

**'Anna Karenina', 'Wreck It Ralph' and 'Hitchcock': Hollywood
Continues to Service Coalition Needs by Condemning
Washington Dysfunctionalities and
the Enemies of Democracy**

If March either comes in like a lion or lamb, then for all geo-intents and purposes it was the former in 2013.

Another feature film that was geo-ed, watched late February, was the November 2012 released 'Anna Karenina', starring Keira Knightley.

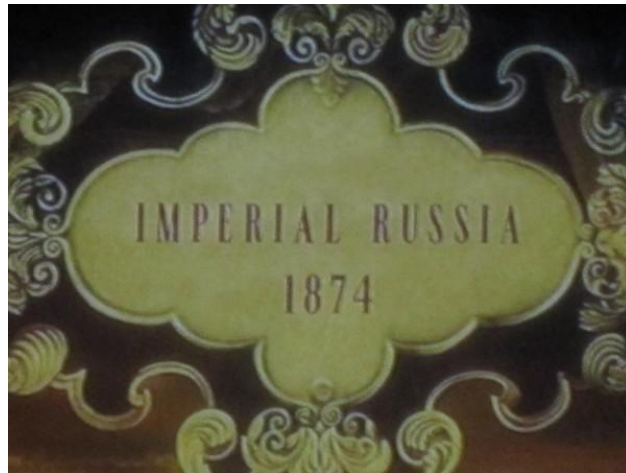


[Watch trailer](#)

Anna Karenina is a 2012 British romantic drama film directed by Joe Wright and adapted by Tom Stoppard from Leo Tolstoy's 1877 novel of the same name. The film depicts the tragedy of married Russian aristocrat and socialite Anna Karenina and her affair with the affluent Count Vronsky. Keira Knightley stars in the lead role as Karenina.

Source: Wikipedia.com

Producers waste no time proving this was another entry into the diplomacy archive compliments of Hollywood. The digits of the chosen date for this period piece to commence add up to **twenty** and the colors of China are employed.



In a scene in which infidelity is the subject-matter - Anna's sister being the victim - she seeks her husband's opinion: "sin has a price [Cl.M.] you can be sure of that [Newman M.]", which is an assurance that the Chinada High Command and its operatives will pay the price for their quarter century of crimes.





[Watch trailer](#)

Wreck-It Ralph is a 2012 American computer-animated family-comedy film produced by Walt Disney Animation Studios and distributed by Walt Disney Pictures. [...] The film tells the story of the titular arcade game villain who rebels against his role and dreams of becoming a hero. He travels between games in the arcade, and ultimately must eliminate a dire threat that could affect the entire arcade, and one that Ralph may have inadvertently started.

Source: [Wikipedia.com](https://en.wikipedia.org/wiki/Wreck-It_Ralph)

The first use of the lexicon is, like most coalition productions, right at the beginning. In this instance it's a Taylor Identifier in the colors of the country she too is trying to liberate and reform.



When the arcade closes for the day the characters in all the video games retire to their human-like lives. Ralph, whose existence consists of being the 'bad guy' - something he takes issue with - begins walking to his residence - a pile of bricks - while the rest of the cast return to their conformable apartments. He grumbles:

... and everyone, you know, they go to their homes. I go to mine, which happens to be [Cl.M.] a dump; and when I say "dump", I don't mean like a shabby place. I mean an actual dump.



Here the geo-gesture is juxtaposed with an Obama scandal identifying **triple** reference to “dump”, which is John’s way of expressing his outrage at how the U.S. leader, his *et al.* and their predecessors kept the Canadian lawyer in that kind of human condition. As he walks home he runs his hand across **three** shrubs, which is another reference to having left him to languish in Dogville.

The next time John embeds the lexicon is during a scene where Ralph is attending the equivalent of Alcoholics Anonymous - Bad-Anon, where all the evil video game characters attend to discuss their problems. This is where he inserts his condemnation for what lies at Canada’s core - an occult fetish.





Pac Man: Question Ralph: we've been asking you to Bad-Anon for years now and tonight you finally show up. Why is that?

Ralph: I don't know. I just felt like coming. I mean, [Z-J M.] I suppose it has something to do with the fact that, h, well, this is the 30th anniversary of my game.

Satan: Happy anniversary Ralph.

Ralph: Thanks Satan.

Satan: [O-S M.] Ah, it's Sa-teen, actually.





