

**Chapter 10, Part 9: Lady Gaga, Trace Adkins, Jamey Johnson and Bruno Mars**

Lady Gaga announced her coalition membership in June 2009 by contributing to Photographic Diplomacy.



June 24, '09  
[condemnation, *quantum*, Anderson M.]

She did the same in July.



July 1, 09  
[China prison certainty]

And August and thereafter.



August 9, '09

[prison certainty, *quantum*, Presidential *quantum*, isolation-deprivation (intimacy)]



[prison certainty, Presidential *quantum*, isolation-deprivation (intimacy)]



May '10  
[Canadian punishment certainty, Clooney M., Richie-Santelli M.]

In November she performed at the American Music Awards in an outfit containing a coalition identifier and prison certainty.



On the 2009 anniversary of Pearl Harbor she meets Canada's Sovereign and presents herself in the colors of China:



May 16, '10  
[Colbert M.]



July 15, '10  
[China prison certainty (chain link fence)]

Just like Taylor, Selena and others, Lady Gaga was interviewed by ETalk, which aired on March 3, 2011. Just like before, executives and producers found ways to deride the coalition. For example, they began the interview by having the host walk towards elevators when the floor sign was illuminated with the *quantum* ratifying number **five**.





During the preview they used clips of her product that contain the colors of China and the hypnosis wheel pattern. And they created graphics to highlight her successes and embedded the lexicon's constituents for my ratified *quantum*, China and Taylor Swift to mock partners for their internationally lawful intentions and legitimate concerns.





She knew what she was walking into so she meticulously designed the backstage environment Mulronev and his crew entered to film; beginning with them walking down a long hallway with **three** large horizontal stripes – in lexiconic terms the coalition’s going to put them all in prison for life for what they’ve done.

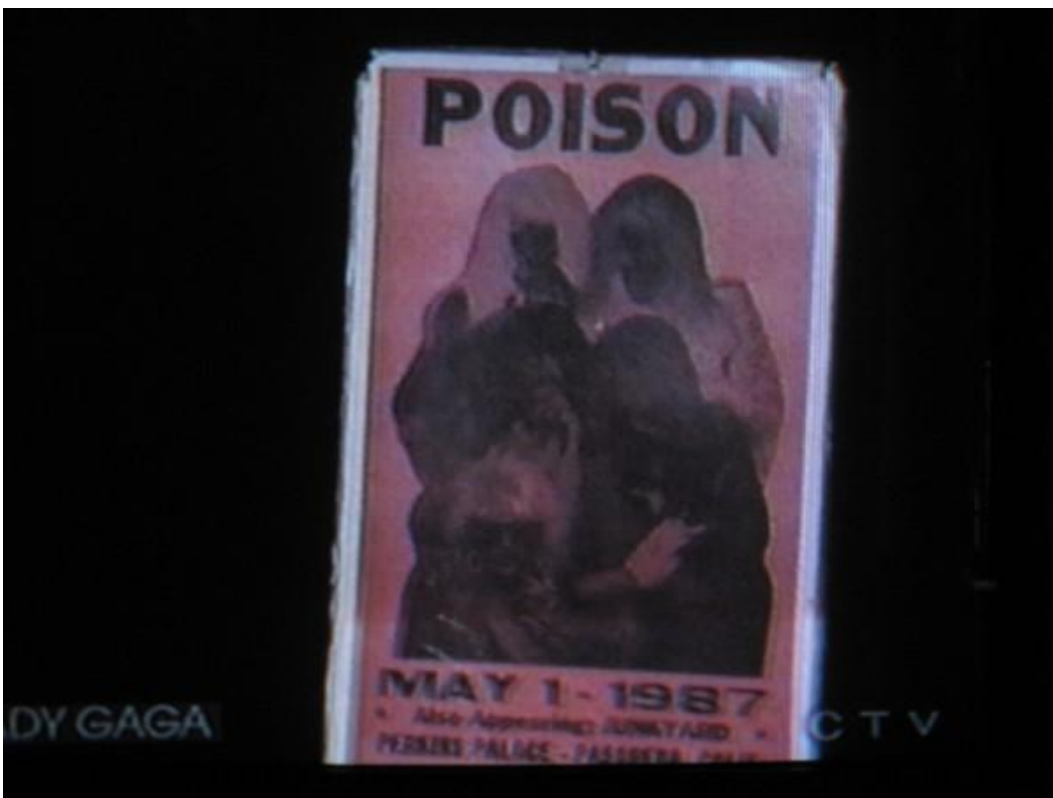
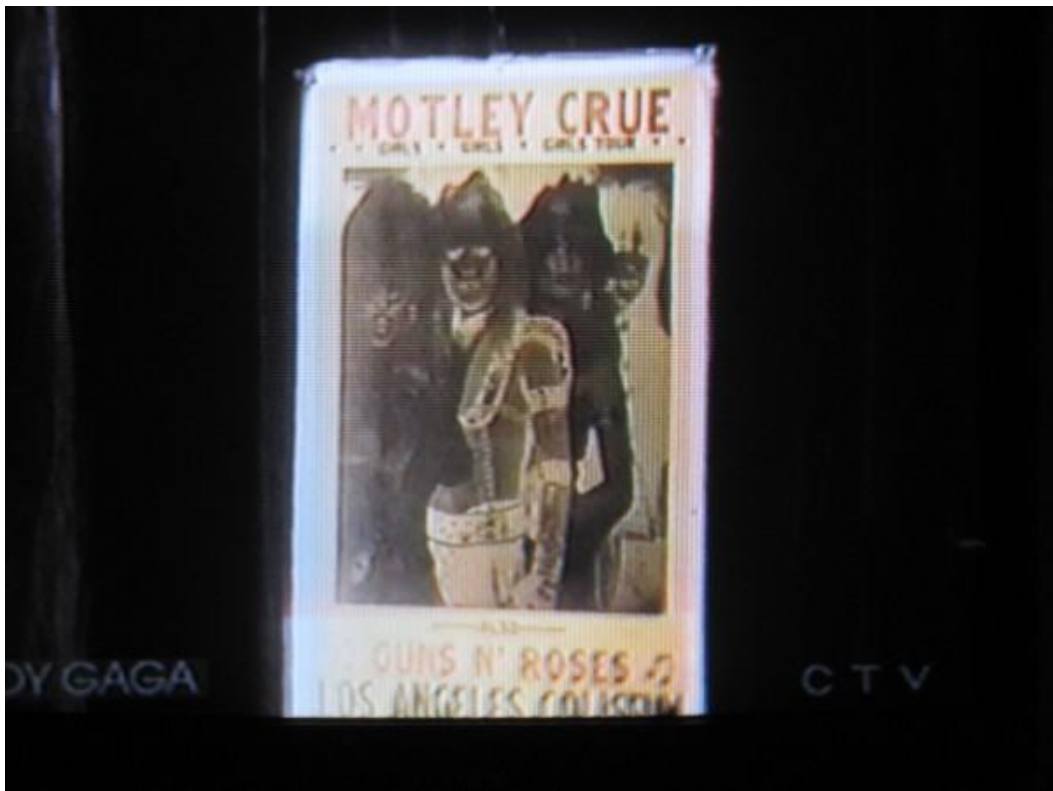
The expression on the host’s face is revelatory of the intimidation and trepidation he felt observing this in-your-face warning. But like all who suffer from psycho-pubescent perversion, it’s transitory. He tried to neutralize this diplomacy with a B.I.M.





