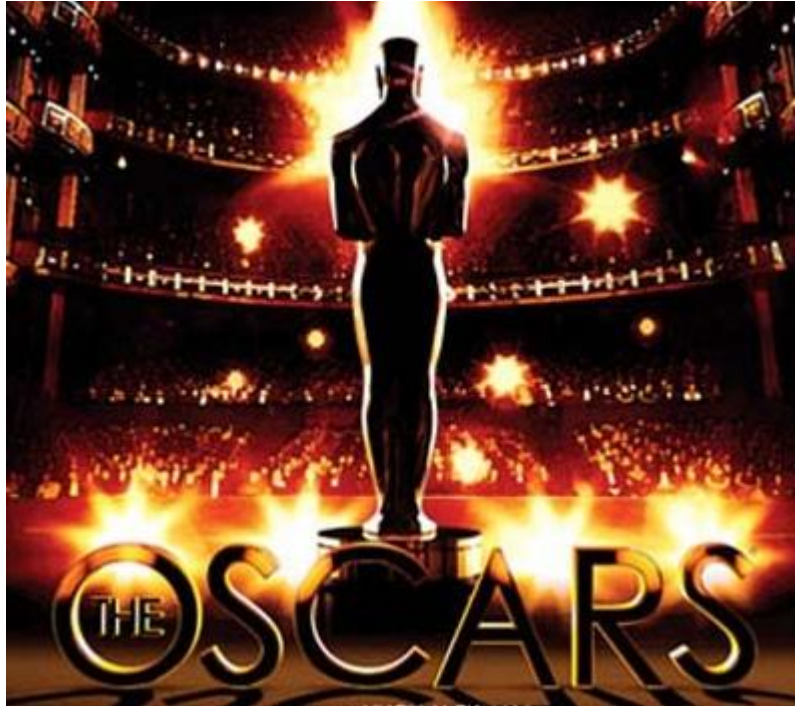


The 2011 Academy Awards: Begins with Inception's Hypno-Idea Theft and Dream Hypno-Torture and Concludes with 'The King's Speech' Coalition-Chinada War

As with all award shows since 2008 the question wasn't whether the broadcast was going to be a geo-stage but rather what had producers scripted to advance the coalition's interests and objectives. The 2011 Oscars continued that reasonable presumption.



The period of time relevant to an entitlement to be nominated – 2010 – was another banner year for Hollywood in terms of its contributions to the peace, security and prosperity of the 21st century. However, unlike the past there were two issues that were front-and-center in the minds of those who scripted the three-hour program. One was the launch of the A7AI, where what had hitherto been something the public wasn't aware of was becoming so and the other, more recent, was the FBI criminal complaint against the Pentagon and CIA for piggybacking on Chinada's Article 7 violation to have a more perfect stealth cognition technologies capability and not caring they were breaking American and international law.

Right from the first frames of the broadcast the lexicon was present and employed in the standard manner – generating communiqués in one or more genres of diplomacy. The first segment involves reciting the ten films nominated in the Best Picture category. Number **eight** is 'Winter's Bone', producers turning the title into a reference to sexuality and thus adding another entry into the isolation-deprivation constituent of the archive. Number **five** is 'Inception' which drew on what DiCaprio *et al.* produced that related to the Canadian lawyer's two decade ordeal as an enslaved human experimentation victim and what was created using him like a lab monkey: idea hypno-theft in all its forms and using MK-Ultra advancements to torture victims in their sleep. Number **three** is 'Social Network', the Aaron Sorkin film that contained a multitude of communiqués and had at its core a description of the partnership – a global network of democracy, rule of law and human rights advocates. And Number One, being the primary issue of concern for Hollywood moguls, superstars and the industry's other sections, is 'Toy Story **3**', which articulated the pubescent nature of the Chinada High Command and its several million security apparatus personnel who kept Canada a massive threat to U.S. and coalition partners' national and economic security interests. In the clips that accompanied the CGI movie one was chosen because there's a dog and monkey in the scene – juxtaposing the threat of lethal military force 'Dogville' style and why it's necessary.