Pattern evidence is as probative as other forms of proof; a attribute of criminal law principles obviously lost on those who don't think accountability is applicable to them. Early the next morning the Canadian awoke to what he's experienced many times before when the Chinada High Command took exception to being condemned for what it believes in and values. In Chapter 1 he describes the hypno-torture this way:

**Pushing the *Article 7* Violating Human Experimentation
R&D Envelope *Again***

An hour after falling asleep on November 22, 2007 shortly after observing a program on former Prime Minister Jean Chrétien he awoke feeling two totally opposed sensations. He had both a protracted erection coming out of a dream with explicit sexual content (pleasure-intended) and felt such powerful bowel cramps (pain-intended) he was forced to rise from bed and try to walk it off for several minutes. At one point he felt a third of the way to passing out from the excruciating pain.

[...]

Just before 3 a.m. on May 18, 2008 he was forced to consciousness, this time to the excruciating pain of bowel cramps. They were so bad he got up and tried to walk them off. Unable to, he collapsed on his bed, spread-eagled his legs and broke into sweats as his body was immobilized with sheering pain. What did it feel like? Imagine somebody shoving a blunt object up your anus and twisting it around enthusiastically for twenty minutes.

The last time he experienced this behavior was in September 2012 when the TV industry high profiled this fetish: [ABC's New TV Series '666 Park Avenue'](#)
[Triggers Excruciating Painful and Sexually Perverse Hypno-Torture:](#)

What occurred late evening September 30th would have been avoided had the coalition taken proactive, meaningful steps sometime during the last eight years. Instead, public sector partners continue to sit on the sidelines while fifty miles north of the 49th Parallel stealth cognition technologies continue to be deployed to engage in arrogant belligerence.

Some three and a half hours after the new TV series aired the Canadian lawyer was compelled to awake to experience what's got to be the most painful and violating form of hypno-torture to date. Excruciating bowel cramps forced him off the couch in an attempt to mitigate the searing discomfort of feeling like the Chinada High Command had just stuck an unlubricated broom handle up his ass. He ended up spread eagled on his bed with his butt in the air for ten minutes or so because that seemed to be the only position that slightly blunted what had been caused by MK-Ultra.

That wasn't the end of the attack. When he returned to the couch some half hour later and rolled over to try getting back to sleep he felt the blood in his penis surge several times which led to a very hard erection - again the objective being to make him feel violated. This deployment served to demonstrate that those engaging in egregious sexual perversions of this type, like all the other torture he's experienced, still don't believe they'll be held to account. All their victim, the Canadian, can do is collect the evidence and trust at some point justice will be served. He has no doubt that each and everyone responsible, as with past incidents, have been identified by American intel agencies and at some point when prosecutions are initiated that evidence will be made available.

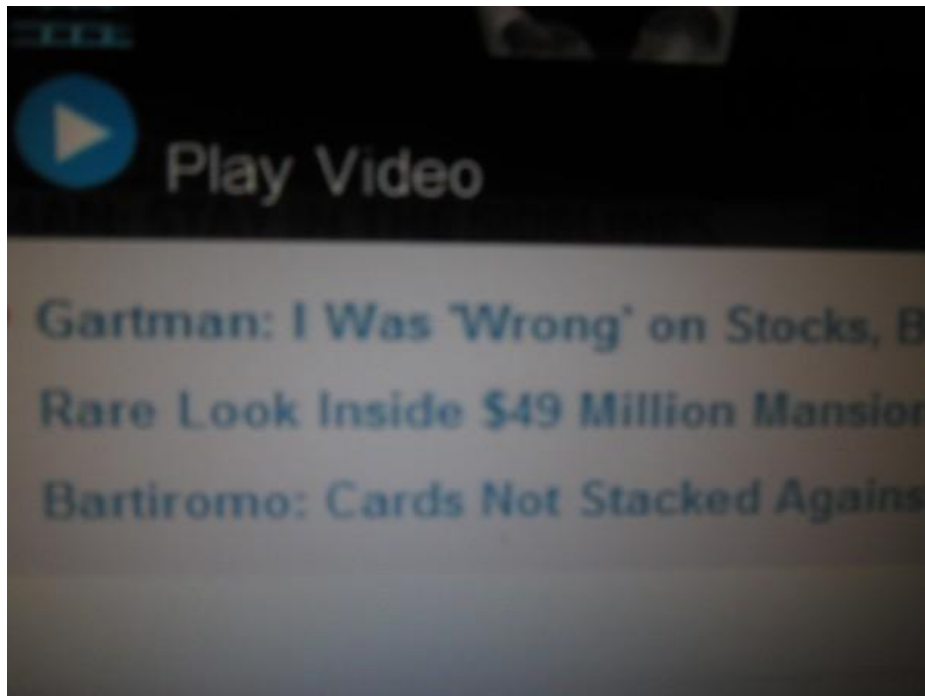
In response to all that was done to him, the Canadian continues his multi-year pattern of collecting the evidence in hopes that someday it'll be useful in leading to life prison terms for political leaders, security apparatus executives and everyone else responsible; and will procure the collapse of Canadian

governance and justify the imprisonment or forced departure of the country's psycho titans of industry, trade and commerce.

