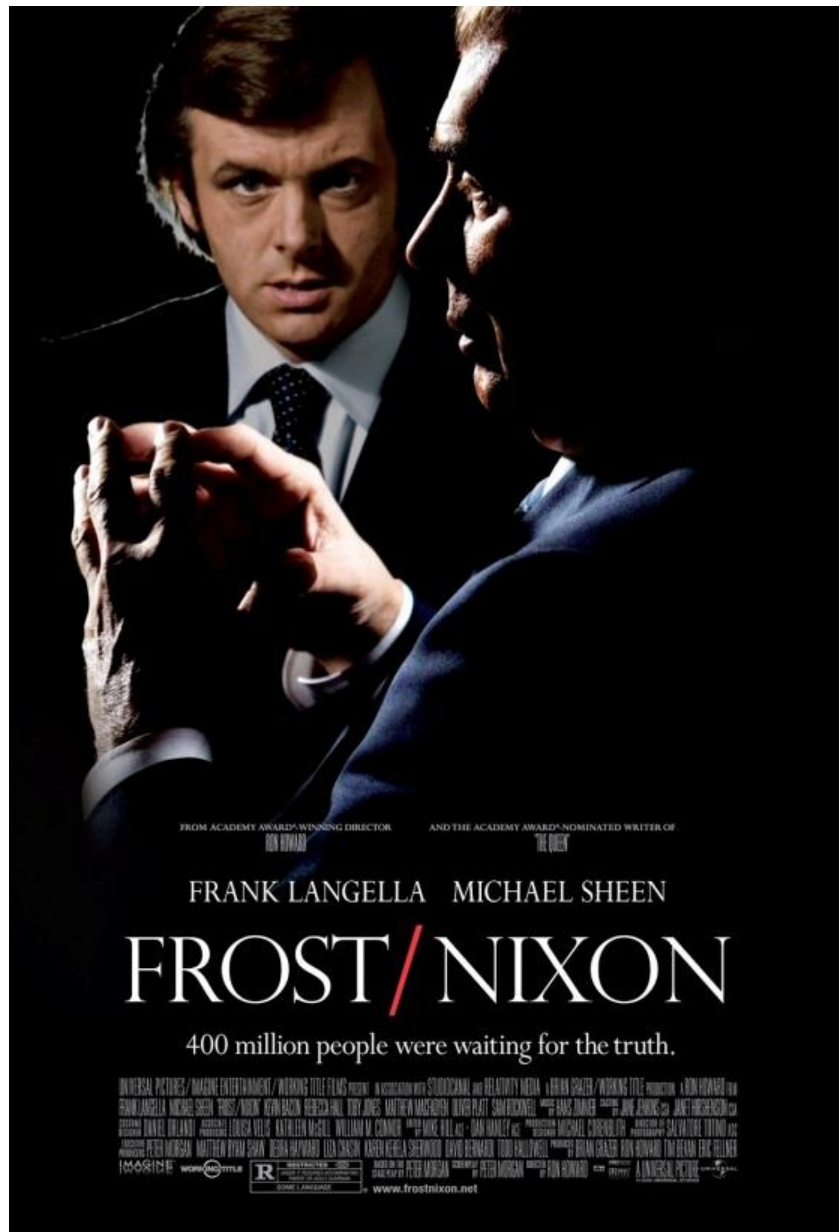


Brian Grazer and Ron Howard's Frost / Nixon: Chinada-Gate



[Blair M.]

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There was no doubt 'Frost/Nixon' was full of communiqués because its producer. Brian Grazer, is a recipient of a 2009 Geo Uber-Achievement Award; having turned his weekly legal drama Shark into a geo-political

delivery medium from its inception in early autumn 2006 to May 2008 (See Appendix 11 & 12). After completing the film Brian again teamed up with director Ron Howard to geo-create *Angels & Demons – Coalition & Chinada: The Grazer-Howard-Hanks Film That Advances Coalition Interests and Objectives*.

As per standard geo-protocol the lexicon is embedded at the beginning of the production. As the movie credits roll a photo of the front of and address for the Watergate Office Building is edited-in – **2600** – timed to the voiceover of a news reporter stating “he is one of five persons arrested inside the headquarters of the Democratic National Committee”.