The second segment that comes on the heels of the first is an 'Inception' spoof that entertains the in-theatre and global audience and serves as a powerful reminder what stealth cognition technologies can do. The plot is about being inserted into Alec Baldwin's dreams (as opposed to a Chinese industrialist as was the case in the movie). It begins with the two co-hosts of the Oscars, long-time partner Anne Hathaway and James Franco (who

used the event to announce his membership), sitting at the same café in the film where Leonardo and Canadian actress Ellen Page's characters were conversing. This scene in the film was chosen specifically to draw on Ellen's Canadian citizenship. In this comedy sketch the original script is repeated by Leonardo and the two fill-ins add jokes. Producers employ the lexicon to make certain geo-points.

- Cobb: Well, dreams, they feel real while we're in them, right? So it's only when we wake up do we realize that something was actually strange [British Parlia M.].
- Anne: You mean we're going to go into Alec's dreams and get [James: Federer M.] some hosting tips?
- James: I'm not going anywhere until you can prove you can take us into peoples' dreams. [PQ] Give us some proof; one shred of proof, Leo. We're waitin'.







The colors of the lexicon are embedded in two ways. First throughout the entire segment she's wardrobe in red and white to inject the Canadian half of the Chinada threat to augment her parallel character in the film. And James is in the color of *quantum* and an extra behind him is wardrobe in gold to embed Presidential *quantum* so producers can convey the A7AI concern that the Canadian lawyer's damages continue to be withheld by the coalition leadership. On behalf of the Hollywood membership, they're asking for some evidence that these said-to-be historic funds are forthcoming.

Like in 'Inception' there's an elevator scene which imports what that device represents – the field testing of stealth cognition technologies to effect surreptitious assassination without culpability.

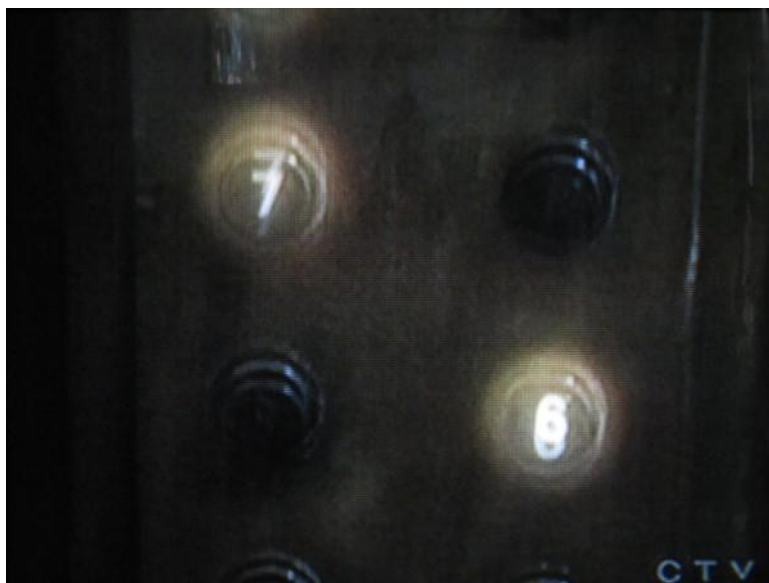


The first dream they experience is taken from the Oscar-nominated film 'The Fighter'. The scene's at the boxing facility where sparring takes place. Anne asks those in attendance about her skills "How can you say we're not going to kick ass?". Producers insert a clip of one of the actors gesturing, which

becomes an Anthony M., and is standing next to the colors of Chinada to articulate that the coalition has the ability to take the Chinada High Command down when it wants to and its leadership thinking otherwise is fallacious.



Morgan Freeman does the segment voiceover and is scripted to state referencing a recent film by Anne and Frank's former acting gigs "So the naked girl from 'Love and Other Drugs' and the guy from 'General Hospital' continue through Alec Baldwin's dreams". Producers insert the elevator buttons when floors 9 and 7 are first illuminated and then 7 and 6 – creating a *quantum* ratifier out of the first and a Taylor Identifier out of the second.



Down the elevator they go again and this time they run into Alec. The backdrop behind him is Canadian prison certainty and to the left of the two co-hosts is Chinada prison certainty (chain link fence).