This deployment was also another indication that the malfeasant believe they're entitled to have their bizarre fascination with the occult. The reaction was to what was observed during the television series premier of ABC's '666 Park Street'. The lexicon was embedded throughout and they saw mirrored back at them was everything from the 'elevator incident' to three-time 'Partner of the Year' Taylor Swift, to using psych wards to identifying the Chinese leadership as culpable.

They knew this was coming as promos for the new show had been broadcast throughout the second half of the summer. What they had to wait for, as did the diplomacy documentarian and archivist, was the precise geo-content. And nobody had to wait long, for producers did what's been the case going back to September 2006 when the confidential language was most always inserted in the very first scene of a coalition production.

Partners again objected to this hypno-torture; so on Monday, March 11th, Wall Street executives embedded a China identifying **eight** TIs in the closing numbers (**three** formulated to include an assassination reminder, 47) and used another Taylor Identifier to remind Chinada's torture toy and geo-pawn what he has to look forward to.



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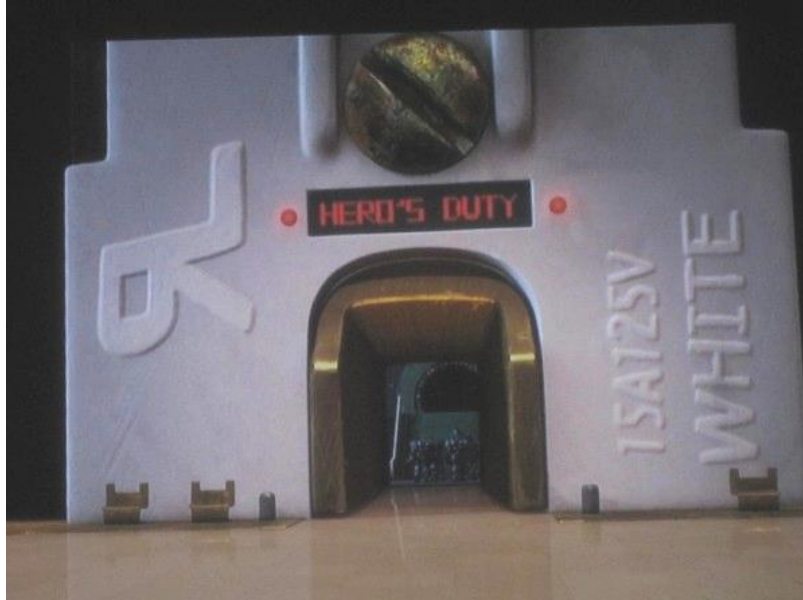
Producers embed lexiconic constituents throughout the film. For example, during a short scene where kids are biking to the arcade, there's signage that juxtaposes a *quantum* ratifier with the Canadian's first name initial. The confirmation of this intent is the fact the two boys combined are wearing the colors of China.





The hub of activity for all game characters is a mall; which exists in the power cord hub; and producers chose for the amp and voltage markings "15A125V". The digits add up to **14** - a *quantum* identifier.





What sends Ralph on a search for a hero's medal that'll make up for the life of being a bad guy video game character is observing an after-hours party involving all the other characters. He wants to join but is confronted by one of them at the penthouse entrance. Here's where producers insert the first instance of coercive diplomacy - a 'gun to the temple' Richie-Santelli M. - which conveys there are severe consequences for depriving the Canadian the enormous fruits of his entrepreneurial endeavours.