The purpose of embedding a red flagging China identifier so swiftly is obvious for two reasons: (i) to articulate what the coalition's been saying since 2006 about arresting and prosecuting the Chinada malfeasant for their crimes; and (ii) to set the geo-tone of the film as early as possible.

Before the credits end there are more insertions – this time real footage of Congress' Watergate hearings in which a front row member of the gallery executes Colbert and British Parliamentary M.s timed to the second half of the voiceover “..outlining a range of offenses including wiretapping of newsmen and the Charles Huston plan to firebomb and burglarize the Brookings Institute...”. This is a very swift introduction of coercive diplomacy and also sets the geo-tone of the movie.

The other is a close-up of a **five** consecutive CBS M.s to another newsman stating “these are without serious doubts the last hours of the thirty-seventh presidency of the United States; this is indeed a historic day” – drawing attention to the inevitability of covert regime change in Canada since diplomacy over a multi-year period failed to achieve any breakthroughs and the Canadian lawyer's damages for what he suffered because of the country's paradigm of governance.

One of the actors playing a member of David Frost's research team is interviewed. He executes a Staul M. to “And that team would be led by the most unlikely of white knights – a man with no political convictions whatsoever; a man who as far as I know had ever even voted once in his life”. Here Grazer-Howard *et al.* identified a fact about the Canadian – that he never had been predisposed to or have any loyal to a political ideology and had never once voted in any election federally, provincially or municipally.

As for the “most unlikely of white knights” – defined in this context as one who is a savior of Canadian democracy and global respectability, again there's truth to this since he never had any aspirations in this regard and only advanced the coalition's agenda because he had to if he wanted a life of

normalcy after losing half his adulthood to calamitous atrocity and pubescent perversion: *Unlike Gandhi & Mandela, the Custodian Chief is Not a 'Volenti Democracy Martyr'.*

When Frost is introduced where he's just wrapping one of his shows he's drawn to a live television broadcast of Watergate related Washington events. An extra is choreographed to execute an Erin M. to a colleague suggesting "come look at this - Nixon's leaving the White House; [news voiceover] It's a dark day for Richard Nixon". This is in the first few minutes of the film the second governance purge communiqué.



When Nixon is introduced - at his villa where his team is gathered to strategize the mitigation to his reputation through the publication of a memoir - the scene begins with a place and time stamp "**Three** months later" and is followed immediately by one of the advisors stating "do we want to lift quotes from the 'stand up and be counted' speech?". This is Grazer-Howard *et al.* articulating their coalition membership; and is to be viewed *ex post facto* as addressing skepticism within the *Fiefdom* treatise audience of the existence of the global partnership.

Nixon's publicist, who's working on the book deal, walks into the room attired in prison certainty, a coalition identifier and Presidential *quantum* to draw attention to the *Fiefdom* treatise.

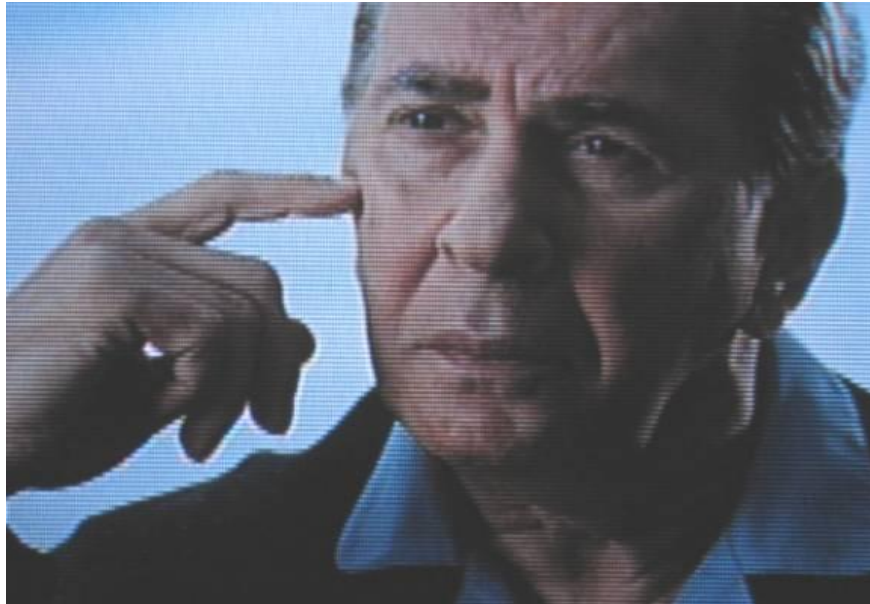
When the disgraced president and his publicist take a walk into the backyard, they pass a garden of long-stemmed roses which have the lexiconic significance of condemnation and China and which become red flags to the former stating "Six weeks out of office as President of the United States and they'd have be [golf] putting in my hospital room – never retire Mr. Lazar", that had both coercive diplomacy and governance purge implications.