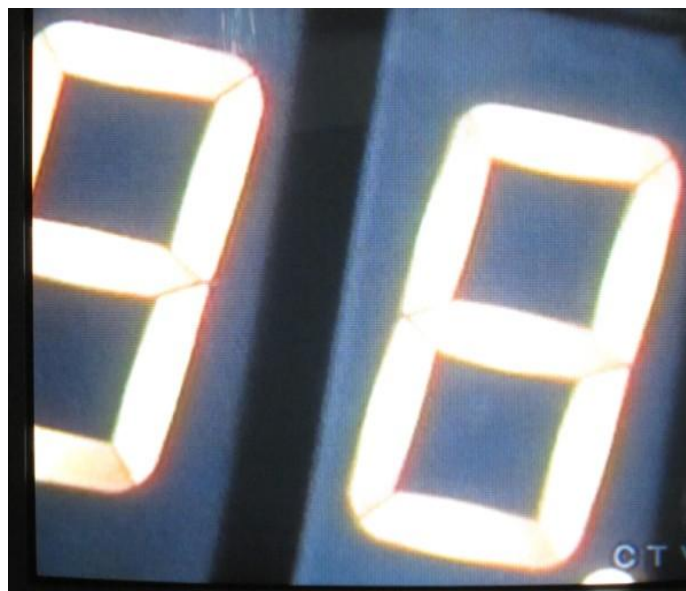




The final sequence is taken from 'Back to the Future', starring Canadian actor Michael J. Fox, thereby augmenting even more the Canada connection to what 'Inception' geo-politically represents. Here the two have at their disposal the famous time traveling car...



... and James punches in the destination coordinates, which is full of the numbers constituent of the lexicon; including a **five**, two number 26s, China identifiers, and two Taylor Identifiers. As the car picks up speed a digital readout counter is observed; the two digits being 98 and 97 – China identifier and *quantum* ratifier.





When segment #2 concludes James and Anne appear on the Oscar stage to begin their scripted introduction and comedy routine. Her mom's in the audience, who rises when identified (wardrobed in *quantum*) and asks her daughter to 'stand up straight' because Steven Spielberg's in the audience. The audience laughs and she feigns embarrassment, asking "Really mom, in front of a billion people?". Then she grabs her big ring on her middle finger so as to deliver a Powell M. that articulates the world's going to become privy to Canada's dirty secrets and how the Chinada High Command is going to be humiliated in front of the entirety of civilization.





Next comes a short spiel by former Academy Award host and long-time partner Billy Crystal. He's geo-scripted to deliver an assassination reminder* and juxtapose it with a China identifier and Taylor Identifier**. Facial expressions say it all.

Wow. So. Where was I? [audience laughter] Some things never change: the producers have asked me to tell you that we're running a little long. So here are the nominees for Best Picture. [audience laughter]

The first televised Oscars was in 1953**. I was 5** years old. So for those of you who are thinkin' math-time, 47*. [two pics reaction] That's what it says in my bio - I'm 47. [pic]

** $5+3+5 = 13$





Aaron Sorkin proves himself once again committed to the Canadian lawyer's interests and the coalition's objectives. He adds to his remarks when on stage receiving the Oscar for best screenplay "you've been delivering acceptance speeches in the shower since you were **eight** years old" (a China identifier)...



... and concludes it with "Roxy Sorkin, your father just won the Academy Award; I'm going to have to insist on some respect from your guinea pig".

This was, of course, his genius wit referring to how much the Canadian lawyer is in awe of the Geo Uber-Achievement Award recipient's abilities; and responding most kindly to how 'The Social Network' archive entry was commenced: "There's smart; there's really intelligent; there's genius; there's uber-genius; and then there's Aaron Sorkin."