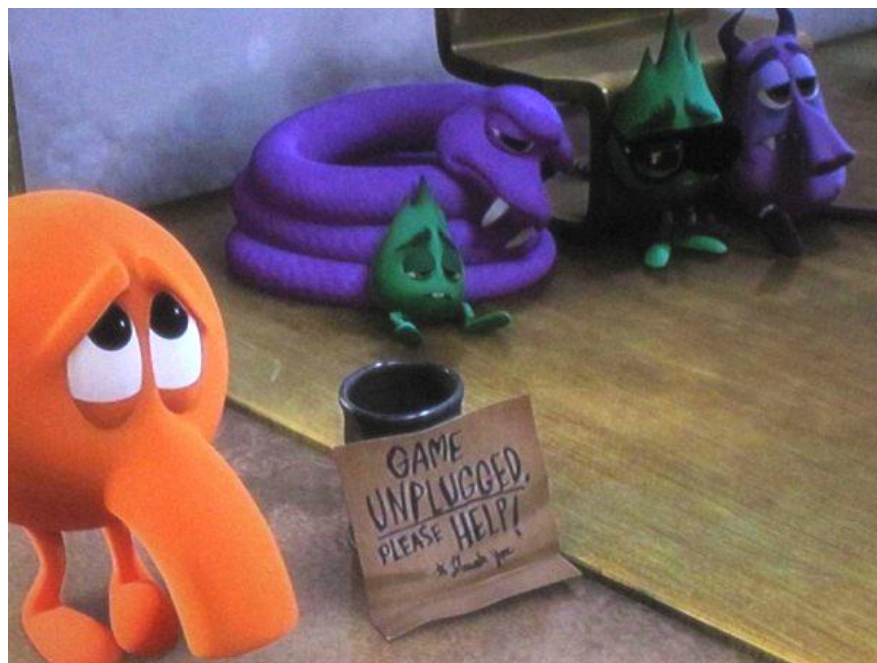


After the arcade closes and everyone congregates in the mall, Ralph walks past a character attired in sports gear the color of *quantum* and sporting a China identifying number **eight** on his jersey. Moments later there's a kiosk with a skull and crossbones - another instance of coercive diplomacy.



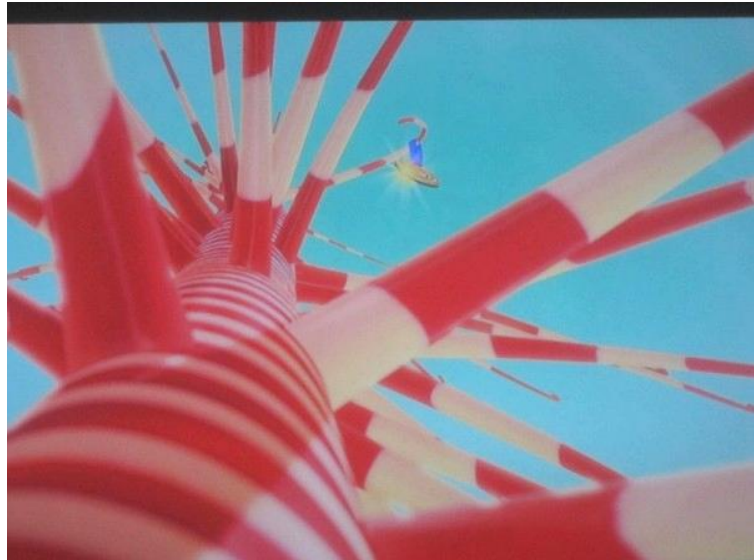


He then comes across **five** homeless characters. One of them is a snake, another a horned beast - the purpose of which is to again draw attention to what lies at Canada's core - an occult fetish. Both are rendered in the color of justice as that's what's coming. Being on the 'street' high profiles the kind of consequences that await the malfeasant and has been threatened a plethora of times.



Ralph meets Vanellope, a character in a girl's racing video game that for a reason which remains unexplained until the end of the film has a program glitch. She was a racer until her code was infected and as a result she was banished from participating. Despite that handicap, she wants to be involved. Their acquaintanceship occurs when Ralph enters her video game. He's just received what he seeks to make him feel whole - a hero's medal - obtained from a soldiers vs. alien bugs game. He escapes in a ship and crash lands in a girls racing video game. The medal ends up at the top of a tree. The forest of candy cane trees includes many the colors of Canada; and it's a powerful image reminding the malfeasant of their future.







She needs the medal because that's the entry fee for the race; so she steals it from him. A bit later Ralph comes upon her when she's surrounded by all the other girl drivers who are taunting her over her tenacity to join. They collectively destroy the racing car she's assembled. Seeing this from afar, he comes to her rescue; after which she suggests he help her build a new racer at a factory that does just that.

When it's finished they're discovered by security and are chased away. They hide and take refuge inside a cave that is her home. Ralph is scripted to use the same terminology as at the beginning of the film describing his residence, thus importing geo-significance, and which is combined with another geo-gesture.

Ralph: What is this dump?

Vanellope: I think it's some unfinished bonus level. Yea. It's pretty cool, huh [J-B M.].





Most cleverly, producers draw attention to the fact that the “bonus”, the Canadian’s entitlements for helping the coalition which by their size are “[very] cool”, remain “unfinished [business]”.

A bit later the King of the land is introduced, who presides over and participates in the race. He’s prohibited Vanellope from racing because of her ‘disability’. When all attempts fail, the Monarch appeals directly to Ralph, trying to get him to talk sense into her.

King: All I ask is you hear me out.

Ralph: About what?

King: Ralph, [Bl.M.] do you know what the harvests part of being a king is? Doing what’s right no matter what.



This is where producers admonish President Obama for not only his original unlawfulness, but also failing to take “concrete steps”, including concluding the transference issue.

She’s in the cave when this exchange takes place; and when she emerges after it concludes she wants to show her appreciation for what Ralph’s done for her getting back in contention. So she offers him a token of her affection and which seeks to replace the hero’s medal she took from him. She makes him this...