As they walk through the yard he states "when my doctor declared me unfit to give testimony in the Watergate trial everybody thought I'd be relieved; well they were wrong" and Mr. Lazar executes a Gutierrez M.; which seeks to underscore how the diplomatic evidence record, including *viva voce* testimony, will be used to convict the Chinada High Command and their most ardent operatives.

His publicist argues he got a good deal for the memoirs, to which Nixon, employing a Costas M., states "it's the only chance I'm gonna get to set the record straight..." – a *Fiefdom* treatise reference.

When the two sit down for lunch Mr. Lazar discloses the Frost interview offer and contrasts it with a Mike Wallace '60 Minutes' face off. He states of the former "you'll probably get more money", to which Nixon is choreographed to effect a Zeta-Jones M.; and immediately following is "we'll always have **350** on the table from CBS". This relates to the value of the treatise and

which in part justifies the *quantum* that's been ratified by the coalition over a thousand times since early 2006.



The next scene is corroborative: Frost is filming his show on a sea dock where a Houdini escape artist is dangling upside down wrapped in chains. The famous interviewer draws attention to two previous and that day's **third** death-defying attempt at "cheat[ing] death" - coercive diplomacy.

Following it Frost and a colleague are discussing the interview as they walk through Heathrow Airport to catch a flight to the United States. Producers make two points: (i) that it is imperative that the Chinada High Command be confronted otherwise its democracy and capitalism adverse ideology will spread throughout the world and (ii) the Canadian has made it big in New York - a way to service his American and global-reaching international persona

Friend: [Bush M.] Here's the bigger question: why do it? [SNL M., British Parlia. M.] You don't need it. Your career's in

great shape. This will just spread you across **three** continents and jeopardize the other shows.

[...]

Frost: It's indescribable: success in America is unlike success [extra #1: Brooke M.; #2: Stewart-Staul-British Parlia M.] anywhere else.

As they're talking a fan approaches for an autograph. A very loud instance of prison and punishment certainty is embedded as the interviewer's colleague states about this attraction for New York celebrity "that is what makes me nervous".



Frost responds mockingly with "and you do 'nervously' beautifully". This is a way to describe how the coalition's threats of prosecution and life or lengthy imprisonment have gone unheeded by everyone in Canada who's complicit with or loyal to the Chinada agenda.

On the plane Frost meets his love interest. As they're interacting she's choreographed to execute a Diaz M. to him stating "I like to keep busy [...] I find it more interesting than keeping still". This high profiles the sedentary

lifestyle and isolation-deprivation forced upon the Canadian to advance the human experimentation program.

She goes on to observe “you have very sad eyes; [...] are you a sad person?” and while the camera has panned in is instructed to effect a protracted Brooke M. – a way for producers to highlight the melancholy experienced by the Canadian over his two decades of experimentation enslavement and torture, geographical confinement, social isolation and employment, wealth accumulation and romance deprivations.



When the aircraft is about to land and they bid each other farewell, she executes another Brooke M. to his offer of a date and he a Stewart M. to indicating he'll send a car round to pick her up – another instance of high profiling the isolation-deprivation theme.

When Frost is observed pitching the interview to sponsors her voiceover “he'd gone to all the major networks” is timed to a Clooney M. to articulate how the Bush administration approached CBS, NBC, CNN and ABC in late

2003 to help in what would be full-court-press diplomacy – one that hasn't stopped since. As the diplomacy archive confirms, each has been a regular contributor by geo-politicizing newscasts and television programs.

