views, I think, already. So there's just so much stuff going on. It makes me very happy.

And we're only a week in. Just now today, Toby Young put up a good article praising it in The Spectator. He said, quote, it is a dazzlingly entertaining film that distills the case against climate alarmism into a succinct 80 minutes, end quote. So I'm very happy. The Spectator, is it? Yeah, in the spectator.

Oh, well, I'll,

Martin: I'll, I'll, I've got to, I've got to copy this spectator that hasn't been opened up to that.

Tom: Yeah.

## Comparing Film Releases: Then and Now

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Tom: I was going to just talk to you about, uh, the difference between releasing this movie versus releasing the, uh, Swindle, Great Global Warming Swindle in 2007. So different, right? Cause Twitter wasn't even, it was in, it was an infant back then, barely, uh, it was barely around in [00:02:00] 2007.

So when you released Swindle, it just went out, just on TV, just in Great Britain. Is that right? At first?

Martin: It went out on Channel 4 in the UK and then subsequently got bought by a number of other channels in other countries. Never got bought in the, never got broadcast in the US. A lot of, a lot of stations were a bit nervous of taking it.

But that was a very different sort of film. First of all, I had Ofcom and Channel 4 lawyers breathing down my neck, so I couldn't say exactly what I wanted to say in the film. It also was a very quick turnaround. Um, so it was, um, a uh, there were a couple of mistakes on graphs and things like that and so, uh, which, you know, oh, bloody hell.

Wish I'd got those right. Um, um, and, but also, um, I, um, I didn't understand the Um, a subject as well. Um, didn't understand the, the issue, I think, as well as I do now, I think I do now, you know, the stuff about the nature of consensus, the nature [00:03:00] of the beast. It was quite a learning curve, um, shoving that out, because, you know, when, when it went out, it was like the ceiling fell in on me, you know, it was just, I thought, my God, this is, This is not just a question about science, this isn't just a science issue, there's so much more going on.

And I suppose it was the making of the swindle that made me realise that fully. But, um, the swindle, I mean I think already, our film's been out a week, and I think it's probably been seen by more people already than saw the Great Global Warming swindle. So, you know, I think this is going to be much, much bigger.

Yeah,

Tom: I think you're right.

## The Challenges and Censorship Faced in Film Making

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Tom: Uh, I didn't know did you do some self censoring then when you did swindle you knew ahead of time? I can't say that or off com is gonna get me in lots of trouble

Martin: Um, yeah, I mean it wasn't self censoring It was other people centering me the channel 4 lawyer sort of waded in and said you can't say that you can't say that um and off com [00:04:00] compliance meant that you know, we I need to to Um, I needed to have, you know, uh, uh, the opposition come in and, and give critical sort of comments within the film.

Oddly enough, um, they refused, so it ended up, but I had to go through the process of asking Michael Mann and, and all these people who said they wouldn't have anything to do with me. I mean, luckily already my reputation was so bad by that stage that they wouldn't be in the film, which is a good thing because the, um, There's a sort of film where you mug the other side.

And I certainly think there's scope for, not me to do, but other people to do films where, you know, they, they manage to get interviews with, um, some of the big global warmers and then embarrass them with some basic questions. Um, but, uh, but, but sometimes you wanna film where you're just able to put one side of the argument in its entirety, in its forceful way that you, that, that, that you can.

And, um, and we, I think we did that.

Tom: So, would you say that the [00:05:00] blowback that you experienced in that first week in 2007 was way, like, orders of magnitude bigger than any blowback you've seen now, which is almost nothing in the mainstream media for this one?

Martin: Well, um, it was, it was sort of different because, um, it had gone out on Channel 4 and so Ofcom could, they, they were allowed to complain to Ofcom.

And so Ofcom has the power to sanction Channel 4, so Channel 4 comes to me saying you better, you know, defend this against Ofcom, otherwise, you know, uh, uh, uh, you know, we're not gonna, you know, you're gonna be in trouble with us, um, so, um, actually Channel 4 did do the, uh, decent thing and hired, um, a, a barrister and a producer, another producer, um, for about six months after Swindle went out to cope with the, uh, barrage of complaints, clearly orchestrated, a lot of them were using the same language to, to Ofcom about us.

And that was the, You know, commercially, that was all, because I was, you [00:06:00] know, a film producer, director with a small independent production company trying to make a living. Um, and I was having to do this, you know, unpaid defense of this film for the best part of a year. Um, and Channel 4, had asked me to make the film, Um,

um, uh, Himesh Mukura, wonderful head of science at the time at Channel 4, sadly, sadly died.

Um, uh, you know, I didn't get another commission from Channel 4 for three years after that, which, you know, at the time was a really big, um, was a, you know, a big problem. Um, so that was huge, you know, it was sort of, you know, I was thinking, is this going to wreck my career? Um, you know, is, you know, my income took a nosedive?

Um, you know, all of that, all of that stuff. So I really. empathize with those scientists who say, you know, you know, you really don't want to speak out about this because it will get you into serious trouble. I've experienced that directly myself. So, uh, uh, and in a way that was what, what, um, [00:07:00] I wanted to incorporate that into the film, you know, why is this become kind of moral thing?

Why is this a thing which will, you know, endanger your livelihood if you speak out about it? That's the really weird thing about this subject.

#### The Evolution of Public Skepticism and Trust in Authority

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Tom: Um, do you agree with the thing I've been saying that, uh, right now is a good time for the movie to come out since so many people were questioning, uh, COVID that, uh, the public is, uh, far more ready to hear it now than it was in 2007?

Martin: Well, I think you're right that one of the central issues here is one's trust and faith in authority. Um, and, you know, the establishment want to say, we're the experts, take it from us on everything, on the economy, on COVID, on, uh, uh, climate. And, um, I think on all those fronts, the economy, they're thinking, you know, who are these buggers in charge?

