

The 2012 Academy Awards a Platform to Weigh in on Multiple Coalition Issues

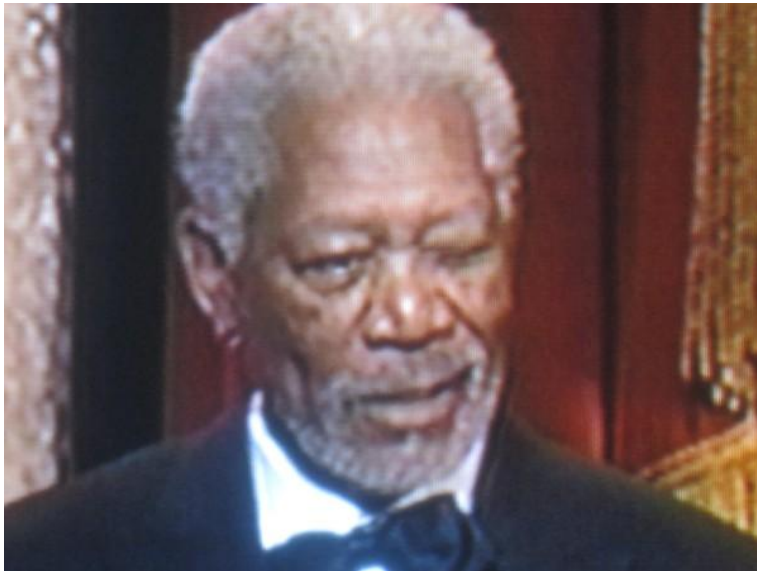
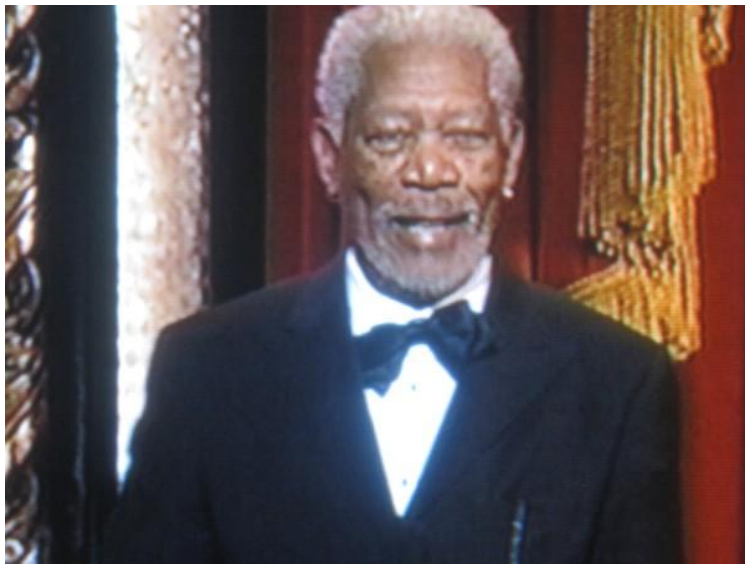
America's quasi- Fourth Estate was firing on all cylinders the night of February 26th. Lead by Brian Grazer, who'd produced the heavily geo-ed TV drama series Shark from 2006 to 2008, the entire broadcast (as in years past) was a testament to how much Hollywood is determined to ensure the coalition doesn't falter in its commitment to keep the 21st century safe from psychos, pubescents and perverts.



Producers made sure to stamp the partnership's fingerprints on the production as soon as it started - continuing what had been a tradition dating back to September 2006 when Aaron Sorkin and Dick Wolf scripted their respective TV series in that fashion.

Out onto the Kodak stage walks Morgan Freeman, whose character persona still resonates from his critically acclaimed role as Nelson Mandela. In what is more than symbolic of tenaciousness and steely resolve, the **third** sentence includes a reference to stealth cognition technologies.