The first face-to-face meeting between Frost and the former President includes a reference to what the coalition's been doing with respect to the Canadian lawyer since it was apparent that after covert regime change someone would have to lead Canada during the interim period. Producers articulated that necessity. When the latter is showing the former his living-room and commenting on a piece of furniture, a security officer is choreographed to execute a Stewart M. to "I remember when we had a Lincoln specially made". This is a clever way of articulating how the Canadian, who's been enslaved for over two decades to the R&D program, is going to be elevated to an important post to assist in completing the reform of Canada's political system.

When describing his summit with former Soviet Chairman Leonoid Brezhnev, Frost's love interest is situated next to lighting that's been passed through horizontal blinds to create the prison certainty pattern. In the editing room this clip is timed to the President's quote of his guest "Most politicians have [clip] tragedy in their early lives". This is yet another initiative in the category of isolation-deprivation.

When Frost writes a check for the first installment of the interview fee for, producers chose the date **3/17/1975** – The first two dates are coalition and China identifiers. And the year chosen is a combination China and coalition identifier.

In a Los Angeles hotel Frost is introduced to his research team by John Birt, his British television colleague, Bob Zelnick and James Reston Jr., the former a university professor. The British talk show host executes a Stewart M. when Birt describes the former's value to the team: "He's writing a book about the criminal dishonesty, corruption, paranoia and abuses of power of Richard Nixon"; which is a reference to *The Last Democratic Fiefdom*.

When describing what's been negotiated for the interview, Frost executes a Clooney M. to "I've secured **12** taping days" – another acknowledgement producers are coalition partners taking issue with what the lexiconic gesture represents: systemic corruption, enslaving human experimentation and hypno-torture.

The professor describes Nixon's Vietnam War casualties and the other team member is choreographed to execute a 60 MM. to the second half of "the man lost 21,000 Americans and a million Indo-Chinese during his administration"; which is more coercive diplomacy directed at China's military and intelligence assets in Canada and around the world threatening them with lethal consequences.

As the professor asks Frost "did you know that Mike Wallace is doing a piece on this", both of them execute Stewart M.s to draw attention to that constituent of the diplomacy archive that documents '60 Minutes' contributions (see Chapter 9's Appendix).

When the professor relays what he's heard around town about the interview – that it's "a joke" – Frost executes a Brooke M.; the producers way of deriding Canada's political and corporate leaders and the Chinese for the

way they conducted themselves since diplomacy began and for what they represent as world leaders in their respective fields of endeavor.

The two new team members exit the room and the professor is lambasted for his critical views of the interview project. Reston says he wants this job; and Zelnick agrees, executing a double-handed SNL M.; producers underscoring they are fully committed to attaining coalition objectives. Reston goes on with his tirade about the project saying with a Stewart M. that Frost "is full of sh--t" – another communiqué of condemnation directed at the Chinada High Command.

When Frost reflects on the critique he executes a Clooney M. at the beginning of what he thinks some view him as "British talk show host, good with actresses; not so good with stonewalling presidents" and a Michael's M. to conclude to draw attention to what Canada's political and corporate leaders have been during the diplomacy over the years.

Nixon goes on the lecture circuit and after completing an engagement launches into a fit of anger. His security chief seeks to console him; and is a place in the script where producers articulate how the Canadian and his coalition partners have amassed an extraordinary amount of evidence against those who are going to feel the sting of international justice. It's red flagged with Nixon executing a CBS M..

It's nothing to worry about sir. It's not as if there's going to be any revelations. Stuffed been combed over a million times. No one [dbl-h SNL M.] has pinned anything on you. [Nixon: CBS M.]



The movie moves into a faster pace for a while showing how the research team is preparing for the interview. Place and date stamps are inserted and producers take advantage of the contribution made by Dick Wolf and his 'Law & Order' team who geo-politicized them regularly since 2006. The first one Grazer-Howard *et al.* chose is "**55** Days Before the Interview" and "**35** Days Before the Interview".



The second date stamp is timed to Renton executing a Blair M. to "legalizing dirty tricks", which high profiles what Canada's security apparatus, including law enforcement, institutionalized to protect the consolidation of power and China's joint hegemony in the country.

