It’s one of the most recognized movie brands in the world. Hence, its main themes of spy v. spy, state-sanctioned violence and sexuality were appropriate to geo-politicize in defense of what the original author, Ian
Fleming, believed in: democracy, rule of law and human rights. He was fully cognizant of this secret environment given his employment with British intelligence during and after the Second World War and knew it was dominated in many places by sociopaths and psychopaths.

The movie advances what has been two of the most regularly articulated geo-topics since the summer of 2006 – an entitlement to massive damages and being a twenty-year lab monkey. The accentuated sexuality inherent in the Bond franchise also made it a well-suited medium through which to express his anguish and partners’ isolation-deprivation outrage.

And given the also always-present theme of violence in the franchise, the movie was ideal to articulate over and over the desire amongst all coalition partners for the malfeasant to pay the most severe penalties. They’ve been given years to consider and reconsider their position and every day since the release of the profoundly lethal ‘Dogville’ chose to remain committed to what’s objectionable. ‘Quantum of Solace’ therefore puts them on notice one more time they won’t succeed and will face those consequences.

Many of the coalition’s standard themes are embedded in the late 2008 released film. However, the primary geo-topic is, as indicated by the title, entitlement to compensatory and punitive damages for twenty years of human rights violations.

“Solace” is defined by the Oxford Dictionary as “that which gives you comfort or consolation; the alleviation of sorrow, distress or discomfort”. In a coalition context it refers to him being consoled – cognitively emancipated – by his international clients, colleagues and partners for the intimacy
isolation and deprivation he suffered as a result of the human experimentation program and his entitlement to damages.

There is as much use of the lexicon to create a non-stop coalition presence as it is to generate specific messages for East-West Corridor of Diplomacy consumption.

The opening scene involves a car chase through the Italian mountains. Bond is being hunted to assassinate him. The Sorkin-Wolf contribution to the confidential language – inserting lexiconically significant numbers in license plates – is employed, beginning a dozen seconds into the movie: 16 SA8PT – a quantum ratifier and China identifier to recognize the PRC’s liability for pain, suffering, economic loss and almost suicide death as a result of surreptitious assassination without culpability. The second license plate, Bond’s, is 72 GH3 LD, identifying the coalition and generating a quantum ratifier.
The very first instance of dialogue is geo-politicized. An Italian highway enforcement officer observes the chase and calls in for police assistance. Producers insert another coalition identifier in the context of a coercive diplomacy threat to employ lethal military force to attain stated objectives (4 + 8 = 12):

Station from Patrol 48. Grey Aston Martin followed by a black Alfa Romeo driving towards the quarries. Gunshot fire.

When an operative is being interrogated by British intelligence, producers draw the malfeasants’ attention to this rendition or prosecution-motivated detention eventuality by choreographing Bond to execute a Letterman Maneuver as he’s exiting the room.

He meets with M to discuss a file. As she’s describing what she sees of his appearance – “You look like hell” – the colors of Canada appear by way of two small backdrop lights behind him; a technique often used by ‘Law & Order’ producers during police interrogations. Here it highlights where Chinada principals, financers and their operatives ought to go.

Another geo-politicized license plate is inserted after this action: BJ 57 OGD. It has the same geo-political features as the confidential file in George Clooney’s ‘Michael Clayton’: “12BKR6”. “BJ 57 OGD” contains the Canadian lawyer’s first two initials, Bradley John; followed by a coalition identifier (5+7=12); and then the word “God”. A segment of the coalition membership is exceptionally religious and thus to them gargantuan and historic struggles are perceived to be a theological battle between good and evil.
Bond meets up with M at the apartment of the turncoat member of British intelligence where her agents are searching for clues. This portion of the script is replete with the lexicon:

Bond: Anything?

M: Craig Mitchell worked for me for **eight** years. He passed a full security check and a lie detector test every year. Didn’t leave so much as a scrap of paper to explain any of it. **Eight** years; **five** as my personal bodyguard. I found this with **three** other Christmas presents I bought him.