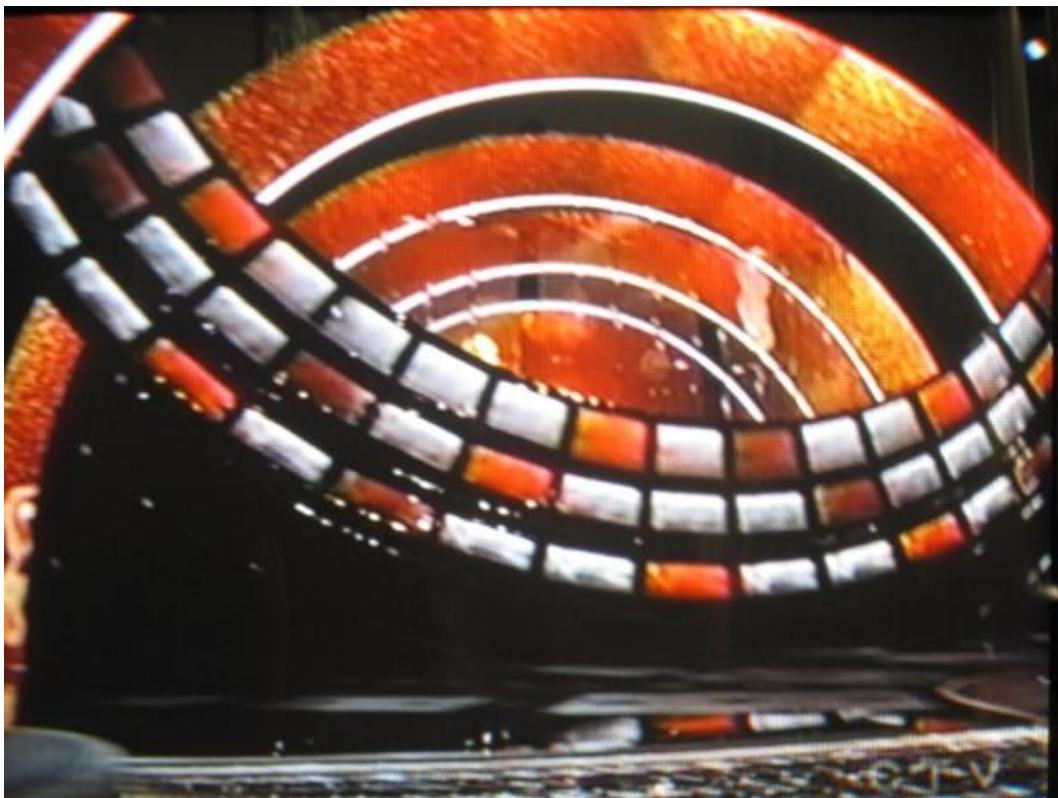
Another entertainment-intending segment is broadcast, this time putting electronic hip hop music to clips of films. Aaron's film is profiled and the clip chosen is from the sushi restaurant scene in which he inserts the obstruction of justice initiative in September 2002 that mirrored what one would see in 'Goodfellas' or 'The Godfather' to high profile Canada's gangster government.





Like all award shows the stage is designed to embed the lexicon. During moments leading up to the start of the broadcast Tom Hanks is interviewed by Robin Roberts, intentionally next the coalition-identifying **three** vertical stripes to brand the event as coalition-relevant. And throughout was a coalition identifying backdrop that was lowered and raised.





The **three** stripe pattern reappears on the stage where Anne and James did most of their presenter announcements and some jokes. Once she's wardrobe in red to combine with a yellow backdrop and the stripes to create the China prison certainty communiqué so as to set the geo-context for what's scripted.



James starts to humorously criticize movie titles because they have sexual connotations. The **third** one is 'How to Train Your Dragon', which upon being mentioned Anne executes a lexiconic gesture to recall the pubescent nature of the malfeasant and the need to teach Chinada's 'children' to be grownups.

Anne: How you doin' James?

James: Not so good. I'm a little offended by some of the movie titles this year. A little inappropriate for network TV: 'Winter's Bone', 'Rabbit Hole'.

Anne: You have a point.

James: 'How to Train Your Dragon' [Anne: Damon M.]



Canada is again referenced when producers script the 'In Memoriam' segment. Chosen to sing was the country's superstar Celine Dion (in the same manner Justin Beiber's been employed since January); the purpose being to generate coercive diplomacy that impresses upon those who think they are invincible, insulated and immune they aren't.