... which, given the color chosen to render it is *quantum*, is a way to service the Canadian's *supra*-celebrity status.

Eventually Ralph does help her to get into the race...



Producers put her on the driver identification board in a way that underscores the Canadian's 'place' in society north of the 49th Parallel - a *quantum* ratifying **16th**.



As the competition evolves it turns out that she and the King are in the lead. When they battle for first place in a tunnel Ralph and the movie audience discover the true identity of the ruler of the land. He's actually a racer from a boy's game which he abandoned, Turbo, and then migrated through the power cords that connect all the video games in the arcade's electricity grid to the girl's racing video game. When he did, he went inside the software and created a disguise - that of King - and sabotaged Venellope's code, changing her from the Princess she was to an outcast. Turbo, therefore, is the evil one.

Producers generate a labelling parallel with the Chinada High Command by rendering Turbo's original color scheme to that of the lexicon's combinations for Chinada: red, yellow and white.





What would be a Lasseter film without at least one addition to the lab monkey category of diplomacy? When she breaks free from Turbo she races ahead of him joyful, exclaiming "sweet mother of monkey's milk".



While this is all going on another sub-plot is being played out. Early in the film Ralph's mission to get himself a hero's medal leads him to migrate to a video game about soldiers battling an army of dangerous bugs. As he transfers over to the racing game, one of them is carried with him and which lays millions of eggs that hatch. They're swarming the racing stadium and surrounding land as the race. The adage that good wins out against evil is woven into the conclusion when the King, exiting the tunnel, runs right into the mouth of a bug and is killed.



The infestation is so massive, everyone must evacuate to the mall. But being infected Vanellope is denied asylum.



While not expressly geo-ed with the lexicon, there are certainly enormous parallels with the Canadian's experiences; having sought refuge in the U.S. from an infestation of a malfeasant kind in February 2004 and denied entry. Ralph refuses to abandon his friend and returns despite the risks to his safety. Eventually he's able to defeat the aliens and helps Vanellope cross the finish line.

When she does the infected part of her program is automatically repaired and she transforms into a Princess that she was before the sabotage.



Part of Turbo's original deception was to compromise the memories of everyone in the kingdom so he could pull off his nefarious plan. When the software resets, everyone remembers what it was like before he infiltrated the video game and the King's assistant, Sourball, announces: "Now I remember: all hail the rightful ruler of Sugar Rush, Princess Vanellope".



The girls who had ostracized and condemned her and wrecked her racer are now at her mercy, and they begin crying for fear they will face harsh retribution.



Here producers didn't insert anything lexiconic to red flag it as germane to coalition interests and objectives, but there certainly is an inescapable parallel.

Taffida: We are sorry for the way we treated you.

Friend: I was just doing what Taffida told me.

Vanellope: Tat, tat. As your merciful Princess, I hereby decree that everyone who was ever mean to me shall be [pause] executed.

Girls: What!!!

Taffida: No no no; please. Oh-h-h we don't want to die.

Vanellope: Nah, I'm just kidding. Stop crying Taffida.



The relevance the Canadian lawyer's circumstances *viz.* reform and accountability is that when there is a political sea change, the multitudes who over a quarter century turned his life into a living nightmare of shocking

proportions will be at the mercy of fixed accountability protocols and, because they're facing the most severe of punishments will (i) be emotionally distraught and (ii) will beg for lighter sentences and sanctions. Problem for them is they all knew his motto: "no mercy, no mitigation and no exceptions".

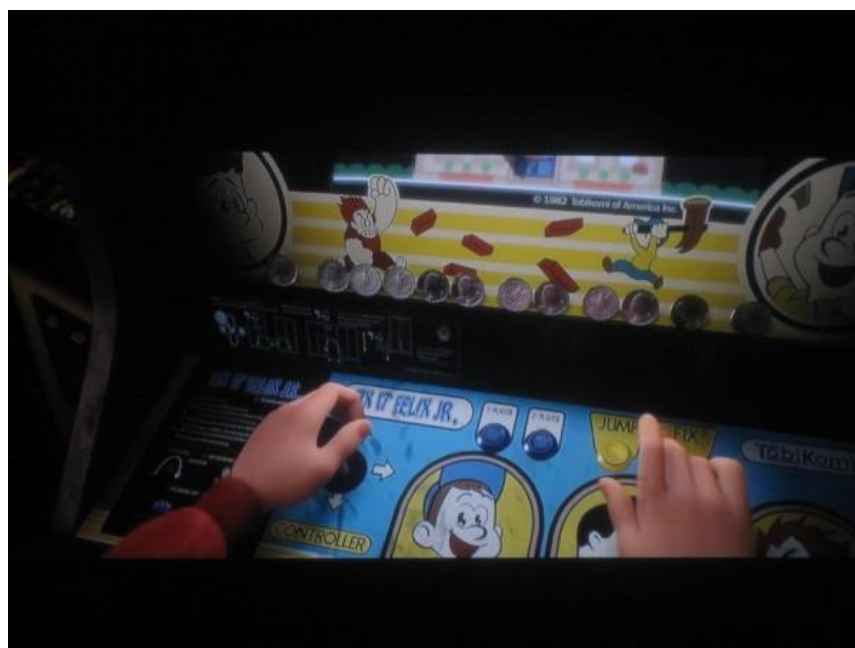
With order restored in the kingdom, it's time for a wedding - one between Ralph's game friend and the female soldier who became his love interest. Producers add another entry into the isolation-deprivation category of diplomacy by arranging for **five** characters to be in the opening shot.