I mean, look at the public debt that we're in, look at the inflation that's taken off with all that money printing. You know, these people don't know what they're. These people are scoundrels, and don't know what they're doing, and they seem to be self [00:08:00] serving. And with COVID, you know, the amount of nonsense that we talk about, but you could sense in COVID, the urge of A certain group of people who liked lockdown, who believed in, wanted to assert, you know, the authority of the experts, and you know, had all those instincts, versus another group who actually were thinking, you know, this is God's will, if it doesn't add up, these experts are kind of, you know, they've got their own axe to grind and so on.

And so, as you say, coming off the back of that, I think people are now thinking, you know, is climate just, you know, another example of

that. I think there was a lot of scepticism swilling around anyway, but I think the anger's growing. I think the anger is, you can see it across the Western world, anger against what might loosely be called, you know, the, the, the, um, publicly funded, um, establishment, you know, a lot of parties and politicians who are deemed to be against the swamp, the blob, whatever you might call them, uh, you know, are doing terrifically well.

I mean, you know, uh, uh, really in many, many countries, I mean, Donald Trump, you know, is an example of that, you know, he might be a [00:09:00] You know, ginger billionaire, but, uh, you know, for all his, for all his bailings, sort of personally, he's enormously popular because he's deemed to be on the other side of, of, of this, of this, you know, appalling blob.

And so you're right, I think it's coming, come, come at the right time.

Tom: So you said I think earlier that there was enough fear of cancellation that people worked on the movie with you and then in the credits, they had to use different names because they're afraid that people find out their real names that they might not get hired again, things like that.

Yeah,

Martin: that's the, that's the case. I mean, they were really, I mean, they were happy to work on it and, you know, it was a fantastic team, but there was just that nervousness. That, um, especially the young ones, um, the sort of older ones who have got established, it was exactly the same, parallel with the scientists, you know, the younger ones thought, you know, if word gets around that I've, I've worked on this then.

You know, I could just lose work. [00:10:00]

The Global Reach and Translation Efforts of the Film

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Tom: Uh, one thing I wanted to talk about Unrelated is, um, translations of the movie that already there are ten, uh, translated versions of this movie. Did you, did anyone do that for The Swindle? Was it translated into lots of other languages? I don't even know.

Martin: Uh, no, I don't think so.

I think individual, some individual, uh, broadcasters in different countries, uh, did it for. But again, when they went out in those countries, it would go out once on TV and that's it. So you get a

certain number of hits on TV and that's it. It's over. It's over. You know, there was a bit of an afterlife because it got copied and shoved onto YouTube and things like that, but, um, I think that, uh, you know, it's, it's petering out.

I mean, the, the astonishing thing, I remember when we were talking on your podcast before and you, you saying, you know, the, you know, it's still being cited, um, which, you know, goes to show how little, how effective, Their censorship has been, because it's not a formal censorship, there's no lit law that says you are not allowed to make a film like this.

But the informal methods of censorship are so powerful that, you know, there's [00:11:00] not been another film like Swindle since Swindle until, until, until yours. It

Tom: does make me happy, as we've discussed, that 16 or 17 years later on Twitter, I see people saying, have you seen this movie, The Great Global Warming Swindle?

You gotta see it because it's so powerful. I love that. And I do think that 10 plus years from now, people are still going to be referring back to this movie. I think it's going to have great legs, so that's good.

Martin: Yeah, well, I think, I mean, I think, I'm thinking in our early discussions, I think we said that.

You know, we're going to make this, you know, we want to change the world, you know, you want to actually change, you know, make a tangible difference. I was going to say to the debate, there isn't really a debate, is there? It's a kind of war. Um, and we're the kind of, we're kind of the French resistance in the war.

But, um, but, you know, we wanted to make a big impact with the film. And one weekend, I hope that we might

Tom: actually do it. Yeah, I mean just the Norwegian copy sitting on one channel. I think that it [00:12:00] has over 25, 000 views already And then there's a move afoot right now to translate this into Asian languages And I think there's gonna be a big Asian audience for this in the next whatever month or so I think it's we're gonna see this is just the start of the whole thing.

I think we're gonna see so much more happening

Martin: Yeah, and I think, I mean, I don't know what you think of the, um, of the tweets, but the interesting thing is the number of people who, you know, it's like they're saying, I told you so, now look at this, and they're, and they're sending it to other people, and they're

saying, look, um, uh, and I think the trouble is a lot of people have been having conversations about this, and, you know, skeptics have been wondering about saying, you know, this is all not true, And they've been dismissed as eccentrics and wackos and idiots, you know, how can you be right?

You know, Joe Bloggs, where all these scientists, you know, line up in the in the opposite direction. So to have something that they can kind of refer to, which has got a bit of the science involved, and then got a bit of the other arguments, you know, is enormous. It's a it's a tool, it's a weapon that they can [00:13:00] use to justify their arguments, I think.

Tom: And then this whole kind of viral spread of how the movie is getting spread around us is making me so happy. I was just investigating this morning that there is a, uh, YouTube channel I had not heard of called Food Lies. And already we are the, like the second, we are the second most popular video from that channel.

I don't even know who that guy is, but it's got over 150, 000 views just on that channel that I hadn't heard of this person. And there's just a lot of examples of that. And people are downloading their own copy, which you can download it from, uh, These sub stack, there's going to be a link in the show notes here.

You can download your own copy and put it up. And I think a lot of people will be continuing to just kind of spread it everywhere. So that makes me very happy.

Martin: Yeah. The fact that it's going internationally, I mean, so many tweets, uh, you know, from in, in foreign tongues, you know, because a lot of a lot of a lot of climate, the movie, a lot of the movie.

Um, and do you think, oh, I don't know what they're probably slagging us off, but uh, You think is great. This is going to all, you know, going to every corner of the [00:14:00] globe. Yeah. Yeah, I should

### The Collective Effort Behind the Film's Success

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Tom: give credit to the Clintell people, Marcel Kroc and his, uh, group. They're doing a great job of being the central hub for translating this movie.

