Steven Spielberg & Dreamworks’ ‘Flushed Away’: The Chinada High Command and Its Ilk Are Nothing More Than Sewer Rats That Have to be Exterminated

A testament to just how embraced the lexicon was back in 2006 while in its relative infancy and how much coalition partners were going the distance back then to demonstrate their tenacious resolve to achieving stated
objectives, the hilarious CGI children’s movie is filled with it to generate a series of communiqués that label the malfeasant as rodents that ought to be exterminated.

Steven Spielberg and Jeffery Katzenberg both realized early in the diplomacy what the institutionalization and militarization of enslaving human experimentation meant for 21st century humanity, since they are both members of the Jewish community and thus are exceptionally sensitive to what the China-Canada military alliance has been up to north of the 49th Parallel since the late 1980s. That’s why this particular production and ones that followed, Bee Movie and Kung Fu Panda, were so heavily geo-politicized.

Steven joined the coalition in late summer 2006; announcing his membership during a segment on ‘Access Hollywood’:

To the Canadian lawyer, it was a remarkable moment when Hollywood’s heaviest of heavyweights, multiple Academy Award winner Steven Spielberg, used coalition gestures during an interview with ‘Access Hollywood’ host Billy Bush to signal his membership in the coalition. The Friday, August 25, 2006, broadcast on the Tom Cruise – Paramount Pictures controversy included this interview in which Steven executed two corruption gestures when the topic of discussion involved the chemistry between him and Tom on the set of ‘War of the Worlds’:

[Aggressive Clooney M.] It was wonderful. It was a great relationship [quasi-Clooney M.]. You know, we became like brothers on this film.

A year after ‘Flushed Away’ was in production Steven broadcast his own reality TV show: On the Lot. It was heavily geo-scripted and is a window into what he felt about Chinada and which motivated him to become a member. Also, being a member of the Jewish community, he like many in
the coalition partnership who share that ethnicity realized the importance of contributing to what they saw as a resurgence of Nazi practices. See for example *Israeli Prime Minister Benjamin Netanyahu: Underscores Regime Change in Canada and Halting Stealth Cognition Technology Proliferation to Protect 21st Century Civilization* and *Israeli Prime Minister Netanyahu: Generates Communiqués to Underscore Israel’s Historic Interest in Militarized Human Experimentation*.

Also see *President Obama: Geo-Politicizes Visit to Buchenwald Concentration Camp to Condemn Enslaving Militarized Human Experimentation; and Coalition Partners Again Confirm Proceeding Against Chinada Principals for Crimes Against Humanity*.

The geo-theme of the film was obvious – describing all members of the China-Canada military alliance and everyone in Canada complicit with them as rats living in the filthy depths of the world – the sewer. The history of this label and another example of its use is in *John Lasseter’s ‘Ratatouille’: A Disney-PIXAR Film Underscoring The Coalition’s Description of Chinada Principals, Alberta and the RCMP as “Rats”*. A more recent production that described the malfeasant as rodents to be exterminated is *Dustin Hoffman, Sigourney Weaver & Matthew Broderick’s Film ‘The Tale of Despereaux: Chinada’s Complicit & Loyal are Rats, Servicing the Canadian Lawyer’s International Persona and the Historic Nature of Quantum*.

Roddy St. James is a decidedly upper crust pet rat who makes his home in a posh Kensington flat. When a common sewer rat named Sid comes spewing out of the sink and decides to stay, especially as England are playing Germany in the FIFA World Cup final, Roddy schemes to get rid of him by luring him into the "jacuzzi", which is actually the toilet bowl. Sid may be an ignorant slob, but being a sewer rat, he knows his plumbing. He plays along and instead pushes Roddy in and flushed him away into the sewer.
There, Roddy meets Rita Malone, an enterprising scavenger rat who works the drains in her faithful boat, the Jammy Dodger. Rita does not like Roddy initially, but ends up taking him along as The Toad sends his henchmen, Spike and Whitey, after her because she had stolen back her father's prized jewel a long time ago. The Toad despises all rodents to the point of hateful obsession, blaming rats for his fall from grace (he was once Prince Charles' pet). He decides to have them frozen with liquid nitrogen. However, The Toad's plan fails. Worse, during their escape, Rita takes a unique electrical cable. The cable is required to control the Floodgates. The Toad's evil plan is to open the gates during halftime of the World Cup, drowning the rats and their underground city in sewage. He can then use the depopulated city as a home for millions of his own tadpole offspring.