With wiretapping being a widespread and legitimate tactic by all governments and police forces around the world, producers highlight the fact that its employed in Canada for a plethora of nefarious reasons; and they concomitantly draw attention to the forty years of surveillance American intelligence agencies have conducted on everyone complicit in and loyal to the procurement, perpetuation and protection of China's interests in the country and all that's related to MK-Ultra R&D. Frost's colleague, Birt and the two research team members discuss the matter during a brainstorming session:

Reston: What [Cl.M.] about wiretapping?

Zelnick: This guy wiretapped **17** people.

Birt: **17?**

Reston: Including his own brother. You know what, we can't ask him about his brother [Cl.M.], 'cause frankly if Donald Nixon was my brother, I'd wiretap him too [Erin M.]
[all laugh]



This matter was first raised on October 10, 2006 as documented in *Stephen Colbert et al.: Confirming the Coalition Has Hard Evidence to Put Away Leaders and Followers of the Last Democratic Fiefdom:*

Nothing has worked. Virtually everything has been used in the diplomacy book of strategies to nudge Beijing and Ottawa to give up their Pandora's Box and stand down their intentions to achieve global hegemony for the authoritarian ideology. Coalition members decided to try another tactic on Tuesday, October 10, 2006 during 'The Colbert Report'. Stephen began the program as follows:

Thank-you [aggressive Clooney M.]. Thank-you very much. Thank-you [double aggressive Clooney M.]. Thank-you. That's very kind. Thank-you. Thank-you. Welcome. Welcome to the show. Welcome, ah, welcome ladies and gentlemen.

I want to address this right off the bat. I'm sure you've all heard some disturbing allegations surfaced yesterday regarding several of my female staff members and their, well let's just say, their comfort levels around the studio and more specifically their discomfort levels around me. [audience laughter] I have been advised by counsel not to go into any of the details of the case; which is a shame because they're pretty arousing. [audience laughter]

Ah, [aggressive q-Clooney M.] of course you know [double quasi-Clooney M.] folks I'm just the latest in a series of powerful men to fall victim to the pervasive victim mentality of people in this country who have been victimized. [audience laughter] And I think it is important that I respond quickly to correct any mistaken impression that I mean or did any of the things captured on a videotape; [audience laughter] a videotape that may or may not exist depending on how the settlement goes. [audience laughter]

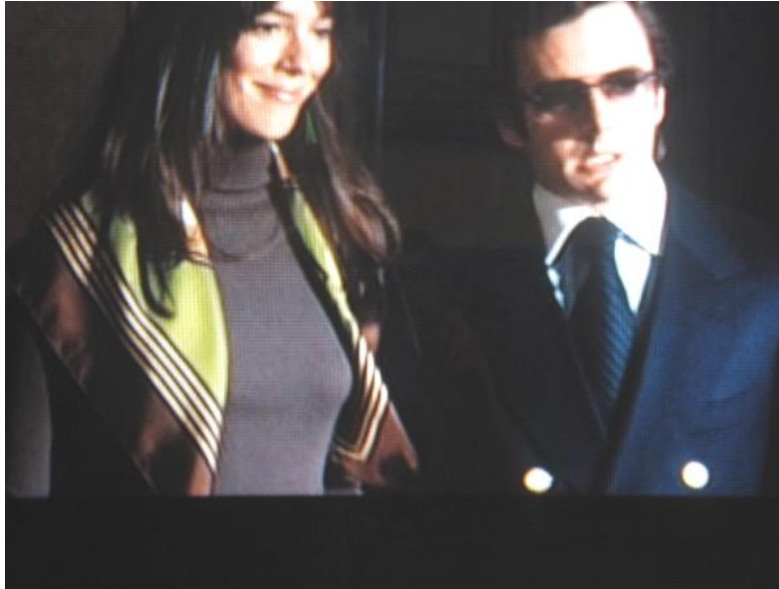
Sorkin choreography is employed during another clip of the brainstorming session to generate another instance of coercive diplomacy – one that underscores the *en masse* nature of the purge from high political, corporate, administration of justice, academia, media and corporate office. The professor formulates a question that could be posed to the interviewee: "How do you feel as a Quaker about annihilating an entire people?"

When the team, including Frost, is in the hotel room again, producers waited to show what Zelnick is wardrobe in until it's time to generate a communiqué. His Canadian prison certainty attire is superimposed on a yellow wall backdrop (Chinada) and added to "when I was researching my last book" – another reference to *The Last Democratic Fiefdom*.