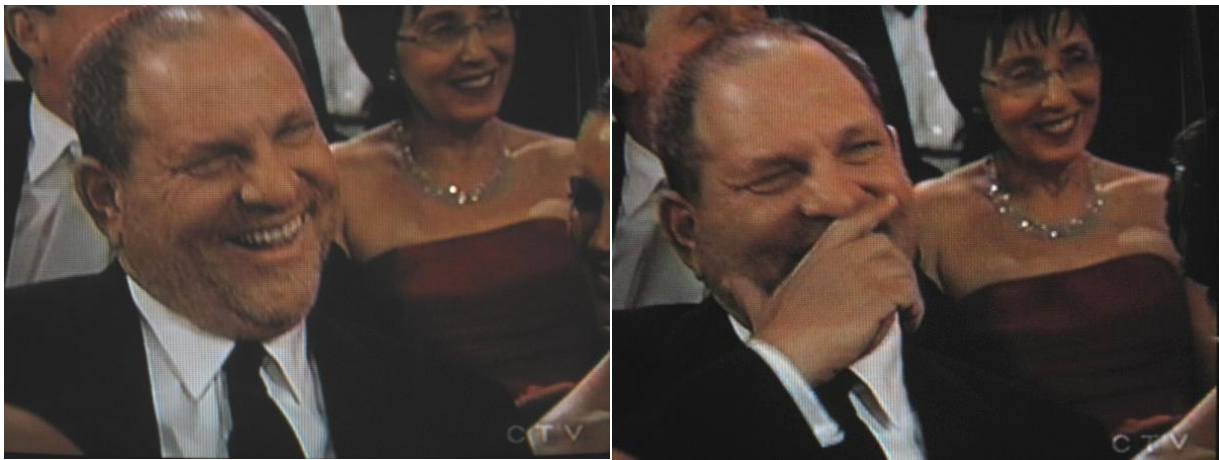
When nominees for Best Supporting Actress are being identified and Nicole Kidman is referred to an audience member behind her effects a Pfeiffer M. to remind those who think the law doesn't apply to them of what 'Dogville' represents in terms of accountability.



When Sandra Bullock emerges to present the Best Actor category producers fill the entire stage with a Chinese theatre façade so as to credit the coalition with being the best on the geo-stage in 2010.



Colin Firth's performance in 'The King's Speech' won him the award and he includes a reference to two decades of enslavement to and torture with militarized hypnosis R&D with "And [thanks to] Harvey [Weinstein] who took me on **twenty** years ago when I was a mere child sensation". As the audience laughs the camera's turned to the Hollywood movie mogul who augments the multi-decade enslaving torturous experimentation reference with a big Clooney M..



The Best Picture category presenter is Steven Spielberg; who introduces a taped segment that involves clips from all the nominated movies along with a voiceover reproduction of King George's famous World War II speech. Producers use this to reaffirm the fact the coalition's been engaged in an economic war with China and Canada since and as declared by President Bush in May 2006. Clips were chosen to turn passages into communiqués.

In this grave hour, perhaps the most fateful in our history, I send to every household of my peoples, both at home and overseas, this message, spoken as I were able to cross your threshold and speak to you myself.

For the second time in the lives of most of us we are at war. Over and over again we have tried to find a peaceful way out of the differences between ourselves and those who are now our enemies. But it has been in vain. We have been forced into a conflict. For we are called,

with our allies, to meet the challenge of a principle which, if it were to prevail, would be fatal to any civilised order in the world.

It is the principle which permits a state, in the selfish pursuit of power, to disregard its treaties and its solemn pledges; which sanctions the use of force, or threat of force, against the sovereignty and independence of other states.

Such a principle, stripped of all its disguise, is surely the mere primitive doctrine that might is right; and if this principle were established throughout the world, the freedom of our own country and of the whole of the British Commonwealth of Nations would be in danger. But far more than this - the peoples of the world would be kept in the bondage of fear, and all hopes of settled peace and of security of justice and liberty among nations would be ended.

This is the ultimate issue which confronts us. For the sake of all that we ourselves hold dear, and of the world order and peace, it is unthinkable that we should refuse to meet the challenge.

It is to this high purpose that I now call my people at home and my peoples across the seas, who will make our cause their own. I ask them to stand calm, firm and united in this time of trial. The task will be hard. There may be dark days ahead, and war can no longer be confined to the battlefield. But we can only do the right as we see the right, and reverently commit our cause to God. If one and all we keep resolutely faithful to it, ready for whatever service or sacrifice it may demand, then, with God's help, we shall prevail. May He bless us and keep us all.

Source: www.royal.gov.uk/pdf/georgevi.pdf

"In this grave hour, perhaps the most fateful in our history" – 'Winter's Bone' and clip of burned out residence to describe what the house that Canada's elite built is going to look like when the war is won.

"It is to this high purpose that I now call my people at home and my peoples across the seas, who will make our cause their own" – 'Toy Story 3' to describe how everyone must be resolute in challenging pubescence that's taken a militarily threatening form; 'Inception' elevator to import deployment of the MK-Ultra asset and hypno-assassination.



