

John Lasseter's Bolt: A Disney-PIXAR Film with Dogville Coercive Diplomacy from Beginning to End



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With John Lasseter having already geo-politicized 'The Incredibles' and then 'Ratatouille', it was as certain as Chinada losing its grip on Canada that the CGI genius would turn his November 2008 release, 'Bolt', into a major platform to advance coalition interests and objectives. The extreme coercive diplomacy embedded in Nicole Kidman's 2004 Geo Award winning 'Dogville' was implicit throughout the production about a dog which thinks it has super powers. The geo-parallel is in Canada's 'dogs' believing they have them in MK-Ultra and consider themselves like Superman, invincible; who are insulated and immune from accountability.

John wastes no time stamping his feature with the coalition's trademark lexicon. The first scene is the storefront for a pet shelter: "Silverlake Animal

Rescue". The name is rendered in yellow; and in the bottom left corner is a sign "Sorry we're closed" in red with white letters. The first communiqué: Chinada's control of Canada is going to be shut down.

Inside the store are **three** dog transportation cages along with two regular cages. Bolt, just a pup, is in a glass enclosure with **five** other young dogs before being purchased. The next *quantum* ratifier comes swiftly with the caption "**Five Years Later**". It would take several minutes to identify what was being observed – the filming of the television series in which Bolt and his master, Penny, are the lead characters. Penny is attired in a red top and black and white striped leotards: Canadian prison certainty.



This communiqué is followed by a series of geo-messages embedded in a scene where Penny's father, a professor, has been kidnapped by the evil green eyed man, Doctor Calico – the color of his one eye chosen to create a constant presence of the *quantum* theme throughout the film. This script excerpt includes another manifestation of coercive diplomacy and how impatient partners are getting over there being no capitulation to their demands:

Calico: Any luck getting our guest to spill his guts.

Interrogator: Oh yes, his guts [protracted Bl.M.] will spill ... one way or another.

Professor: Never. I'll never talk.

[cut to Penny on roof-top watching the interrogation unfold through binoculars]

Penny: Daddy!

Interrogator: You are beginning to irk me Professor. [end Bl.M.] I am irked. That will not do.

[to operative] Has the package arrived? I made our friend a bit more communicative.

Calico: I'm sending an agent to pick it up.

[Agent: Colbert M.; dbl-h Aussie M.]

The television filming concludes and the next scene is located in the production studio. There's a bit of a showdown between the executive producer and a network executive after an error during filming is discovered. This mistake shatters the illusion of reality TV seeks to perpetuate. Producers poke fun at Hollywood by being concerned about the dog's perception of television reality being lost. The executive producer fires back with "If the dog believes it, the audience believes it".

Inserted during the outburst is a clip identifying a production monitor, "Cam **Five**", with a close-up of Bolt. Translated: the democracy, rule of law and human rights coalition is committed to compensating the Canadian lawyer and the principals of Dogville will be compelled to realize not only that geo-political reality but also the severe consequences that come with their malfeasance.

The exchange concludes with the network executive being the coalition delivery mechanism for linking *quantum* with the reason for it and a purge threat:

Okay, if you want reality, here you go chief. The show's too predictable. [...] Maybe you should spend less time worrying about the dog's method acting and more time figuring out how to stop **twenty** year olds from changing the channel; because if you lose so much as ½ a rating point, so help me, I will fire everyone in this room. How's that for 'real'?

Bolt is involved in a scene in which Penny's kidnapped by the green eyed man. When production wraps and he's returned to his trailer he's under the impression that she's in danger and must effect a rescue. When an opportunity arises he escapes from his confines and runs frantically through the facility looking for her. When he tries to jump through a sealed window, he's knocked unconscious and falls into large box, which is immediately prepared for transportation. When he awakes he's in New York and still believing he must find and save his master.

Because he's been living a life mirroring what the protagonist in 'The Truman Show' experienced he's unaware of his mortal status and the fact Penny is not in mortal danger. His first encounters are with a small flock of pigeons who are unable to assist him in his quest. When Bolt describes the green eyed man's pet, a cat, the birds take him to a stray named 'Mittens', who he seeks retribution on. He does so by dangling the cat by the scruff of the neck at an overpass. Vehicles are screaming past. The first of many uses of the numbers constituent of the lexicon is embedded here. As Bolt exclaims "Looks like we're gonna do this the hard way" and Mittens retorting with "You're crazy" a charter bus passes under them with four large numbers painted on the roof. "2525", which equals **14** – a **triple quantum** ratifier to underscore (i) that because there's been no voluntary offering of damages

they're going to be extracted by force and (ii) the Chinada malfeasants are fools for not seeing the historical writing on the wall and not capitulating.