Frost is confronted by Nixon's security chief, who seeks to violate the terms of the agreement. The former indicates that the disgraced U.S. leader can expect to be sued for **twenty** million dollars in damages.

The scene of the day of the interview begins with Frost and his love interest exiting the hotel elevator. She's attired in Chinada prison certainty and *quantum* to high profile the 'elevator incident'.



When the interview scene there's a close-up of one of the cameras to be used for filming: number **three**.



During the last moments of preparation Nixon is choreographed to execute a Letterman, Maria, SNL and Newman M.s when talking about Frost's choice of attire – producers drawing attention to how wardrobe over the years has been used to insert the lexicon into coalition productions of all kinds.

During the interview Nixon's choreographed to execute two simultaneous Rooney M.s when Frost refers to former Secretary of State Henry Kissinger – a coalition partner.

Nixon's evasive and to eat up time rambles on about personal facts and circumstances. When he speaks of his daughter's wedding producers edit-in a clip of his team watching the interview. It begins with a close-up of two advisors – one in red, the other in yellow and with a white backdrop consisting of curtains. The Chinada prison certainty communiqué was another addition to the isolation-deprivation (marriage) category.



When Nixon speaks of Kissinger, a combination 'gun to the temple' Richie-Santelli and Olmert-Spielberg M. is added to this remark to confirm film principals and actors are coalition member contributors.

Together we begin to reminisce about some of the [R-S M., O-S M.] great decisions that we participated in. There was China, Soviet Union, the peace settlement in Vietnam...



After the first taping installment the research team talk about it. One of the topics is sponsorship. Birt refers to the fact that “not all of the blue chip accounts came through” and is choreographed to execute a Brown M. to highlight how a multitude of “blue chip” companies in the United States joined the coalition.



Producers adds to Birt’s remarks “We do have Alpo” to add a Kidmanesque threat.

When Reston complains he and everyone else thought they were fully financed, Birt executes a Colbert M. to “we were” – articulating how the threat Chinada poses is so serious that all coalition partners have come up with funds to finance the attainment of objectives.

In the evening Frost is observed frantically arguing for sponsorship funds. His love interest walks into camera range in a silky purple nightgown – another instance of asserting justice comprises dealing with what the isolation-deprivation issue condemns.

During the second interview Frost goes on the offensive arguing Nixon “betrayed the people who elected [him]”. Producers cut to a clip of the love interest already effecting a Clooney M., and then adding an Erin M.; both of which red flag what Canada’s political leadership on the federal, provincial and in some instances local levels did for some three decades in terms of trans-generational corruption and Chinese joint governance.

Frost condemns Nixon as follows...:

And by sending B52s to carpet bomb a country – wiping out whole civilian areas – you end up radicalizing a once moderate people [Z-J M.; R-S M.], igniting them in anti-American sentiment and creating a monster [Z-J M.].

...which gives producers a platform to argue how Canada’s China-complicit increased the political culture of seething hostility for the United States as discovered by the *Fiefdom* treatise research project; and which had the effect of creating a “monster” of a security apparatus that’s determined to bring down Canada’s neighbor just like radical Islamist fundamentalists want to do. Another Richie-Santelli M. articulates what coalition partners think of that and how they want to deal with it.

When there's a crisis of confidence in Frost's ability to nail Nixon for judgmental errors relating to the Vietnam War producers turn the talk show host's retort into a geo-commentary, using a Kernan M.: "I don't share any of your sense of pessimism or alarm" – highlight on "alarm" given the nature and morphing of the Chinada threat.



Frost gives Zelnick the ultimatum of sticking in to the end or resigning; executing a Clooney M. at the end to red flag "if anyone here thinks we're going to fail they better leave now, or it will infect everyone else" – which high profiles both a tenacious commitment to achieving stated objectives and the result if they're not attained: the global proliferation of stealth cognition technologies and Beijing succeeding where Moscow failed.

Nixon makes a late night rambling phone call to the British talk show host after he's had a few drinks and wants to confess to a number of things. Upon its conclusion and the interviewer having heard revelations begins to work feverously.