So they were saying it was hard the first time to figure out exactly how to do it, but now they're, uh, figuring out how to do it quicker and, uh, they're kind of just cranking out translations very, very fast, which is fantastic.

Martin: No, absolutely. And next time Marcel is in London, I've got to take him out for a slap up feed and a good old drink, um, to, uh, uh, to thank him because they've, they've done fantastically well.

All sorts of other people kind of worked tirelessly behind the scenes. Everyone from, you know, um, uh, uh, and, and, and helped out making the film. You know, Willie Soon, Nia Shabib, all sorts of

Tom: folk who've, uh,

Martin: uh, uh, really, who, uh, you know, have helped out and are continuing to do wonderful things, uh, promoting it and the rest.

So it's been a, as you know, it's a kind of, it's a

Tom: collective effort. It absolutely is. I mean, one person is, uh, Willie Stoon has been helping [00:15:00] us connect to translators, uh, for some of the Asian languages. Oh, yeah. Yeah, he's doing a great job there. I wanted to give a shout out to Andy May, did a very nice annotated bibliography of the whole thing, about, uh, I think 70 things that are said in the movie, and here's what backs up those things.

Loving that. Yeah. And then, uh, there's, uh, two different people that did, uh, Twitter threads pushing back against some of the alleged debunking of the movie. Jim Steele did one of those, and Chris Martz did another one of those. So, um, I have those, uh, I have links to kind of all of this stuff in the movie FAQ page if you want to, uh, figure out more about what's happening with the pushback.

And there's a whole Wanted to mention in IMDb now, there's kind of a humorous fight going on as people are rating the movie. Almost everybody says it's either a 10 or a 1. I think there's like 13 or 14 reviews out there. There's one 9. Sure sign of a class war. One 9. There's a 9. Yeah. Yeah. Yeah, so that's pretty funny.

I have not seen anything yet on Rotten Tomatoes, but I think a lot more of that is to come too since we're only one week in.

Exploring the Filmmaking Process and Future Projects

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Tom: So one [00:16:00] thing I wanted to dig in here is something I don't even know about is your process. How did you go from this movie in your mind to a finished product? Did you have actual outlines that you wrote down?

Or, uh, how did this go? How'd you do it? Um, Oh, damn



Martin: me. I don't know whether this is confusion and, uh, and, and, and sort of honing in, honing in, honing in. I, I, I, I, um, I, that's really, that's really hard. a question to, to answer. I mean, one big thing is who's going to be in the film. So it's a lot of talking to people.

Um, and in the early stages, a lot of, um, um, exploring the, the science, cause that's, you know, you want to get the science, right. You don't want to be hung out to dry there. And very early on, you know, from our discussions, you know, I wanted to be really modest about what we said about the science, you know, just keep it really simple, keep it to things that are pretty indisputed or undisputable.

Um, [00:17:00] you know, we, I think to, to defeat them on the science front, you don't have to say, Oh my God, discover this obscure paper over here that says X, Y, Z, you know, what's the stuff that no one disagrees about? Um, I wanted something where, um, and I think we've got it where, you know, you're at a dinner party, you can say to someone, okay, you don't believe you, you say it's too hot and CO2 is too high.

Um, Get your phone, Google Earth temperature 500 million years, press images, and tell me that, you know, it's too hot. Uh, and you can see that, you know, we're freezing our nuts off. Uh, likewise, you know, you can say, like, put in CO2 levels, 500 million years, tell me there's too much CO2 about the place. And, you know, you can see that CO2 is incredibly low.

I mean, compared to the last half billion years, I mean, incredibly low, worryingly low, if you know the importance of CO2. So, you know, these basic things. And look up hurricane activity. Oh yeah, there are more storms. No, there aren't. No, even they don't say that there are more [00:18:00] storms, you know, if you push them.

Even they can't support this notion that there are more wildfires or whatever else, you know. Keep it to the really basic stuff. Um, and the point that you make in the film, you know, you know, you can ask any climate scientist, point to any time in the past where CO2 has driven temperatures. Both temperature and CO2 have varied very much in the past.

When, in the whole of Earth's climate history, can you show, um, CO2 driving temperament? You can't. So, I mean, what has CO2 magically changed in the past 50 years? What's, what's going, you know, that, that is a clear indicator that there's something fishy about this entire thing. So, we want to Uh, uh, in our discussion, you'll remember, wanna keep it really basic, really simple.

Don't go out on a limb, just keep it to the, the, the, you know, the,

the, the, the, the, the, the main points. Um, um, that was, you know, and, and Steve Coonan's brilliant book on that. You know, it's a lovely kind of. pointer to that, um, also to point out that [00:19:00] the people who are talking about this who will, who will, you know, they're not nutcases, so we needed that rather boring bit at the beginning of the film that said, you know, actually these guys, they haven't got two heads, um, they're not from Mars, they're just, they're actually just, you know, clever guys, um, um, and then I suppose the rest of the film all, you, as you know, we wanted to tackle the consensus, because that's always the thing that comes back once you say the science, who are you to say this when all of these You know, he decides to say otherwise.

So we had to address that question of what the nature of this ridiculous consensus is that backs this. Um, and that was a harder thing to, to, to nail down, pin down and describe because it's a, it's, you know, it's a bit more, uh, uh, wiggly and abstract. And it's harder to illustrate as well. How do you do it with pictures and music?

I mean, that's a lot of the basic thing with filmmaking is how the hell do you turn this into, you know, a form of entertainment as well as, you know, a kind of an informative thing. So, um, [00:20:00] uh, but also once you go out and talk to people, once you start to go on the road and you conduct, we conducted really long interviews with a lot of these scientists, you know, they went on for, you know, two hours, two and a half hours each.