Roddy finds that the ruby is a fake and breaks it in front of Rita, enraging her, for she can now not get the money she needs for her large family. Roddy offers her a real ruby if she takes him back to Kensington. Accepting the offer, the pair first stop to visit her family before setting off. During Roddy's stay, he overhears a conversation that causes him to think that Rita had double-crossed him, so he steals the Jammy Dodger. When Rita catches up to him, he is able to clear up the misunderstanding.

The pair evade Spike and Whitey pursuing in a remote-controlled toy boat, with Thimlenose Ted and others on eggbeater jet skis. During this scene, Roddy and Rita share a quick love moment. Incensed at his minions' repeated failures, The Toad sends to France for his cousin; an infamous, if somewhat laid back, mercenary known as Le Frog. Le Frog and his subordinates intercept the duo and retrieve the cable, but Roddy and Rita use a plastic bag to lift themselves out of the sewer (snatching away the cable during the ascent) and get Roddy home, though the Jammy Dodger has to be sacrificed.

Back home, Roddy pays Rita the promised ruby and an emerald, then proceeds to show her around his house. She at first believes he has family in the home, but noticing his cage, she realizes he's a pet. Roddy tries to pass Sid off as his brother, but Sid and Rita know each other. Rita tries to persuade Roddy to come with her, but he is too proud to admit that he is lonely. By now, they have fallen in love but have not told each other their feelings. She departs, both of them broken-hearted, but is soon captured by The Toad.

Talking to Sid about half-time, Roddy pieces together The Toad's plan. He gives Sid his cushy position and has Sid flush him back to the sewers to find Rita and save the city. Together, they defeat The Toad and freeze the wave of sewage generated by the flushing of countless toilets during the FIFA World Cup half-time with liquid nitrogen before it drowns the entire rat population.
Rita and Roddy build the Jammy Dodger Mark Two and set off in her with Rita's entire brood.

Source: wikipedia.com

The opening scene involves a family preparing to leave for vacation, leaving Roddy alone in the house. He lives in a gold colored cage – what is a clever way to juxtapose the Canadian lawyer’s imprisonment and entitlement to presidentially ratified damages:
He’s ecstatic he gets the whole house for himself, so the first thing he does is crank up the tunes and begins dancing. The portable music player has a quantum ratifying five buttons on it and to the left there are two stuffed toys. One’s a dragon, representative of China; and the other’s a bunny (bottom right corner of photo supra), the lexiconic characterization of Canada’s now internationally delegitimized federal political leader and symbolic of the coalition’s desire to knock his teeth out for failing to capitulate to coalition demands after coming to office in the January 2006 election (Leno, April 7, ’06).

Roddy’s excited and tells all toys they’ve got a big day ahead of them, and then goes to the wardrobe closet to find something suitable to wear. The coalition identifying third outfit is a white shirt, red tie and green sweater: Canada and quantum.

In addition to driving around the place in a toy car he plays some golf. When he takes a swing he decapitates three toys; a graphic way of describing what the coalition wanted to do to the malfeasant in mid-2006. There are an additional two more toy people standing off to the side, making a total of five in the scene.

He’s interested in watching a movie from the large DVD collection on a shelf. He chooses to view the third one. Producers select a film title from the James Bond franchise: “Die Again Tomorrow” – a clever and poignant way to describe the secret world of diplomacy coalition partners are in and how Chinada’s imperialistic authoritarianism is going to suffer the same fate as the Soviet version.
Since he’s going to watch a movie, obviously he’s going to want some popcorn. The digital readout of the microwave begins at three seconds and three kernels are scripted to pop.