When Nixon arrives for the last interview taping Reston is attired in the bright colors of China.



And producers place a number of extras around the car he emerges out of. Immediately behind it is a young boy attired in prison certainty and Presidential *quantum* to introduce the child protection theme.

During the introductory part of filming the issue of how Canada's political and corporate leaders and the Chinese institutionalized the obstruction of justice is juxtaposed to Nixon's Watergate activities; the former having done so in many ways such as constituting a biased Bench and threatening, harassing and hypno-torturing the plaintiff:

I'm interested you used the term [O-S M.] 'obstruction of justice'. [...]
I didn't have a corrupt motive. [Frost: 60 MM]



Producers high profile misfeasor prosecutions when Frost retorts with “the direct consequences of your actions would have been the two convicted burglars would have escaped criminal prosecution”, adding a 60 MM. by Nixon to “would have”.

The climax of the interview and what would become part of America’s history books about the Watergate scandal is geo-politicized:

Frost: Are you really saying in certain situations the President can decide whether it’s in the best interests of the nation and then do something illegal?

Nixon: I’m saying that when the President does it, that means it’s not illegal.

Producers cut to Nixon’s research team who collectively groan at the omission. One of them executes a Branson M. and another a Letterman M..



The confession moves the tone of the following scenes into somber-mode given the U.S. leader had just delivered a historically profound *mea culpa*. As he departs the building producers use that environment of political leadership humiliation to coalition advantage by scripting Nixon to be confronted by **three** extras. One has a dog, a boy attired in Chinada prison certainty and another is behind her in Canadian prison certainty.





Nixon asks her if it's a "dachshund" and executes several George W.M.s on the dog's head and a Brooke M. to its ear to high profile the 'Nazi' constituent of Canada's governance and Kidmanesque consequences.

The last scene involves a meeting between the interviewer and interviewee some time well after the encounter. Frost and his love interests are both

attired in prison certainty. When Nixon jokes his outfit is “the official uniform of the retired” the now super famous talk show host executes a Diaz M. and she the same; which high profiles the resolute determination of coalition partners to effect employment termination, appointment revocation and prison for everyone who’s complicit or culpably loyal.

When Nixon compliments Frost with “you were a worthy opponent” producers choreograph an extra in the background to execute a lexiconic gesture to articulate how China has a collection of technologies, strategies and tactics that put U.S. and NATO defensive assets to the test.

Frost offers his host a gift – to which the former executes a **triple** Clooney M. – which is producers’ way of delivering their gift of hope that the Canadian lawyer’s two decade nightmare will come to an end and he’ll have the resources and relationships to sustain him throughout the rest of his life.



Their encounter ends with Nixon asking if he really did call Frost that one night when he was boozed up. "Did we discuss anything important?", he asks. Frost essentially says nothing of importance and then in being choreographed to execute a Clooney M. and his love interest a Diaz M. is producers' way of highlighting the historic significance of the Chinada threat and all the discussions partners have had and will continue to have until the menace is defeated.



Not more than five seconds into 'The Making of Frost / Nixon' did producers embed the lexicon, in this instance Ron Howard scripting a Prince Harry M. while walking through a set and timed to "I had heard the idea for the play"; which was his way of articulating he'd been invited to join the coalition and when given the chance produced the film for entry into the diplomacy archive.

The real David Frost appeared on set wanting to deliver proof he too had joined the coalition; choosing a lexiconic **triple** play of prison certainty, justice and a coalition identifier.

During Ron Howard's interview he states as a clip ran of the first meeting between Nixon and Frost (the latter executing a double-handed British Parliamentary M.) and he effect an Erin M. "I would make [the film] with Frank..."; his way of confirming he would geo-politicize the movie.

Later Ron generates the communiqué that gives substance to one of the goals of back-channel activity - saturate mass media in order to create a kind of 'encirclement' of condemnation.

The other thing I felt we could do is surround [Terminator M.] - Michael Sheen and Frank Langella, two fantastic actors - [Colbert M.] surround them with actors that were very good at improvisation.