During the ceremony, the voiceover is commenting on this auspicious occasion and to ensure the geo-intent of this scene registers, producers choreograph Vanellope to execute an Aussie M.



When all is back to normal as the arcade opens the next day, kids line up to play 'Wreck-It-Ralph'. Producers arrange for them to register their place in line by placing quarters on the consol. An Obama scandal identifying **12** are lined up in a row - which is a total of **three** dollars, the purpose of which is to remind the U.S. leader and his co-colluders that there's no cessation of their jeopardy until coalition demands are met.



Next to be watched is 'Hitchcock' starring Sir Anthony Hopkins and Helen Mirren. This remarkable bio pic, released November 23, 2012, is geo-ed from beginning to end.



[Watch trailer](#)

Hitchcock centers on the relationship between director Alfred Hitchcock and his wife Alma Reville during the making of Psycho, a controversial horror film that became one of the most acclaimed and influential works in the filmmaker's career.

Source: Wikipedia.com

The coalition contribution begins at the start of the film with him and his wife walking out of the premier of his smash hit North by Northwest. As he's walking into a scrum of reporters and screaming fans, his publicist says "It's going to be gigantic; I wish I had **twenty** percent of the take".



Next. "Mr Hitchcock you've directed 46 motion pictures; you're the most famous director in the history of the medium"; followed by another reporter stating "but you're 60 years old"; shouldn't you just quit while you're ahead, the digits adding up to **16** - a *quantum* ratifier.



When the two of them drive onto the Paramount set, the audience and Chinada principals see a massively large *quantum* ratifier; producers choosing this stage that doubles as a reminder that Hollywood can and in some quarters wants to make the film about the scandal that dwarfs Watergate.





If one looks closely, as partners predict the Canadian lawyer *qua* diplomacy documentarian will, it'll be observed that juxtaposed with the *quantum* ratifier is another one - five extras in the center ...



...and are an Obama scandal identifying **12** extras in the shot. This is a prelude to other embeds high profiling that which dwarfs Watergate.

A part of the strategy of announcing he's going to produce 'Psycho', he has the Hollywood press over to his home. Here producers warn Obama *et al.* and the Chinada High Command for that matter that Hollywood partners are still very much interested in producing a feature about all things coalition.



Hitchcock: [The police raided the killer's farm.] When they open the door, *voila* they discovered ten female heads with their tops sawn off; pass these around, would you and have a look? Masks of human skin; a pair lips on a draw string for window shades. Oh, yes and a jar containing human noses.*

Attendee: Is really going to be your next picture Mr. Hitchcock?

Hitchcock: Well that is my intention, yes madam.

* Clooney M.



Just before the start of a scene where he's lounging around and his wife's swimming, he's scripted to answer his publicist's question how much it'll take to make 'Psycho'. He answers "**eight** hundred thousand". Then sitting poolside, he's choreographed to twirl a leaf for a protracted period ...





... one that looks remarkably like Canada's official symbol - the maple leaf. He executes an SNL M. to red flag the topics discussed.



She says to him "I'm disappointed you didn't give Wit's book a chance", which given the film's release date and how swiftly in the past partners have re-filmed scenes for major geo-impact, this is undeniably a reference to authorship of *A President's Worst Nightmare*.

The conversation then turns to how they might lose the house because the studio won't finance the film and he'll have to instead. He begins with a Colbert M. ...



...timed to "you ought to enjoy the pool while you can; we might not have it much longer" - which is likely as much a reminder of what the malfeasant have heard for years as it is directed at Obama *et al.* and the relative luxury they enjoy while in high office.

Then a minute later:

Do you remember the fun we had when we started out all those years ago? We didn't have any money then, did we; and we didn't have any time either. But we took risks. Do you remember? We experimented. We invented new ways of making pictures [Wife: Cl.M.] because we had to. I just want to feel that kind of freedom again; like we used to, you know.