When Sid is introduced the first indication is that producers are contributing to what would become label that stuck – Chinada are nothing more than sewer rats.

Sid: [long burp] They do not – I repeat not – have food like this in the sewer.

Roddy: A sewer rat!

Juxtaposed to this description is the microwave oven’s clock, which is scripted to read "6:10" – a quantum ratifier and thus there’s also an articulation of the liability exposure to the Canadian’s damages.

Sid makes himself comfortable in the living-room and then begins to treat Roddy like his personal butler. The latter is observed executing a Blair Maneuver:

Sid: Now fetch me some pop tarts from the kitchen Jeeves. And be snappy about it.

Roddy: Um, yes sir. Right away sir.

Sid: That’s more like it.

Roddy: But, before breakfast is [Bl.M.] served, ah, perhaps you’d like to take a whirl in [Bl.M.] the Jacuzzi.

Contained in this passage is a double reference to being enslaved in the Dogville penthouse for a year and a half beginning in August 1995. He was reduced from being a lawyer on his way to a possible appointment to the
Bench to nothing more than a man servant to the city’s street soldier community in addition to being an on-going human experimentation victim. In fact the environment became ideal to advance the program clandestinely while seeking to humiliate him on a regular basis and concomitantly generate ongoing propaganda and schadenfreude for those working for the security apparatus. His treatment is fully documented in the Federal Court pleadings.

Roddy leads Sid to the toilet and tries to convince him it’s a hot tub. But Sid’s on to him and pushes him into the bowl and then flushes him away, hence the movie title. When he lands face first on the pavement of the rodent colony it’s in the middle of a sidewalk pastel of the city above. He picks himself of to be confronted by the artist, who, attired in prison certainty and justice exclaims “It took me **three** years to draw”. Roddy looks to camera and repeats what he just heard in amazement: “**Three** years?”. An onlooker in the background is executing a Blair Maneuver.

As he’s trying to find his way back he runs into what would become his love interest, Rita - who's attired in prison certainty and *quantum* throughout the entire film. As she’s trying to remain undetected by a collection of underworld types and insists he keep the noise down, the coalition’s confidentiality demand is embedded. The protagonist is choreographed to execute an Olmert-Spielberg Maneuver to “All right, quiet as a mouse”.

Roddy accidentally hits a switch that triggers a boat horn, alerting the searching thugs to where her boat is hiding. They board her and begin to rough up the two, seeking information on a ruby that she’s got and claimed by the mob boss.
As they shuffle through her stuff a couple of them pause for a moment to rifle through her diary. It’s rendered in the colors of condemnation, justice and Presidential *quantum* – drawing attention to the *Fiefdom* treatise and one of its components being an ongoing evidence record of what he was forced to suffer as a member of the coalition and for having been appointed a U.S. Deputy Secretary of Defense. One of the rats violating her privacy is attired in Canadian prison certainty.

Roddy, fearing for his safety, tells the henchmen he’s from up-top and they befriend him and take him with them to meet the crime boss. Rita is brought along for an encounter with him. Throughout the boat scene the outfit of the one thug who holds them while the boat is searched isn’t clearly observed. It is only when the two are talking as they part company with Rita. As the audience observes the fact the big rat is attired in prison certainty (chain link fence) and justice the following line is delivered: “So you’re from up-top, eh? I use to work up there in a laboratory” – high profiling the Canadian’s lab monkey status and articulating what’s going to happen to those who did that to him over a twenty year period. Behind the
two are a juke box rendered in the colors of quantum, Presidential quantum and justice and a billboard in condemnation.