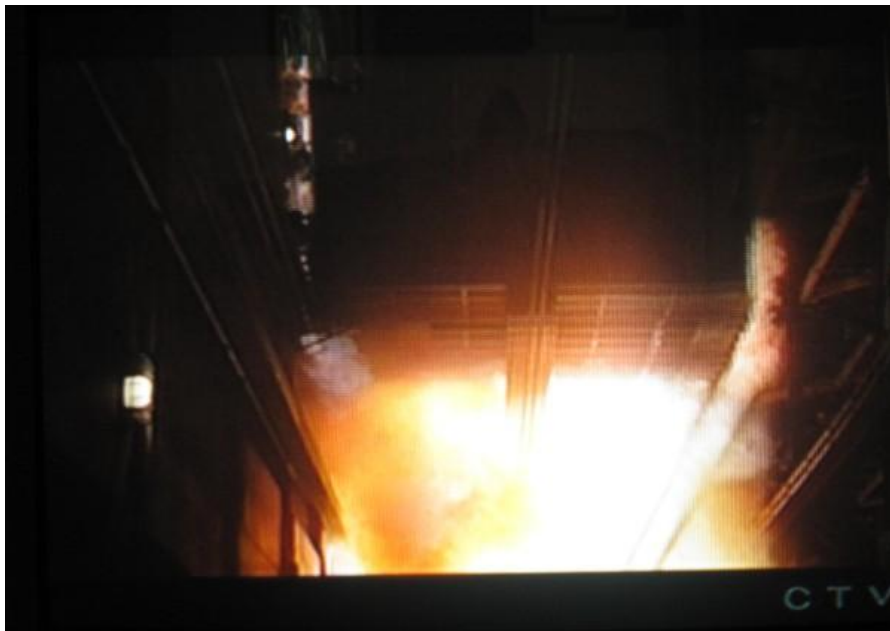
"There may be dark days ahead" – 'The Fighter' clip of character being escorted in jail; to his left and right cell numbers **14** and **16** to articulate how the Canadian lawyer's going to imprison the malfeasant in Canada for their cries.



Inserted is coercive diplomacy using this clip from 'Black Swan':



"And war can no longer be confined to the battlefield" – 'Inception' clip to articulate how conflict has left the theatre of geographical war and entered consciousness itself.





“If one and all we keep resolutely faithful to it, ready for whatever service or sacrifice it may demand, then, with God’s help, we shall prevail” – ‘Winter’s Bone’ – three actors and prison certainty to signify the coalition is resolutely committed to that objective; followed by ‘Toy Story 3’ to once again draw attention to the infantile nature of the enemy.



Just like the pre-show red carpet, after parties were turned into geo-stages Aaron is interviewed as he walks into the Governor’s Ball and is prompted to

recall the 'guinea pig' ending to his acceptance speech. He glows with enthusiasm for what he'd accomplished with that premeditated finish:

Question: Your speech was one of the most enduring and most thoughtful.

Aaron: Oh that's really nice of you, thanks.

Question: I really really like it.