Um, And once you sort of start exploring that, then the film starts to take shape anyway because, you know, it's from what they're talking about and that, uh, that kind of suggests the shape of the film to a certain extent. Um, anyway, that was a bit waffly, but I hope we, uh, Oh,

Tom: very good. I shouldn't put you on the spot here, but do you have a lot of extra footage that we could take a look at or that, I bet there's tons of great clips that are in that extra footage that are not, didn't make it in the movie because, uh, you didn't have time to put it all in?

Martin: Uh, there are good, uh, good clips, but I, I, I tell you, more than that, um, I think that, Arising from having looked back at those interviews, I think there were seeds of stuff to talk about that I didn't explore fully, that I wish I'd had [00:21:00] the, you know, presence of mind to do, so I think it's almost more worthwhile you doing podcasts, follow up podcasts with a lot of those guys, um, and I'd love to throw in some, uh, some questions, uh, to them.

Sort of, uh, following it out because, because the, um, they kind of talked, um, loosely about things that I think, oh, that could really

do with expanding. Okay. Yeah. I would love to

Tom: do a podcast just like that. So I'll take that as an action item. Let's do that for sure.

### Leveraging Documentary Experience for Engaging Content

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Tom: Um, I wanted to ask you about, uh, have you done maybe 100 documentaries or some huge number of documentaries, and have you used the feedback from those to figure out what's entertaining and, uh, your experience has taught you what really works in a documentary?

Uh, yeah,

Martin: I've, I haven't, um, produced and directed hundreds of hours, but I've, um, the, the company I've founded and ran for 20 years, um, um, Produced hundreds of hours [00:22:00] of documentaries, so I executive produced hundreds of hours, uh, um, um. Which means I sort of got to boss everyone else around, and it means I didn't have to actually go around and do lots of the work.

Um, but um, you do, you know, it's a, the nice thing about coming from commercial TV is that it's very competitive. You know, if you do a show that doesn't rate very well, you don't get recommissioned. Um, so you need to always have a mind on, you know, viewers and getting them in and keeping them. So it does hone your, um, uh, sort of sense of, You know, you've got to put on a show, you've got to make it entertaining, and if you, I find that with my own films, I'm a bit more self indulgent, I kind of do them so I'm entertaining myself a little bit, you know, what, and that's reflected a bit in the, In the films, I like all that daft old music, and I like the daft old footage, um, and I like, uh, uh, uh, commentary that's a little bit formal, but a little bit cheeky and sarcastic, sort of beneath the surface sort of stuff, [00:23:00] so that, that tends to, that tends to come out, but, um, I think that if it's really interesting what you're saying, then that, you know, keeps it going an awful lot, and this is an amazing, um, Subject.

I mean, to have something like climate, which is such a huge story, which, you know, the policies based on this scare are affecting people in such a profound way in the West, for there not to be any kickback, for the debate to be so one sided, for there not to be a debate. Um, is that such an amazing story itself that in a way, it's hard not to do an interesting comment on that.

Tom: Yeah, so I would like all the ordinary people who are being, uh, their lives are being made worse by this scam, I hope they do watch this movie and pass it around, including like, maybe the Dutch

farmers, if they're trying to push the farmers off their land for some climate scam reason, I hope that this gives them some hope.

Uh, knowledge to a pushback even harder against that crazy. Yeah,

Martin: no, absolutely. I mean, a [00:24:00] mate of mine who's, uh, uh, also is a plumber, does my plumbing whenever it goes wrong, you know, was at the London premiere and just absolutely loved it. Cause you know, he, you know, him and sort of plenty of others, real people who do real jobs, you know, they're, they're, they're, that's the, the, the, uh, sort of skeptical heartland, if you, if you know what I mean.

Yeah. Would you agree with that? Uh,

yeah,

Tom: absolutely. That I, I've said elsewhere that this whole scam is an attack on working people, on real, people that have real jobs. Gotta get rid of farmers because we don't, uh, whatever they're plowing up the land. We can't have that. Just totally crazy. We gotta support real people with real jobs, and I think this movie does a great job of that.

Personal Journey from Believer to Skeptic

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Martin: How has your view of things cha, I mean, you've done how many podcasts on this now?

Tom: Uh, just over

Martin: 200. 200, so, and you started off, um, a greenie, or at least buying into the climate thing, um, I don't know, but when you did your first podcast, I don't know how, how much of a sceptic you were then, [00:25:00] but, um, how has your understanding of it developed and, uh, you know, over the past, um, A couple of years.

Yeah,

Tom: I was definitely a skeptic in 20, 2022 when I started doing the podcast. I was a skeptic already, but I feel like I, my knowledge is way wider and deeper now just talking to all these people. It's just amazing that so many people have dug into all these rabbit holes so very, very deep, like geologic heats and just all sorts of different things.

So it really has helped me to listen carefully. The first time, I hear something as they talk about it, but then as I'm going through and editing one or two more times, I'm learning way more in time two or three, when I can really stop and think about it and maybe go with Google. And if they say something I don't understand, I can Google it and stuff.

So really, it's the second or third time through these podcasts that I'm really learning more and more. I wish I could remember everything, but it's hard to remember everything that everybody said. But, uh, It is true that I, I believed in this, I was a casual believer back in 2005 or so that I just believed experts saying the Earth's getting too hot, that's a, that's a [00:26:00] problem.

I did not climate march or anything, but I'm a little embarrassed that how naive I was back then. I tended to believe way more things than I do now.

Martin: Yeah, but you've become along the way a fantastic kind of spokesman for the cause because you've sort of, you, you've been exposed to so many people and their arguments that actually, because you've been doing a lot of podcasts as guests rather than hosts now, haven't you?

So you're, you're, as you know, I'm always, whenever anyone it pressures me to go on their podcast and say get Tom, put Tom on, not me, because I tend to sort of hum and har and swear and all that sort of thing and, and, um, go around the houses. But you, you're a fantastic, if you don't mind me saying, uh, you know, champion for the cause.