Since the very first Oscar ceremony in 1929 the movies have changed. But there is one constant that is true for all generations. Whether we're seeing a film that is live action or animated, black and white or in color, with sound or silent, all of us are **mesmerized** by the magic of the movies.



The stage, like virtually every set designed for award shows back to early 2007, embedded a compensation ratifier and coalition identifier.



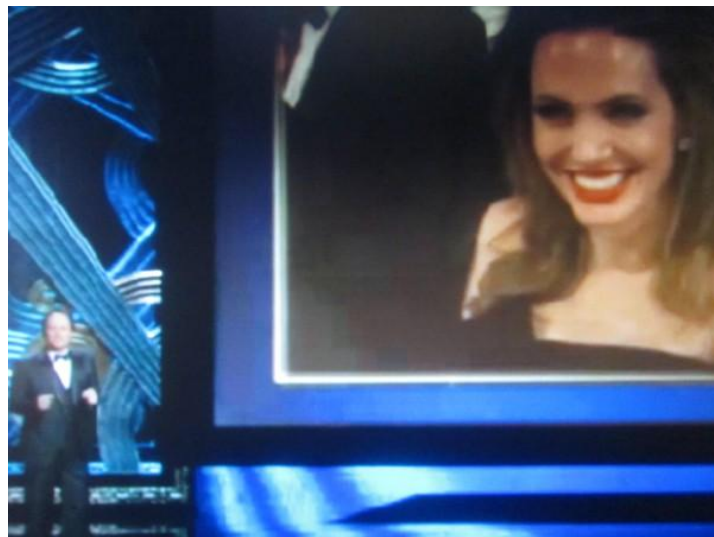
Morgan's opening words is the first salvo fired at the Chinada High Command and the White House about stealth cognition technologies. The second is described on the Academy's official website as "Billy Crystal is a Mind Reader":

I can look in anyone's eyes and I know exactly what they're thinking. So watch the screen and I'll tell you what's on their mind.

[Brad Pitt] This better not go too late, I have six parent-teacher conferences in the morning.



[Angelina Jolie] Billy-Jolina, I love the sound of that.



[Morgan Freeman] For **twenty** days and **twenty** nights the Emperor Penguin will march to a place so extreme, it supports no other life. Andy Dufresne was my friend.



[...]

And that's what everybody is thinking. Thank-you.

The first to fall 'victim' to Billy's MK-Ultra capabilities is **Brad** Pitt. And scripted to be **third** is Morgan. What the Nelson Mandela of Hollywood is said to be thinking contains the lexicon's number that represents a two decade nightmare and a reference to 'The Shawshank Redemption' to draw attention to the fate of those who thought they were invincible, insulated and immune in perpetuity.

The most involved initiative was a comedy segment spoofing focus groups assembled by studios in the early 20th century to test scripts and endings. As one source of information on it says: "The brilliant sketch of a 1939 focus group, made up of many of the cast of 'Best In Show': Christopher Guest, Eugene Levy, Fred Willard, Catherine O'Hara and Jennifer Coolidge...".

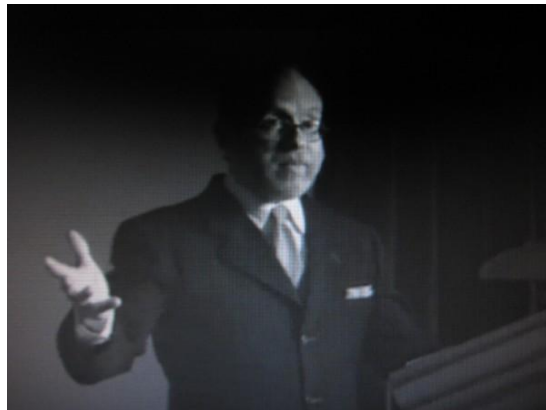
The geo-topics covered are MK-Ultra Gate The Movie; the Custodian as a multi-decade lab monkey - there are exactly **eight** references to simians; his Dreamliner lifestyle; the likely coalition narrative that includes him being hailed publicly as the poster boy for everything that's wrong with Canada

and with the White House, Pentagon and CIA if his *quantum* entitlements are not resolved with finality; the pubescent constituent of Canadian governance; employment termination, appointment revocation, full asset seizure and blacklisting leading to extreme poverty for those who aren't prosecuted and sent to prison for life or lengthy terms; the 'elevator incident' and severe consequences for developing the ability to effect surreptitious assassination without culpability; the removal of President Obama from office; and the matter of *quantum* as it pertains to the 'crazy' political and corporate culture north of the 49th Parallel.