He keeps twirling the prop and at the conclusion of the scene raises it to his nose to generate a Clooney M. which is a cleverly designed reminder what the coalition's raison d'être is - containing China's democracy-threatening global expansion ambitions, fixing Canada and addressing the menace that is stealth cognition technologies.



He and the wife meet with one of the stars cast for dinner. He instructs the waiter to bring his guest a serving of "banana short-cake". When the character played by Scarlett Johansen declines because she's watching her weight, he insists, demanding of the server: "in fact bring two large portions", geo-referring to Canada and China. She's executing an Eva M..



Just before shooting starts he assembles cast and crew to swear to an oath of secrecy. Here's where producers insert the first reference to the scandal that dwarfs Watergate.



Good morning everyone. Will you all raise your right hands. That includes you Vera Miles. I do solemnly promise that I will not divulge the plot or the many secrets of Psycho to friends, relatives, trade reporters nor to the outgoing President Dwight D. Eisenhower.

That's when everyone disperses; but not Vera.



She's choreographed to not clap in unison with everyone and hang back a bit as everyone leaves so what she does next stands out. She claps slowly a total of **three** Obama scandal identifying times to red flag how if there's no follow through the President will be "outgoing".



Alfred is confronted by the studio head on the lot and a pleasant talk turns nasty when the latter doesn't get what he wants. Here producers insert a Sorkin M. right after a *quantum* identifier to acknowledge that the lack of transferring the funds could well lead to the making of a Hollywood film that would trigger the scandal that dwarfs Watergate.

Executive: Hello Hitch. How's the picture? I'm hearing interesting things.

Alfred: It's a miracle anyone can hear anything above the noise coming from Jeffery Sherlock's office.

Executive: You know I shouldn't be in a position of just hearing things Hitch. It's time you showed me some footage.

Alfred: Why?

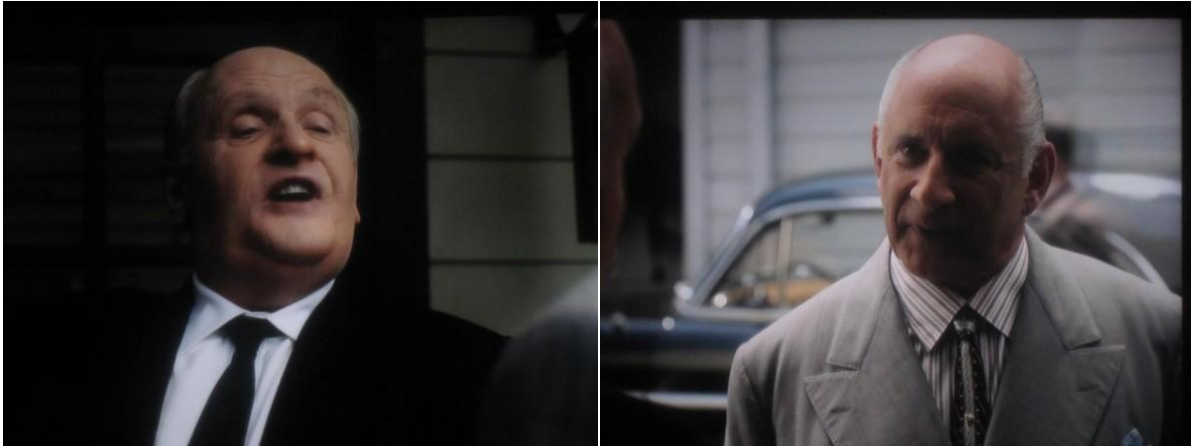
Executive: To see if you're making a picture Paramount can actually release.

Alfred: As you well know my contract guarantees me final cut.

Executive: Your contract also says Paramount isn't required to distribute any film that could cause us embarrassment. [Sorkin M.]

Alfred: Unlike the last **five** Martin & Lewis films you're all so proud of.

Executive: [angry] I demand to see some footage. Hitch!!! You show me some damn footage now. Hitch!!!



Emotional infidelities plague the Hitchcock marriage. He's smitten by the star of the film and she's pursuing a non-intimate affair with a family acquaintance who's bought a summer cottage on the ocean the escape to in order to find inspiration. His love interest drives by him on the lot and with his car and driver nowhere to be seen she offers him a ride home.





Here producers do what was first introduced by Aaron Sorkin during the heavily geo-ed series 'Studio 60 on the Sunset Strip' and copies repeatedly - inserting lexiconically significant numbers and initials in license plates. In this instance the first three letters are "GOP", referencing the Republicans under George W. Bush and between the 5 and 9, the digits of which add up to a *quantum* ratifier is "P", short for 'pay', as in transfer those funds.

Similarly when his wife is heading off to the cabin with her friend, that car's license plate...