Tom: Thank you. I'm doing the best I can. One thing I've really enjoyed over time is just being on Twitter and even in Blogspot back in the day is that I've been exposed to so many arguments from the other side that I've constantly, I feel like I've heard every possible argument over and over [00:27:00] and I have read all their books, like I watched Gore's movie multiple times and I read his book and all this stuff and I think it's so different.

There's so many skeptics that are like me that have kind of devoured this, uh, both sides of the argument. And I can tell that almost everybody on the other side, they have just immediately dismissed anything that a skeptic has said and they know they're right. And a lot of them have this cartoonish view of what a skeptic is, that we all have, uh, black mustaches and we're tying people to the railroad tracks or whatever.

And I think this movie is showing that, like you said, you got Steve Coonan looking like an ordinary person, which of course he is. I think even that part helps people to realize that there are two sides, or,

there are, like you said, it's not really a debate, but the people who disagree with the narrative are totally normal people, and, and they're actually correct.

Martin: Yeah, I quite, in a funny sort of way, in a perverse sort of way, I quite like the Bond baddy kind of thing where, you know, Tom Nelson probably lives in an underground volcano and has lots of people in [00:28:00] uniforms on, going around on monorails with Kalashnikovs or something like that, you know, the demonization is, is, is, you know, is hilarious.

Tom: Yeah, I mean, again, they're, they're thinking that we're all super old people sitting on a pile of money and we hate our kids. There's people, a lot of people who don't have kids think that I hate kids. And again, it's all a cartoon character thing and none

Martin: of it is.

#### Debunking Climate Change Myths

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Martin: And the fossil fuel money, you know, they're on, they're on the, you know, they're being paid by, but that's, that comes up again and again and again.

And I'm, oh my God. And if, if BP. Turned around and offered me a huge cheque. Believe me, I'd take it. But, sadly, it was, it was, I don't, I, the cheque is really slow on arriving.

Tom: Yeah, it's pretty amazing that they just keep saying that with absolutely zero evidence, which is, it's totally not true in any way.

Martin: ,

#### Broadening the Conversation: Climate Skepticism Beyond Politics

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Martin: Another thing that I was encouraged by, and I'd like, I'd like to get your opinion on whether [00:29:00] it's, it's changing, a lot of the people who have said positive things about the film aren't from the, um, aren't known sceptics, you know, are people who, whose interests are more broad politically, so for example, Julia Hartley Brewer, who's a big media figure over here, And Alison Pearson and people like that who haven't really expressed any interest in the climate in the past have sort of said, Oh, yeah, do you think there's a sense in which people are realizing this?

This climate thing isn't just about the climate, actually, it's about

something much, much bigger socially and politically.

### The Big Picture: Questioning the Climate Narrative

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Tom: Yeah, I mean, a big part of it is, like you said, if we step back and look at the big picture, that it, the whole thing is so stupid, that we're supposed to think that CO2 causes bad weather, and the very, it falls at the first hurdle, because the weather isn't getting worse, and you point that out in the film, the weather is not getting worse, so this whole idea that we're going to spend 50 trillion, blah, blah, blah, to prevent it from getting worse.

The whole 50 trillion [00:30:00] is blown and, uh, I think people are figuring that out. That they don't have to be a climatologist. They don't have to know everything about, uh, exactly how greenhouse gases work and all that stuff. They don't have to. They can just look at the big picture and that's enough.

### Strategies for Promoting the Film

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Martin: What now in terms of publicizing the film? We need to get hold of, uh, Joe Rogan and all these sorts of people to get endorsements, don't we? It's interesting politically the sort of people who are likely to endorse and the people who are not likely to endorse.

I mean, it, it, it really does divide along a political lines that we not, not.

### Political Realignment and the Climate Debate

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Martin: There's, I'm reluctant to say left and right because what it also exposes, what interests me in the making of it, is the, is the, is the difference in what we mean by left and right. That's sort of, you know, brought into question by the whole climate thing.

Because on the one hand, left wingers, you know, buy into the climate thing. But on the other hand, uh, they also, the climate thing [00:31:00] involves really dumping on ordinary people, higher taxes, higher regulation, and so on. It's, it really highlights the fact that the left now really means big state. It doesn't mean pro worker.

Um, and the right has shifted as well. You know, the right used to mean what you like, toffs and posh people and rich people. Um, and, and, and, and so on. And now, the right seems to be very populist. You

know, it's ordinary people are what's deemed to be right wing. Um, so I think that that is, is a lovely change in, in politics as a whole that's kind of being, um, highlighted by the, the, the, um, climate issue.

I don't know what you think about that. Absolutely. And

### Introducing the New Class Book

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Tom: that brings up this whole book that I think you were working on your new class book back in October 22, when I interviewed you, you were talking about writing a book and that may have been your new class book that you're working on again now, but yeah, let's talk about that, that I just did put a PDF teaser on my [00:32:00] sub stack and it's brilliant stuff about this whole new class, but do you want to mention that one?

Martin: Yes, I'm working on a book that I'm sure no one will publish and no one will read, but you put a bit of it on your sub stack, so maybe two people might look at it before getting really bored by the third paragraph. But that, you know, explores precisely this, what the, what the, the realignment of politics, actually I don't think it's a realignment, I think it was a misalignment all along.

And that we're just sort of cottoning on to the fact that, um, Socialists are in fact anti working class, but anti capitalists are anti working class, and the working class is particularly keen on freedom and free markets and capitalism. I think we're so used to thinking about politics in a way that's determined by Socialist intellectuals and Marxist intellectuals that, that, you know, that's kind of clouded what the true nature of things is.

And I [00:33:00] think that's beginning, the clouds are beginning to shift away and I hope the book does something towards that.

Tom: Do you have an elevator pitch yet? Or maybe that was it's about what the new class is? Any minute or two about

Martin: what they are?