Rita’s a quick thinker and is able to get away from her and his captivity. She straps a cable across a pipe and makes for a Tarzan like escape. He last second jumps and latches on, only able to grab onto to her belt. It rips and her trousers drop, exposing her underwear. They’re attired in prison certainty and thus is an initiative in the isolation-deprivation (intimacy) genre of diplomacy.
His grip gives way and would have plunged to the ground had it not been for a conveniently located pipe. She continues her escape by again acting Tarzan like and he tries to copy her. But as he does he loses his balance and tumbles to the ground. He hits a total of **five** objects on the way down, all in the groin; which is another way to express that genre.

In hot pursuit the two gangsters chase them through the city. One of them points out where the pair are, stating they’re at **12 o’clock**. Immediately there’s a banana peel on top of a red canister – China – and behind it appears to be a justice colored ball of string. Also top left corner is a *quantum* and white striped awning and in the background a large *quantum* colored wall. This all makes a powerful reminder of what the coalition is livid about – enslaving human experimentation for a military purpose – and the fact they’ve been working to arrange the Canadian lawyer takes possession of his damages.

Back at the mob hangout the crime boss is taking care of his own kind of family business – his jars of tadpoles. As he’s comforting them a total of **five** emerge – this time an isolation-deprivation (family) themed initiative. The accompanying monologue is indicative of what the coalition thinks of the Canadian being denied natural opportunities for having a family. The choice of lexiconic gesture – the Olmert-(Steven)Spielberg Maneuver:

> Poor daddy, surrounded by filthy rats in this joyless and sunless void. [...] Daddy will get rid of them all. They’ll all [O-S M] be deady-weddy.

When Rita and Roddy escaped they took with them a piece of electrical cable fundamental to the mob boss frog’s diabolical play. When he articulates his frustration – “My plan is ruined” – he steps on one of the thug’s foot. Producers edit-in him doing so. His slippers are the color of China and his socks are the color of *quantum*. 
Rita takes Roddy home to meet the family. After dinner and as he is clearing the plates and taking them to the kitchen he overhears her, her brother and father scheming. Her brother shows her a “wanted” poster. The phone number to claim the reward is “555-0199”. The first half contains a coalition identifying quantum ratifier and the second a China identifier. The poster’s colors constitute Canadian punishment certainty. The brother states of Roddy he’s “an international jewel thief, a mastermind. [...] He’s a dangerous man”. Roddy hears this and becomes upset.

Moments before at the dining room table he was being entertained by her family; including her sister who’s got two infants in her arms. She rubs noses with one of them – a Clooney Maneuver – timed to “I’ve met one of your kind before – used to be some ol’ lady’s pet”. This characterizes what the Canadian became to the rich, powerful and Chinese: no more than a living chattel to be done with as they pleased.

She goes on after handing of the kids to a family member and revealing her Canadian colored apron and justice colored shirt with “terribly lonely though; he had no one to talk to”; and Rita’s mother pipes in with “no one to cuddle”; followed by “that’s no life is it?”; all to underscore the torturous isolation he was forced to endure having not another human being to have meaningful interaction with measured in decades.

Angry at feeling betrayed he steals her boat and takes off to find his way home.

The two henchmen are observed conniving on how to satisfy the mob boss and his desire to get his electric cable back. Another member of the unsavory team enters with a cell phone indicating he’s got a tip as to where the pair is. Producers embed a China identifier using the time display on the
cover of the phone: “4:40 p.m.” to articulate they know who in the Chinese community in Canada is responsible for what was done to the Canadian lawyer. He reports “they’re heading west to Kensington” – a reference to the imperialistic spread of authoritarianism into the civilized constituent of humanity.

Later the frog boss’ cousin is introduced. He’s recruited to facilitate the return of the electric cable. Before he’s off on that adventure the two reminisce about family history. The former, now attired in a China prison certainty, opens up a book that contains a series of photographs and mementoes. On page three there’s a photo of him and his human master, attired in prison certainty and Presidential quantum, when he was a baby. In the top right corner there’s a concert ticket stub. Printed on it is “December 5th, 1964” and “K 20”. Producers embed a quantum ratifier, the 5th, two references to two decades of enslaving human experimentation (1964 digits add up to twenty) and place in between them the initial of the Canadian’s last name.