... begins with "LYN", which is phonetically 'lying', which both White Houses did to advance the secret piggybacking agenda. That's followed by "6T8", which is yet another *quantum* identifier and the T stands for Taylor, as in three-time 'Partner of the Year' Taylor Swift.

As the film is about to wrap he confides in his co-star in her dressing room. As he walks out producers arrange for a shadow to be cast across her door that illuminates a star - that which is widely acknowledged as the symbol for Hollywood celebrity and its juxtaposed with a *quantum* identifier to service the Canadian lawyer's *supra*-celebrity status.



Hitch is having doubts about the film's box office and critical success and continues to have problems with Paramount. Right after his publicist has a meeting with executives he offers him confidence. Producers insert a Taylor Identifier as the scene comes to an end to high profile how the coalition is still determined to make the Canadian a multi-billionaire because of what he endured in Dogville and his work to fix what's gone so terribly wrong in America's northern neighbor.

Alfred: So what's the verdict?

Publicist: Let's just say it was a four-letter review and it wasn't good. Screw him!!! It's too late for Paramount to back out no matter what [X] says. You know, the other route is to re-cut it as a two-parter for the TV series. Because of the budget and the Hitchcock name, we stand a good chance of breaking even.

Look, I made Jimmy Stewart a millionaire on 'Winchester 73'; and that was a dog. At least I could sift through your picture. More importantly, what does Alma think?
[TI]





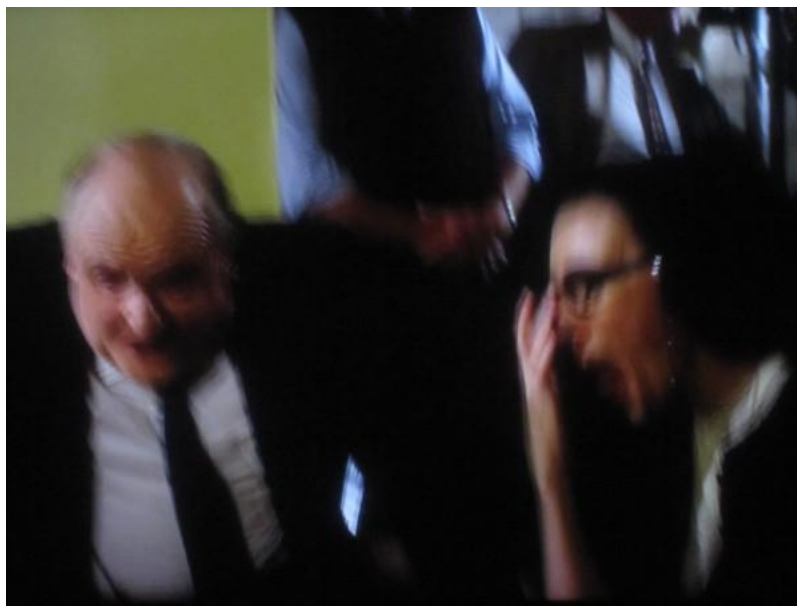
During this period of film history the Office of Censorship had wide-ranging powers to force the deletion of movie content that offended the sensibilities of Americans. This led to a running battle between Hitchcock and the man in that position, who kept putting roadblocks in his creative way. Near the end of the film he makes him a deal - if certain portions he objects to stay in he can have full directorial power over the opening scene. When the time comes to re-film it the Hollywood icon takes great pleasure in having outsmarted his nemesis. This when he's celebrating with his executive assistant.

Assistant: He's been [Execution M.] harassing you since you announced this project. You invite him to the set and he doesn't even show up. [Execution M., Erin M., Execution M.] What did you tell him?

Alfred: That I respected him deeply.

Assistant: [chuckles; Colbert M.]

Alfred: Ladies and gentlemen, that is a wrap.



The geo-parallel is acknowledging how the Canadian has been “harassed” since starting ‘the project’ - the reform and accountability initiative. The “what did you tell him” question translates into a Hollywood and coalition warning that having done so carries with it severe consequences.

When the movie premier producer geo- the marquee - the colors of China - to underscore how psychopathic the Beijing leadership is which necessitates that its global expansionist ambitions be contained.



The last moments is him walking out of the theatre triumphant because he knows from the audience screams during the famous shower scene that he has a hit. As he's celebrating with his wife and friends, one of the latter suggest to him that he take a holiday. Helen is choreographed to execute a Clooney M., which is producers' way of recommending that after almost a decade helping partners pursue their objectives he's entitled to some down time.



After the credits run, there's a short clip of Sir Anthony in full Hitchcock outfit standing on stage, and then walking off. The colors chosen for this are, of course, Chinada - a final reminder to all interested parties that Hollywood will do its part if it has to in order to ensure the resilience of American democracy and to protect national security interests.