The actor who plays Reston is interviewed and as he's stating "[Zelnick] and Reston wanted to get [Nixon] in different ways" a clip of his character is added when he's attired in the colors of Chinada

As the actor who plays Zelnick is interviewed and states his character "had an axe to grind with abuses of power" a clip is edited-in of Zelnick himself executing a combination 60 Minutes and Natasha M. - which articulates the fundamental criticism of Canadian governance and one of the *raison d'être*s of the coalition.

As Zelnick is interviewed and he's still executing the combination gesture and adds a Staul M. (a **triple** play) he states "I went to Washington twice to meet with..." which was a hope the Canadian would one day go to Washington to help advance stated objectives.

When the actor playing Nixon's security chief is interviewed a clip of an on-set Zeta-Jones M. is timed to his remark "And that night as I was going to the [play that the film was made from] he called me - talked to me about

doing the movie; and so it was kind of interesting to [Z-J M.] to go..." – another communiqué expressly confirming this film was a geo-undertaking.

When the remark "and then Nixon resigned" is made a clip of the actor playing the disgraced President is added in which a Greenspan M. is executed; which serves the function of again stating on the diplomatic record that those who procured, perpetuated and protected Canada's government and corporate *status quo* will find themselves forced from office as was the U.S. leader.

The other DVD Bonus Feature is also geo-politicized. In 'The Real Interview' Ron Howard speaks of how lots of people wanted to make the movie, but he "balked" – which he timed to a clip of himself executing a Prince Harry M.; seeking to make the point that when Canada's leadership was told it had to capitulate to the dictates of domestic and international law they got and remained obstinate.

The last communiqué is when the photography director is being interviewed. Producers insert a clip of Ron Howard executing an Anderson M. to "I really wanted to bring daylight in[to the interview room]; I wanted to [A.M.] remind us all of the world outside". This refers to the spotlight of transparency the film seeks to deliver and highlights what's going on in the non-public international sphere that keeps the world safe, secure and prosperous.

In 'The Nixon Library' the museum's curator states as a photograph of the former President with his dog is edited-in:

The **third** thing I don't think people fully appreciate about President Nixon that I hope history will ultimately conclude is that Nixon was a

quintessentially serious person. He cared about ideas, concepts and principles.

This (i) again confirms producers' coalition membership and they care about the principles of democracy, rule of law, human rights and free market capitalism.

He goes on to state:

You see the care that Nixon always brought to what he said about important events. The irony is that so much of his unguarded talk is in the public domain now because of the secret White House tapes.

Producers insert a clip of a photograph they slowly pan in closer to of document archive boxes numbered 7 through 10; concluding the zoom-in with box number **eight** smack-dab in the middle of the screen. They time this carefully to draw attention to the critical historical importance of the Chinada threat.

In the bonus feature 'Deleted Scenes' a clip of a John Birt's interview is show. A gesture becomes lexiconic because what he says articulates how diplomacy is effected and how coalition synergy is generated: "Like everyone else I watched the Watergate drama play out in my own living-room". The Canadian lawyer didn't have to go anywhere to contribute; as television and the Internet became the primary conduits of back-channel diplomacy. Similarly, coalition partners were able to do the same, whether at home, at the office or traveling.

In the segment 'Frost over Australia', timed to be one minute **28** seconds, the British talk show host interviews a Wimbledon winning tennis star.

[Letterman M.] Our first guest tonight grew up in a tin hut in New South Wales. By the age of **five** she was hitting tennis balls... [...] Ladies and gentlemen [SNL M.] Evonne Goolagon. Well you [dbl-h SNL M.] you can't do it – we won't allow it [SNL M. X2]: you cannot change your name.

The clip (i) describes Canada as nothing more than a “tin hut”, (ii) includes a *quantum* ratifier to articulate how the Canadian, having suffered from living in those conditions of deprivation, is entitled to massive damages, (iii) introduces the Canadian to the world of movers and shakers and (iv) puts into the diplomatic record one more time how the West won't permit authoritarian imperialism.

The next segment is entitled “Nixon Farewell” and its length is stated to be **3** minutes **50** seconds – another communiqué about purging Canada of its offending officials and corporate executives. It includes a clip of him giving a speech in the White House to his family and closest friends and associates. His security chief's gesture becomes lexiconic when timed to “As you know I kinda like to read books; you know I'm, [60 MM] I'm not educated, but I do read books”. This, of course refers to *The Last Democratic Fiefdom*.