And on the other side of the page are three references to the British monarchy – two Royal postage stamps and one mail stamp. The depiction and inscription on the stamp is Carnavon Castle in Wales, the country in the United Kingdom where he obtained his law degree after being intentionally deprived of entrance to a Canadian law school for the purposes of extreme nepotism-patronage exclusion.

The cousin assembles his team of frogs, who jump into view and all begin to execute kung fu moves. There are a total of eight of them. The leader of this cadre of specialists is then scripted to cite the mantra of the Chinada High Command: “We have a mission; let nothing stand in our way. We leave immediately. We leave in five hours”.
Back at the boat the two are settling down for the evening. She tosses him a blanket, consisting of a sock. When he unfurls it the Canadian prison certainty (chain link fence) pattern is observed. That’s immediately followed with her querying him about what he does up-top. That’s a geo-cue to acknowledge what the Canadian lawyer was turned into to contextualize the prison certainty communiqué. When he begins to fabricate a story to impress her, about having lots of friends who go with him to the movies and go skiing together, he falls back onto his pillow. It’s the color of condemnation and to his left is a partially visible sign. The only observable part is the letter “C” on a Presidential quantum background. The “C” standing for the coalition, which came to rescue him from a life that was for decades devoid of the kinds of things one does when life is normal. Skiing is one of his favorite sports and since being entombed in human experimentation he’s gone no more than three or four times.

The frog squad catch up with them and board the boat. They are French frogs, so one of them is dressed as a mime. The character is rendered in black and white stripes and a red scarf; a clever way to embed the Canadian prison certainty theme. It has a cell phone strapped on him, one which the mob boss uses to contact the pair by video phone. The clock on its cover reads “8:22 p.m.” – a combination China identifier and (all digits totalling 12) coalition identifier. The geo-purpose here is to underscore the coalition intends to put Canada’s complicit in prison for what they did that benefited the Beijing leadership.

After a chase that ends up with the two up-top and finally away from the mob, Roddy introduces her to his home. When the two are about to part company, in walks Sid, who he tries to pass off as his brother. This is where the audience gets to see the number on the back of his sports China colored sports jersey: eight. It’s timed to revealing that he’s not as Roddy
describes: “What a loo-hoo-hoo-hoo-hoo-ser”. It’s a clever way to articulate what producers think of the Chinada High Command and all their financers, followers, supporters and apologists.

As the two say their farewell’s and she walks out the door the audience is shown a wide-pan of the room. The Harper “we’re gonna knock his teeth out” bunny is present; and next to three upright toy dolls.

Roddy then discovers the mob boss’ devious plan, returns to the rodent colony, foils it with the help of Rita and they live happily ever after.

The DVD Bonus Features are also geo-politicized. The opening sequence consists of rapid-fire clips of actors doing voices in the studio. Sir Ian McKellan, the mob boss, is observed to state while effecting an Execution Maneuver “dispose of them” – another instance of coercive diplomacy threatening lethal military force and the death penalty. Bill Nighy, who’s one of the thugs, executes an Olmert-Spielberg Maneuver to “find the rat”, referring to the coalition and Fiefdom treatise researcher working separately and together to identify who’s responsible for his predicament and corrupting Canadian governance.

The next clip of Sir Ian, this time in the interview format, involves him executing a protracted Erin Maneuver and he multi-tasks his description of his character, calling him and the coalition “the controller of all things”.

Andy Serkis, who plays the smaller of the two thugs, is interviewed and his description of his character being “such a loser” is turned into another commentary on the Chinada High Command and its ilk. A clip of him in voice studio recording action effecting a double-handed Olmert-Spielberg Maneuver immediately follows that label.
During Bill’s interview he too employs the gesture named after Steven Spielberg and the former Israeli Prime Minister, using it when he’s in the studio and delivering the line “to find a rat you gotta think like a rat”.