Bond flies to Port au Prince, Haiti to follow the evidence trail. He is confronted by the former agent’s associate and after a scuffle in which he kills him assumes his identity. As he walks out of the hotel, undercover Bolivian Intel officer, Camille Montes, mistakes him for the associate and picks him up. She draws a pistol to kill him thinking he's an assassin; but he jumps out of the vehicle and escapes injury. Commandeering a motorcycle he secretly follows her. She leads him to the Port au Prince docks where she meets with a former lover who thinks she’d betrayed him. She rebuts the allegation – the reason for hiring a hit man – with the claim she was trying to uncover a leak in his organization. As they and a bodyguard walk out of his warehouse office, producers introduce the hypno-torture theme – one that includes a time frame describing in general terms how long the Canadian has suffered from this abomination. Mr. Greene (so named to create another non-stop reference to *quantum* ratification) states:

There is nothing that makes me more uncomfortable than friends talking behind my back. It feels like ants under my skin. It’s been that way **forever**.
Producers choreograph the bodyguard to execute a combination Colbert-George W. M. and Greene a Bush M. timed to this itching and time frame reference.

What follows is the introduction of a Bolivian General into the plot and a connection between Greene and the secret global organization previously referred to during the interrogation. Through Greene it effected a coup, installing the General as Bolivia’s Head of State. In his conversation with the General, Greene draws a parallel with what the organization had already achieved in Haiti. Producers script the exchange to high profile the coalition’s intention of procure covert regime change in Canada. The hypno-torture geo-scripting (a stealth cognition technology deployment reference) immediately precedes it to link the justification for removing this country’s political and corporate leaders from office:

Look at what we did with this country. The Haitians elect a priest – decides to raise the minimum wage from 38 cents to a dollar a day. It’s not a lot, but it’s enough to upset the corporations who were here making Tee shirts and running shoes. So they called us. We facilitated a change. [...] We’ve already begun destabilizing the [Bolivian] government. We’ll provide the private security. [...] And we have 26 countries ready to officially recognize your new Bolivian government.

Greene, displaying his evil side, offers Camille to the General as a sex toy; and whispers to him that when he’s done he ought to kill her.
Bond, watching from afar, observes how she’s mishandled and pursues the speed boat she’s on taking her to the General’s super yacht. He commandeers a boat and seeks to rescue her. Producers paint a name on his boat in the **triple** colors of *quantum* “Gardien des Etoiles”. Translated it’s ‘Guardian of the Stars’, what the coalition – Canadian lawyer team is in terms of protecting the interests of the world’s movers, shakers and celebrities -- a world free of what Chinada has to offer. And in exchange for his help he gets what domestic and international law allows *viz.* damages.

The plot becomes clearer during the next set of scenes – ones in which the CIA is introduced. And more communiqués are generated that have a direct bearing on U.S.-Canada relations for generations to come.
When Bond asks M through British intelligence’s super hi-tech global communication system for Greene’s identity, she immediately draws a conclusion and states “Get me the Americans”.

The next scene is set at an airport. Producers engage in some clever graphics and lexicon embedding. The private jet’s call ID is “HP-668”. The digits total twenty – the enslaving human experimentation theme and reference the kind of lifestyle massive wealth delivers. Superimposed on the clip of the jet are computerized intel graphics rendered in the colors of China with the name “Langley Virginia”, which is where CIA headquarters is located. Producers draw a conceptual link between stealth cognition technology R&D, the Canadian and the American government’s intelligence service in keeping track of this internationally unlawful program and him.

More dimensions of the geo-political significance of this scene unfold during the discussion in the plane involving Greene and two CIA agents.

Greene: Do we have an understanding?

CIA #1: Ah yea. [Cl.M. X2] We do nothing to stop a coup in Bolivia and in exchange the, ah, new government [Rumsfeld M.; CIA #2: CBS M. X2] gives America the lease to any oil found.

Greene: If it’s oil you want...

CIA #1: ...You didn’t find diamonds, did you?

The issue of oil security in the 21st century is uppermost in the minds of United States political and corporate leaders. With Canada capable of providing a secure supply throughout the century when oil reserves around the world become depleted adds to the need for amicable relations between the neighbors. That comfort zone will not exist until the country is
democratized and China’s interests are exorcised. With there being no capitulation to coalition demands, covert regime change is the only way to ensure the country’s elite doesn’t have something on the Americans.