To save her life, Mittens falsely confesses to being the green-eyed man's pet. She pieces together a picture of Bolt's perceived circumstances from what he's said of his past and mission. She finds a map of the United States in a dumpster and indicates he must find his way to Hollywood. There's a U Haul across the street being packed by movers and Bolt prepares for the journey. The lexicon is again inserted, this time taking direction from the contributions by Aaron Sorkin and Dick Wolf. The license plate is "HQ07847"; the digits total **26** - a China identifier. That communiqué is bolstered by the fact the plate is yellow and juxtaposed to the truck's tail light, red, creating the official color combination of the communist state.

The pair don't last long in the moving van. They both fall out onto the highway and are stranded in the middle of nowhere. After encountering a park of campers and meeting with the third member of their team, a hamster named Rhino, they make their way to a small town. Bolt and Mitten are captured by an animal control officer. After their escape they make it to Las Vegas. The trio travel down main street and see all the marquees. Two of them advertise food buffet-style. The first food observed are bananas which refer to being a lab monkey. They are juxtaposed with strawberries, creating the colors of China again.

Next scene is the back alley where the trio are sizing up a dumpster with thrown-away food. There are **eight** banana peels and two strawberries (China colors again) and three muffins (= **five**) in and amongst other garbage.

Bolt finds his way back to the television studio. Its signage: "Sovereign Entertainment" is a fitting title given that's what's been systemically violated in Canada for forty years and is what hangs in the balance as Chinada seeks to imperialistically expand its global sphere of control and influence.

Profound words are uttered by Rhino when he and Mittens reach Los Angeles and are viewing it from a hillside top: "There it is: the most terrified place on Earth." Translation: John, his *et al.* and all their filmmaking colleagues are intensely trepidatious about Canadian governance and Beijing's imperialistic aspirations.

To ensure this sentiment is interpreted accurately, John *et al.* saturate the next scene with the lexicon – inserting a coalition identifying **three** constituents as Bolt walks through the studio grounds. First there are two director's chairs – yellow and behind them a red pick-up truck (= China). Second, attached to the vehicle is a wardrobe or make-up trailer. It's rendered with horizontal stripes (= prison certainty). And third, a wall mural sized poster of Bolt's television series: "Thursdays **8** p.m." – a China identifier.

Mittens and Rhino sneak into the studio grounds to find Bolt. While the former has successfully convinced the canine he's not a super-dog, rather a pooch used in a television series, the latter's belief in the reality of the canine's identity remains intact. So when the loveable rodent sees an actor wardrobe as one of the green eyed man's soldiers he gears up for an encounter of the assaultive kind:

All of my training [Bl.M.] has prepared me for this moment... DIE!!!
Prepare yourself foul man-beast. I will beat your angry-ness with your spleen and then I will rip your...

This was meant to drive home just how livid coalition partners are and how much they want something more than prison for the arrogant belligerent. In Bolt's absence the network replaced him with a look-alike. Penny is heartbroken over the loss of her pet and reluctantly agrees to accept the substitute. Production resumes -- and the filming continues to be geo-politicized:

Calico: Ah Professor. [Bl.M.] I'd like to thank you for granting us access to that labyrinthian mind of yours [Madonna M.].

Professor: You know I'd never do such a thing.

The combination Blair M. and 'you're going down' Madonna M. accentuates the appreciation coalition partners have for letting them monitor, analyze and evaluate the Canadian lawyer over a five year period. The Pentagon and CIA's 24.7.365 blanket surveillance of his apartment, i.e., East-West Corridor of Diplomacy, gave them unrestricted access to him on all levels, especially intellectual. They watched him with an electron microscope in part because the coalition needed to discover how stealth cognition technologies operated, in part to identify who his enslaving experimenters and torturers were and in part to determine whether he was suitable for elevation to the status of 'global mover and shaker' who could competently take on the role of fixing Canada in a political way.

The movie climax in which Bolt is reunited with Penny involves the studio set catching fire during filming and he rescuing her from certain death.