Billy: [0:22: Bl.M.] Before movies are released studios want to know what the public will think about them. So they have test screenings with a group of regular people which they call 'the focus group'. You've all been through it; it's not pleasant sometimes. And they asked them questions about how they feel about the movie. And often times a handful of folks will change the way that a film is finished. So this is not a new thing. Starting back in 1939 MGM that only had focus groups, but Louie B. Mayer had them filmed so he could watch them. [...] [W]e have some very rare footage of one of the very first focus group from the classic film 'The Wizard of Oz'. Watch.

[last frames of the film]



Host: Thank-you, thank-you, thank-you* very much. We're awfully glad you came to see us today. And so without any further ado, how'd you like the movie everybody?

* coalition identifier

[1:25: Fred: Erin M.]



Eugene: I was somewhat perplexed. We meet these affable farm hands at the beginning of the movie and yet they disappeared. And I think that they should have incorporated those characters into the movie so that we care about them at the end.

Fred: I love the flying monkeys. You know, I play Sax with the Cab Calloway Band and we always have an argument [1:54: Attendee: R-S M.] as to whether or not monkeys can fly, and this proves it. If you can teach a monkey to fly you can teach a monkey to talk; and what is a flying monkey going to say when he can talk?



Host: Well...

Chris: I didn't get the thing with the kids.

Host: Oh, you mean the Munchkins.

Chris: All those little kids. I didn't get it.

Host: Those -- those are actually not children. They're adults, but...

Eugene: ... I found them irritating.

Catherine: Can you hire all those children and little people when there are [2:23: Fred: R-S M.] plenty of capable full-sized men in the breadlines still.

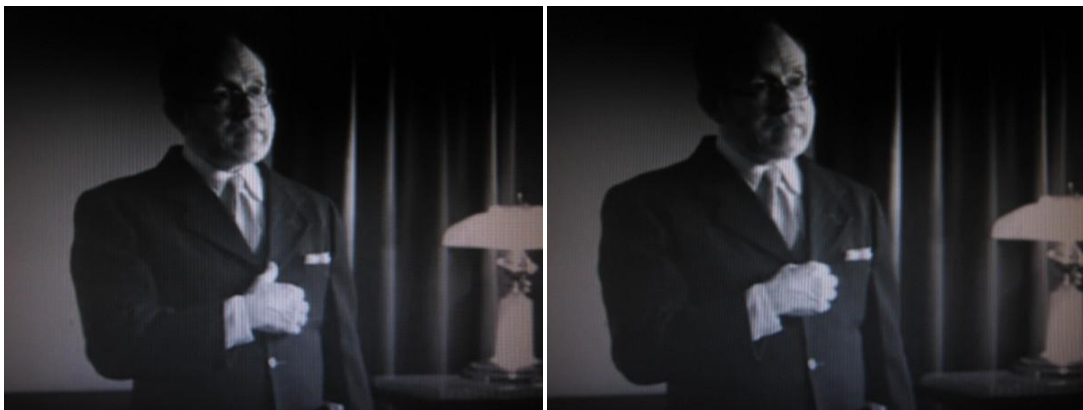


Host: Huh. Very interesting. And any other -- any other opinions anybody would like to...

Fred: ... I didn't like it until they got to the flying monkeys.

Host: U-huh.