The Bond character is well known for having an extraordinarily large appetite for sex. So it wasn’t unexpected this would be turned into a platform for the isolation-deprivation theme. What’s scripted is another window into the mind-set of coalition partners and how they feel about the Canadian having lost two decades of opportunities for intimacy to a collection of simpleton psychopaths deluded into thinking they could develop stealth cognition technologies and successfully deploy them in a military campaign to conquer the world undetected. Of all the lexiconic choices at their disposal, movie producers chose the Execution M. to make the point. In a Bolivian hotel the British spy makes out with a subordinate. She’s naked, covered only by a bed sheet, lying on her stomach. And he’s kissing her up her back. She’s choreographed to execute several of the coercive diplomacy gestures.
This powerful visual reminder how livid the coalition is over what its Canadian colleague was deprived of is accentuated with scripted lines that describe the sentiment:

Agent: Do you know how angry I am at myself?

Bond: You must be furious. [E.M.s]

Another most diplomatically coercive scene occurs after Bond and the Bolivian agent leave a party hosted by Mr. Greene. The police pull him over – perceived to be a set-up by factions in the country linked to the secret global organization that want to protect vested political and commercial interests and sabotage Bond’s attempt to discover what’s going on. Two police officers demand he open his vehicle’s trunk. When he does he discovers a live British agent planted there. The cops want to arrest him and a shootout ensues. In traditional form the spy takes out his two adversaries. However, in the process the former agent is shot and dies in Bond’s arms. The East-West corridor audience then observes a most aggressive reminder how much coalition partners want to see Chinada principals taken out. 007 places the body in a dumpster face up. From an overhead camera producers show how they’ve geo-scripted the scene: garbage bags are all around the body – a red one by the deceased’s left foot; white and green ones by his right; a pink one in the top left corner of the dumpster and the rest black. The color scheme is unmistakably Canadian punishment certainty, condemnation and *quantum*.

Another threat of force was embedded in the script. A CIA agent tips Bond off as to where Greene’s secret headquarters is in the desert. Then he and the Bolivian agent travel there. When the two are within sight of the complex and are preparing their weaponry for the assault Bond asks “Have you ever killed someone?”. The agent replies with ‘No” and an Eva M..
To put more emphasis to this communiqué producers instruct the post-production crew to create a clumsy edit. From one angle the audience observes the agent execute the Eva M. and the next second from another her hand is no longer effecting the gesture.

The assault on the compound is as spectacular as any in the James Bond franchise. At its conclusion, Greene escapes and is observed by the pair walking away from the burning building into the desert. 007 follows and catches up to him in a vehicle.

**Greene:** You promised to...

**Bond:** ...let you go.

**Greene:** I answered your questions. I told you what you wanted to know about *Quantum*.

**Bond:** Yes you did. And your friends would know that so they’re probably looking for you. The good news is you’re in the middle of the desert. Here. (tosses him a container, presumably containing water). I bet you make it **twenty** miles before you consider drinking that.

First, producers script the word “quantum” only once in the entire movie and use it in this scene. That elevates it to high prominence in terms of geopolitical issues. Second the reference is juxtaposed to the lexicon’s number that identifies two decades of enslaving tortuous human experimentation. Third, a close-up of the container he gives his nemesis has the Chinada color scheme. And fourth, the license place to the vehicle is TTR 7192, the digits totaling **19** – a China identifier.

Bond then departs, leaving the antagonist behind to perish in the desert. The audience discovers later there wasn’t any water in the container; it was motor oil – a fitting geo-political irony since Chinada principals have secretly
surrounded, exploited and embezzled the wealth from Canada’s Alberta oil sands for their nefarious purposes.

The sub-plot involving Bond wanting revenge for the killing of his love interest confirms again how much the script is geo-politicized. He confronts the murdering agent in his home when he arrives with a female companion. Bond is scripted to infer her nationality.

You Canadian? You working Canadian intelligence? It’s all right then. I know you do. I know this man. I guess you have access to some very sensitive material you’ll be forced to give up.

The public interprets this remark one way; the East-West audience views it as Canada’s political and corporate leaders and their Chinese bedmates being compelled to surrender their entire Pandora’s Box, including stealth cognition technologies, that support their military posture and advance their global imperialism.