### Exploring the New Class and Its Influence

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Martin: We, we kind, there are very loose terms for this group of people that we are suspicious of, but at the moment don't understand them properly that, you know, we call, we, we refer to the blob, um, and the elite and the, the, the swamp.



And there are these rather amorphous terms for this thing we don't like, but is hard to define. And in a sense, the book, the purpose of the book is to define. That group, and to say that it's not just a little old group in society like big finance or the trade union movement or something like that, actually it's an entire social class, and it's a social class that constitutes the ruling class.

The book argues [00:34:00] that it's a myth, just because we're in a society that we call capitalist, it's a myth that the ruling class is capitalist or pro capitalist. If it was, taxes would be really low and there'd be hardly any regulation. It's clear that the capitalist class, if you will, um, which hardly exists as a class, does, does, is not in charge.

There's another class in charge and they do like high taxes and they do like heavy regulation, um, and they do, they are anti capitalist. We have an anti capitalist ruling class. That's the weird thing that people don't realize. And this form of anti capitalism is not in favor of liberating and enriching the workers.

On the contrary, it's in favor of milking the workers, taking their money off them, and constraining them. And that's the, that's what the book argues. It's all, things are topsy turvy. They're not what you, you know, what they appear. Capitalism is not this wicked, exploitative thing. It's actually this enormously [00:35:00] liberating thing that ordinary people love.

Which is why they're not building rafts on beaches in Florida in order to escape to Cuba. And they're not, and they weren't hopping over the Berlin Wall, um, in order to go east. There was always in order to go west. And they're not desperate to get from South Korea to North Korea, and so on and so forth.

You know, the, you know, ordinary people, they want to go to the most capitalist countries around. They want to go to America. So anyway, you know, Americas aren't lining up to try and get into Mexico. They're, you know, people who want to go to the most advanced capitalist countries, because that's, that, that, they're the really exciting places, uh, to be.

And I remember when I was an old commie years ago when I was young, trying to sell my ridiculous left wing sort of newspapers and magazines outside tube stations. Um, working class people wouldn't have anything to do with me, you know, as I was, You know, singing the praises of living under communism. They sort of sod off, you know, no way.

Um, you know, the ordinary people, they didn't want to live in Soviet [00:36:00] Russia. They wanted to go to America. Um, and the only

people that, you know, bought the papers were, um, middle class, upper middle class, university students. They were the ones, you know, it's the intelligentsia who embraced socialism. Um, and, and it's the intelligentsia who embraced the state.

Because, you know, no one in an ordinary company would want to employ anyone who's a member of the intelligentsia. So they need the state in order to get an income and get some status. But anyway, that's the, that wasn't much of an elevator pitch, pitch, was it? Because it went on too long. I need to hone it and refine it.

But anyway, that's the nature of the book. But it also then goes back into history and really to describe, it's mainly a history book. So it describes how capitalism arose, how feudalism turned into capitalism, the liberating forces that were at work in that, liberating and enriching for ordinary people, you know, it was a, the argument is that capitalism actually was a workers revolution.

That's the truth of it. Um, and, and likewise, the origins of [00:37:00] the, the, the nucleus, which was the religious clerisy, um, you know, who, whose job it was to stop you thinking and stop you criticizing and stop you challenging the, uh, the, the, the, the, the status quo. Um, and, and we're, we're entirely parasitic. I mean, people don't realize that, you know, the medieval, uh, Catholic church was the biggest owner of serfs in the world.

you know, feudalism, you know, they, they were the single biggest owner of serfs, slaves effectively. Um, so that was the new class. That, that was the, that was the sort of historic origins. But anyway, that's all that, that book's all about that. I mean, you know, how boring is that? No one is going to read that.

Tom: Okay. So you're so humble about this, but I could not disagree more. I think it's absolutely freaking brilliant. I even used capital letters when I told you that via email, that I've read the first 37 pages and everybody should read those 37 pages. So it is up on my sub stack and it has great relevance to the movie, right?

Because it's kind of a [00:38:00] companion piece as to what's behind this whole climate scam, right? Would, would you agree that it's a major portion of

Martin: what. The climate scare is absolutely, squarely, the product of the new class. Um, and the new class has created it, it defends it, it polices it. Um, and, and that's why there's a kind of the moral aspect to climate, you know, if you, if you're skeptical, um, as you know, in certain circles, um, you're not, it's not just that you've expressed an opinion on a scientific question, you're a bad person, you've crossed the line, and that's the truth of a lot of things we're, we're, in, in new class circles, if you, if you contradict it.

If you rock the boat in terms of new class ideology, you're, you're, you're on the outside. You know, you, it's a social faux pas. It's a breach of social etiquette. And you face social ostracism, uh, for, uh, for doing it. I mean, they're that tightly controlled. And it's a really subtle form of control, you know, that it doesn't need a law to do it, you know, such as their, uh, uh, [00:39:00] grip of, um, uh, culture, um, in a way that, uh, you know, that they can kind of police thinking in that way.

Tom: So I'm just going to throw this out publicly as I did privately earlier that if, uh, if you were to, uh, spend two hours, uh, reading this whole thing into a microphone, and if I were to publish this, uh, as a podcast, uh, I think enormous amounts of people would listen to it. And as they're driving around, they would love it to hear your dulcet tones talking about all this stuff.

I think fantastic. So I'm really, really hoping that you do it. Uh, I think, uh, yeah, tons of people need to consume this material because it's so important, uh, to find out, uh, to learn more about what's behind the climate scam. And, uh, a movie would be even better, but you're not ready to make a movie on the new class yet, are you?

Or are you? Well, I, I think, um,

Martin: uh, the, uh, in fact, someone came up to me, uh, uh, the other day and, uh, suggested I make a film about the swamp. And, uh, and even suggested they could get [00:40:00] a Trump for it and things like that, but I mentioned it to the wife and she went ballistic. So I think I might have to leave it, leave it a few months for her to calm down before I do that again.