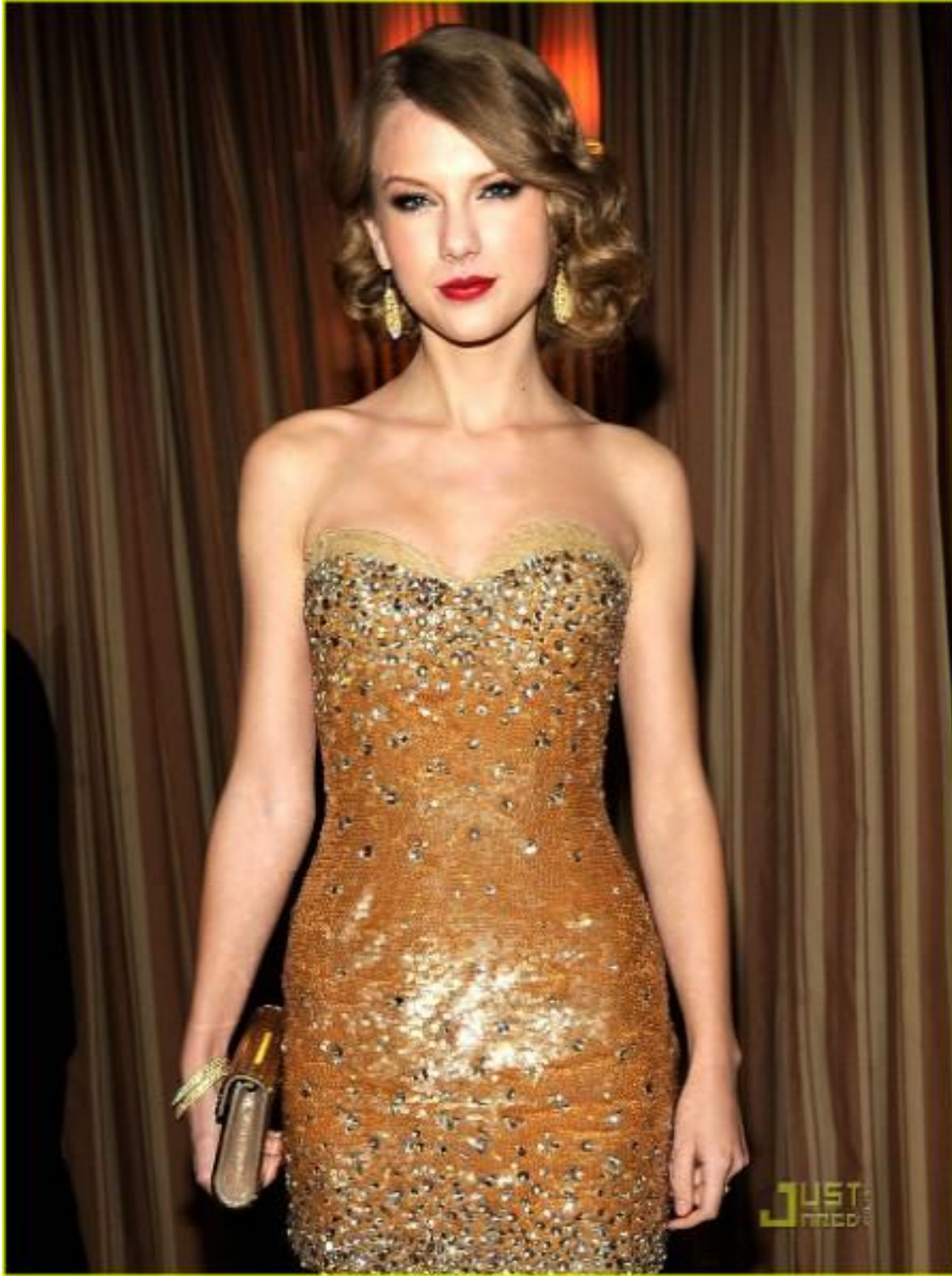
Aaron: I'm still not getting any respect out of that guinea pig, I promise you.

Question: That was the best part.



At the Vanity Fair party – the magazine having contributed often to the Photographic Diplomacy constituent of condemnation – there is one outfit and combination of outfits that was meant to dazzle every coalition partner and anger every Chinada psycho-pubescent. Taylor Swift, two-time Partner of the Year and the most Geo Award nominated member of the team, showed up and sparkled in the color of Presidential *quantum* and then joined

forces with Selena Gomez to ram China condemnation down the throats of the intransigent.





The following morning Oprah had her famous post-Oscar interview show. Colin and his colleagues appear and he and the movie's supporting actor,

Jeremy Rush, employ the lexicon to red flag certain remarks as geo-relevant. The first set of geo-ed answers is about the award ceremony:

Colin: [Erin M.] It's a strange thing to think on how it's set up because if you count down to anything, it creates tension. It could just be, you know, saying to your kid "count[ing] to **five** and drink your orange juice", and there may be consequences at the other end of it. But the counting makes the kid panic [Cl.M.].





In addition to acknowledging the weirdness of Canada's dysfunctionalities and the Canadian lawyer's damages entitlement he highlights how the coalition not having retreated from or totally abandoned its reform and accountability initiative and instead has been tenaciously resolute must leave the least thick skinned members and employees of the Chinada High Command in a state of constant stress that there will be what the partners said there will be in terms of punishment. A bit later a confirmation that coalition issues have been a topic of discussion amongst him and his movie production team: "Tom and I when we met, it was [Erin M.] obviously something we discussed".



Jeffery does his part when the questioning turns to him:

Jeff: He did the most beautiful thing. I arrived on the red carpet [Cl.M.] – I ran over and gave him a big hug and he took a 1946* King George shilling out of his pocket and gave it to me as a gift.

Oprah [Kernan M.] Oh, sweet.

* $1 + 9 + 4 + 6 = \mathbf{twenty}$