Jennifer: There are a lot of ugly faces in this film; lots of elevator faces -- faces that looked like they were caught in an elevator - smooshed together. [2:41: Host: Bush M.] Hatchet faces; [Host: Terminator M.] long chins. I've never seen so many unattractive people.



Chris: I would flip the whole thing. Start the movie in color; then go to black and white and flip it.

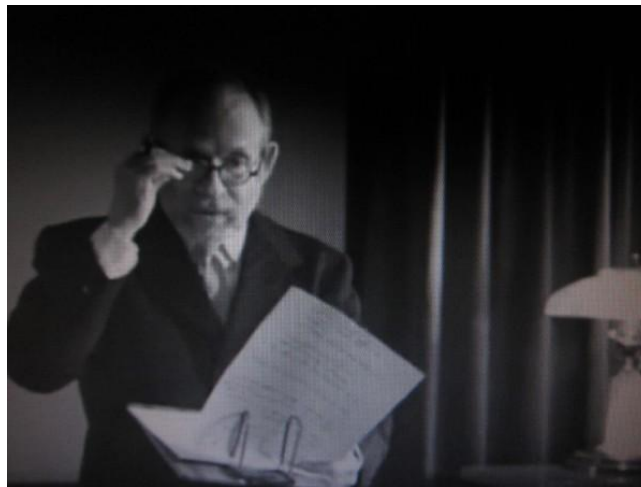
Eugene: I didn't particularly care for the rainbow song.

Host: Cut the rainbow song, okay.

Catherine: I find some of the tunes very catchy: "oh those dirty little monkeys fly around the rainbow" [3:05: Fred: R-S M.] "why oh why can't I". I feel that way too sometimes.



Host: Are there -- is there a particular character you would rather [3:17: Colbert M.] not see?



Chris: That's easy: Dorothy.

Catherine: And the good Witch is a cruel jokester. She should have told Dorothy hours ago that she could've click her heels. We would have been home sooner. Wouldn't we?

Fred: Was one **green**, or am I nuts?

Host: Well, thank you very much. You've been a terrific audience. And if any of you want to tell your friends we're going to be screening another movie next week - 'Gone With the Wind'...

Fred: ... I hope it has some monkeys in it...

Host: Thank-you. Thank-you so much.

[View video](#)

Grazer *et al.* draw a parallel between what in the eyes of the coalition community the Beijing leadership has become and Nazi Germany. Sandra Bullock is recruited because she has the requisite linguistic skills to read this script:

Good evening, I'm here to present Best Foreign Language Film. The Academy is trying something new this year. Because we are an international show and because there are over 1.2 billion people in China they've asked me to briefly speak about this category in Mandarin Chinese. Luckily I speak it fluently. One quick note: since my mother spoke German to us while we were growing up my Chinese has a very slight German accent. [German] "No matter which language they are in, movies are a shared experience that unites us all. They speak to the common humanity in all of us".



During Christopher Plummer's acceptance speech he repeats what he joked at the SAG Awards; this time stating "And, not to mention, my ha-ha little band of agents provocateurs".



Upon finishing his remarks, Billy inserts what was likely a last minute addition to his joke by producers about the 82 year old in order to embed the first of two Taylor Identifiers in the 3½ hour broadcast, saying "The average age of the winners has now jumped to **67**".



Also geo-ed were two series of short interviews of actors. The first one begins with Morgan. He's observed in Canadian prison certainty and executing a most embellished Clooney M. to red flag the film he references to again high profile the Custodian as a multi-decade lab monkey; and consequences for those who were involved in the enslaving, torturous R&D program. Adam Sandler follows attired in prison certainty and *quantum* and his script doubles-up on the compensation ratification issue.

Morgan: When I was [Cl.M.] 6 1/2 years old I saw the original King Kong. It was my first movie.



Adam: I don't know how it happened. But I was **five**. And I saw Diamonds are forever.



Adam was also in the second series of interviews. This time a Taylor Identifier is used to red flag the matter of whether to expose MK-Ultra Gate and arguing it will be many decades from now that an analysis of what transpired will determine whether what actually occurred had political and international value.