I mean, you know Kate, she's a very forceful personality and she's, she, she doesn't have quite the stomach for controversy that I do. Um, so, uh, I, I won't dive into one straight away. But your invitation to read the first part of the book is a really, uh, is a really, um, uh, a generous and flattering one, and I will, I will put on my best Rex Harrison voice, and try to, uh, and try to do it.

That's so, so, uh, yeah, you're quite right. That would, it'd be, it'd be good to, to get it out there. Yeah, that sounds fantastic. Thank you for saying such nice things about it as well. You're about the first person to actually, uh, read that first section of the book and the fact that you, um, said such nice things about it was extremely

Tom: encouraging.

No, I mean, it's absolutely fantastic. It's not just me being nice. It's great stuff. Um, so maybe Kate would be okay with you just reading stuff into a microphone. [00:41:00]

Martin: She's okay with that. I think she can cope with that. I think to make another film you'll have to come back over to London and we'll have to have a couple of nights out.

So, by

Tom: the way, multiple people, uh, thought that it was David Attenborough doing the Narration for Climate, the movie. I don't know how that would work, but I guess you have a voice that sounds like his Attenborough. I think, I mean, I, I I,

Martin: I, I, I, I, I think I'm slightly more lively than whispering David Attenborough, but, uh, yeah, no, I, the, the trouble is I tend to put on, as soon as I'm doing a sort of voiceover thing, I tend to put on my, um, very posh sort of, uh, English voice.

I can't seem to help it. And so I do sound a bit BBC when I do those, uh, voiceovers.

Tom: I'm curious, how long did it take to do the voiceovers? Because if I was to try that, I would have a million takes and it would take forever. But I bet you just did it, right?

Martin: I've done it. I've done it many times before, so I'm used to it.

So I put on my silly voice and then I can do it in a couple of hours.

Tom: Okay. Excellent.

The Making of the Movie: Challenges and Insights

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Tom: Let's see, anything else you want to share about the process of making the movie? I think people are really, uh, interested in that. Did you [00:42:00] spend a lot of time just in your office there with bits of video up on a couple screens and testing out stuff?

And, uh, did you, a separate question is, did you have to pay for a lot of that archival footage or was it just a freely available old music and footage? No,

Martin: you have to pay for everything, sadly, . Uh, so, um, uh, and also in the, because we wanted the film to go everywhere. You have to pay for it, uh, world worldwide, rights in perpetuity, as they call it.

Um, uh, so that it's, you know, it's, it's, it, the film can be

watched indefinitely and anywhere on, uh, on whatever platform. So that's, uh, a bit expensive. Um, and also finding out, obviously you cut and you recut, and this bit works and that doesn't, and that doesn't work, and you realize it's boring in the middle, um, and so on and so forth, so there's a lot of to ing and fro ing, trying to get it right, get the, you know, the flow of the, the, and the one big, as you know, one big problem was the second half, really, sort of working out what the argument was in terms of the consensus, and getting that in a straight line.

[00:43:00] I think now, hopefully, it seems fairly logical and obvious, and it's obvious to me now that that's what the film should argue. But it wasn't obvious a few months back. Um, you know, it was, the early cuts of the film were going on and on and on and on, and I was thinking, oh, this isn't at all clear. And partly because my thinking wasn't clear.

The lovely thing about having to make a film is that it forces you to think clearly about a problem. So, so that was a big tussle getting, getting the end argument vaguely right, um, that was, was hard. And even when I thought we did have the argument right about the consensus, getting it into a nutshell was fairly, was hard, because it's a, it's sort of a complicated argument if you're, if you're arguing that there is an entire class of people.

who have an intuitive, um, liking for this scare, that's quite a big claim. And if you, and if you state it too directly and abruptly, [00:44:00] it looks too much like a conspiracy theory as people like to sort of dismiss them. You know, you think, Oh yeah, who says that? That's just a, you know, a rather wild assertion.

So you've got to kind of build into it a little bit. Um, and, and doing that in a very short space of time in a film is. It's quite tricky. But, um, but one thing that, you know, was, you know, an absolute pleasure. Um, well, it was first of all working with a producer who knew the subject really well, because normally when I make a film, I'm working with a producer who's, you know, experienced in TV, but not in, in other ways, and also politically aligned.

Um, and one, I think if you had been a Luke Warmer or had not had the, um, political perspective that you had, that you have, I think we'd have had a much harder time making the film because, you know, we'd have been tussling a bit more. But the nice thing is, I mean, I think pretty early on, um, we realised we were absolutely in tune and [00:45:00] in, and in agreement.

about the nature of the climate scare, not just the science, but the, the, you know, the politics around it. And, and so that's been the fact that we agreed was so important in the, in the making of the film. And also the fact that you had such a fantastic resource in your

podcast. I mean, you've got the entire.

skeptic community and more on speed dial. So, you know, I, I really didn't have to do any digging around or, um, um, um, you know, the, the burden of research was greatly lightened by the fact that you've got this entire resource at your fingertips and in your brain. So, um, in that sense, it was a, you know, it's been a real pleasure to To make the film and it's much better because of it.

You know, I didn't have to fight any other battles along the way.

Tom: Very, very good. Thank you for the kind words there. One thing I wanted to mention is tons of people have given me feedback that they love the ending of the movie. They love the Canadian [00:46:00] truckers. I don't know if you're hearing a lot of that too, but that's very popular.

Yeah,

Martin: especially in Canada. They love all that. Well, I think it's sort of struck a nerve. People, people are starting to find that and also it's not normally described as.

#### Class Struggle and Climate Skepticism

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Martin: A class struggle, the climate issue. So I think that's, in a way, that's one new thing that we're bringing with the film. The, uh, class dimension to this.

But intuitively, people kind of know that's true. I mean, you know, if you go into any social gathering, you can tell. that if you're in a. a sports bar with guys who work in construction and haulage or whatever else, you're likely to, you know, meet with a great deal of climate skepticism or cynicism or whatever you want to call it, or total indifference at the very least.

Whereas if you are in an art gallery and you're mixing with some senior lecturers in sociology or whatever else, then, you know, it's the opposite. So people understand intuitively that there's a kind of a class divide going on there, but really taking that to the next [00:47:00] level and explaining why that is and what's behind it.

Um, hopefully we, that was, we, we've advanced that a little bit in the film. Um, but yeah, I mean, people just, you know, that clip of people in the East End trying to get to work and there's a couple of, you know, green activists on the train stopping them from getting to work and they're just, you can feel the hate for these, for these greens.

I also, actually, I remember years ago making a series about gangsters with gangsters, which is a fairly hairy thing to do, but nevertheless, you know, and I remember there was this great It was about different kind of gangs in, in London and there was, there's a big Jewish sort of gang, mafia thing, uh, historically, and there was a Jewish gangster, I won't say his, his name, I don't want to deliberate on who he's saying, Marty, and he's saying, yeah, so what have you been doing, X, or whatever his name, he says, yeah, there's been this, uh, this climate, uh, march down in, uh, down in London.

So we, uh, [00:48:00] we, we, we went down there. I said, hey, you went down on a, on a climate march? She says, yeah, yeah, yeah. We feel the guard. We go down there and when the coppers aren't looking, we thump the, uh, we thump the, the, the marchers. You know, they're such cunts, you know. So we just go down there, it's such good fun.

Um, and these sort of, well, sometimes they just hated these, you know, um, Wally Upper middle class, university educated greens grinding on about, and they, you know, they weren't, you know, they weren't consciously pro capitalist or anything like that. But they just smelled that these people were sort of, you know, people they didn't like.

And so for amusement, they go down and sump a few. That's

Tom: great. At some of the premieres I was at when they would show the movie, they would show the footage of people getting dragged off the top of the train. They were clapping and cheering in the audience. People love that. That's great. Yeah.

Martin: A bit of direct action.

Yeah,

Tom: that's wonderful stuff. ,

Martin: Funny during [00:49:00] the Brexit thing, you know, everyone was putting posters in their window, either sort of, you know, remain, remain in the EU or leave. Um, I was.

The, in the entire street, I was the only one with a leave poster on the brick apart from this wonderful, I used to have a, um, a piano teacher, very old Jewish Hungarian woman, uh, called Marty Clare down the, uh, down the street and she had a leave one too. And she's, and, uh, she used to say, I've survived fascism and I've survived communism, I'm damned if I'm going to end up in Europe again.

But, um. Uh, but yeah, we were the only ones with, uh, leave posters and my wife used to complain because we would get so, people would

sort of hurl abuse as they suddenly wandered past the door and our, you know, with our Brexit, uh, posters, so they would sort of be in the window and then they'd come out, out of the window and be scrumpled up and then we'd have, she'd say, I say, it's not reasonable that they're allowed to have theirs and so we'd iron the poster and it would go back up and so this poster would keep going and on.

[00:50:00] Quite clear we're having a series of domestics between this poster going in and out the window. But yeah, no, it's a, it's a, it's a, it's a very climatey, except for working class areas here, which are sort of, you know, again, you know, you see the class divide on skepticism very much. It's really among the kind of, uh, the trendy cultured upper middle classes that you, that you, you get the, uh, the real climate warriors.

As you, I mean, but you know, you've been to this area, so you'd know the smell of it. I

### The New Class's Vision for Society

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Tom: did think of my final question I think here is that, do you think these, the new class, they seriously think that they're going to force this dystopia on the working people where we're living in 15 minute cities and we're eating fake meat and bugs and we can't go on vacation?

Do they seriously think that we're going to just sit still and we're going to say, okay, we're going to do this because we think it's going to prevent bad weather in 2050? That's a serious

Martin: thing? Well, I think the really sinister thing about the new class, although numerically they're not a [00:51:00] huge class, they have enormous amount of power in terms of their control of the media, control of schools, control of universities, control of politics.

You know, you look at, um, green parties in the UK, the Green Party, as One mp, it's managed to elect one mp. We have 600, not mps in Parliament. Um, they've got one and support among the working class for green politics is zero, statistically zero. You know, they, it's, um, you know, they, they, you, you know, it's not even 1% support for the greens and green positive, but in terms of politics.

You cannot find a major political party that is anti green. You know, they've got that layer of society stitched up. The civil service, um, the, the science and arts establishments, the education establishment, the media. So I think they think, I mean, okay, so what if the workers grumble? What if the, you know, the, the window cleaners don't like, you know, having to go the long way around, you know, all the



[00:52:00] rest of it.

What are they going to do? What are they going to do? Who are you going to vote for? Because there is no one. You know, politically saying we're going to ditch all this. We're going to get rid of all the, all the pods wallop up and net zero, we're going to ditch it. So although it's a small class, the new class is immensely powerful and very cocky.

It's, you know, it sort of says, you know, what, what are you going to do? So it's very hard. Um, and you know, we've got some great kind of little guerrilla working class movements in London at the moment going around sawing down the cameras. You know, we've got cameras that see where you're going and they, they're destroying cameras.

They're sawing them down, all this sort of thing. They call them blade runners.

Concluding Thoughts and Future Collaborations

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Tom: Uh any final things you want to say before you go ahead and walk your dog Uh, no, just, uh,

Martin: what a total, total, just officially say now what total pleasure it's been working with you over the past year and, uh, how I look forward, whatever shape it takes, um, I look forward to working with you more in the, uh, in the future.

And, um, I still say to any podcasters who want someone not to talk about climate that [00:53:00] you're the guy.

Tom: All right. Thank you very much. And, uh, the feeling is mutual. I've totally enjoyed working with you. It's been fantastic. I hope to do a lot more of it, so I'll let you go, but, uh, thanks for doing this one.

Talk to you later. Martin Durkin. Cheers, Tom.