I'm eventually trying one day to tell the truth. I don't know if I'm ever going to get there. But, I'm slowly letting pieces of myself out there; and then maybe by the time I'm **85** I'll look back and say 'all right that about sums it up'.

Angelina Jolie is tasked with presenting the award for Original Screenplay; and effects a Diaz M. to draw attention to what MK-Ultra Gate The Movie would technically be.



Under the direction of Grazer *et al.* the host executes well over a dozen Blair M. - peppered throughout the broadcast to keep those watching at home who have something to do with coalition interests and objectives, including

Obama *et al.*, reminded of the stakes involved. One of them came when introducing presenters who star in the nominated film 'Bridesmaids' and thus was an initiative in the isolation-deprivation category of condemnation. It was in fact multi-tasked during his description of the kinds of movies involved in that nomination category. He executes the geo-gesture when stating "Some wearing high heels, some running countries like the Iron Lady and J. Edgar" to reference the latter -- the most recent film to contribute to back-channel diplomacy. He then adds "They're world leaders, civil rights fighters and sink poopers; so please welcome ... the bridesmaids".



The 'In Memoriam' segment had two relevant components. The first involved Billy standing in front of a back-drop that was top to bottom, left to right, prison certainty. And during it, comprised mostly of still photographs of those no longer with us, the one of coalition partner Sidney Lumet involved him executing an O-S M., timed to "I'd like to thank the movies. I know that's sounds general but it's very real to me.", referring to how appreciative the Custodian is that Hollywood stepped up to the challenge of containing China's unlawful expansionist ambitions and fixing Canada.



Before the broadcast, the red carpet was again a place for geo-initiatives. The most significant included George Clooney's two interviews; one with Ryan Seacrest for the E! network. When asked what he fears the most, he said it wasn't death or failure, but rather not achieving what one seeks. He

added a double Cl.M. to articulate his determination to see coalition interests are protected and partners' objectives achieved. Then during his ABC interview with Robin Roberts the crowd in the bleachers behind him were cheering loudly, so as he commented "they should be paid". He executed a Soledad M. to insist the Custodian get what's due him.

Brad Pitt when speaking to the hosts of CBS' entertainment news program 'The Insider' executed a double B-Clinton M. when the inference was made that caring for his family constitutes "a labor of love". He wanted it to be known how much joy he experienced working closely with Aaron and Philip Seymour to produce a very powerful indictment of White House malfeasance and impropriety.



The next day on 'ABC World News' a preview of the Oscars segment included Judd Apatow having been choreographed to execute an embellished Cl.M. for the camera so it could be timed in the editing suit to the voiceover about the segment disclosing what was "going on behind the scenes", referring to all that was done as documented herein and discussions by coalition partners at the event about coalition - White House issues.

Like years past fashion was geo-ed. The standout outfit was Jennifer Lopez, who showed up in full body prison certainty.



There were two more contributions pursuant to the Oscars. On Monday E! producers scripted a segment about the red carpet that drew attention to what will occur swiftly should the scandal be exposed. Sandra Bullock executed a Latifah M. that was timed to the voiceover "By the time [she] got there word of the [L.M.] international incident had spread down the carpet as fast as ...".



That evening Harvey Weinstein was a guest on Jimmy Kimmel Live. The iconic Hollywood producer, who turned his acclaimed film 'The Iron Lady' into a more than remarkable beginning-to-end ratification of *quantum*, high profiled that which was introduced into the diplomatic discourse back in early 2004. He got Kidmanesque to remind those who still believe they're invincible, insulated and immune they're not should what they've done over decades goes public. There was a convergence of two topics - Madonna playfully describing him as "The Punisher" and Meryl Streep a "God". "The family doesn't go along with the 'God' thing", Jimmy jokes. To which the Hollywood heavy hitter replies "The family nor the dog [Cl.M.]".