The quiet room she takes with her on tour was assembled in such a way to present the coalition's position on what's in the works. **Three** posters are hung on a wall, all of them with coercive diplomacy as their message.





The second poster was chosen for its date – 1987 –the year I returned to Canada from the United Kingdom with my law degree and was unknowingly recruited into the experimentation program; and the band for what the Chinada High Command is to modern civilization.

Two diaries and three pens (= **five**) are placed on a desk which served to remind him of the component of the *Fiefdom* treatise and diplomacy archive that records my twenty-plus years of hell as an enslaved tortured lab monkey and the massive damages I'm entitled to for that suffering.



She took it a coercive step further when designing the interview space. Immediately behind her for him, his crew, his employers and the hundreds of thousands of preen and teen security apparatus operatives to observe were **three** objects. One was chosen for its prison certainty pattern. The other, of which there was one behind him to ensure both camera angles were covered, an urn – where cremated ashes are stored.



During the interview Lady Gaga employs the gesturing constituent of the lexicon to generate specific communiqués for an audience she knows is oblivious to this diplomacy, but went ahead anyway because of the diplomatic record value. in whatever form they take.

First she reminds her host and everyone protecting the *status quo* there's been and will continue to be "backlash" for what they've done and refuse to stop doing. Then she gets diplomatically coercive when

referring to what's documented in *Once Again Creating a "Climate of Fear" in the Dream State Using Advances in Militarized Hypnosis*. Third, she articulates how she's been using her celebrity status to advance coalition interests and objectives. And fourth, she adds to the category of diplomacy about forcing the malfeasant into lives of poverty.

Host: You talk about the frustration into being more controversial and pushing boundaries.

[...]

Lady Gaga: At the end of the day I don't really give a f \_ \_ k about what people think of me about my music or about me.

[...]

Host: I would assume self-conscious.

Lady Gaga: Really?

Host: You know.

Lady Gaga: Yea, I mean, um [Cl.M.] I got a lot of backlash with 'Born This Way'. [...] This enormous backlash occurred and I thought to myself 'Isn't this exactly the way it's suppose to be?'. I'm not supposed to be appreciating how. You'll all appreciate me **twenty** years from now.



[...]



Lady Gaga: I actually write in my sleep. I know that sounds crazy, but I actually dream melodies and lyrics all the time. And that I just have to wake myself up and um - - Have you ever done that: wake yourself up from a dream [protracted Execution M.]?

Host: I can never remember it.

Lady Gaga: Well, I do.



[...]

Host: What is the end goal for you? Have you thought about that?

Lady Gaga: I don't take credit for anything political that has passed. I just wanted to be involved [protracted q-Costello M.]; hopefully use my position as a public figure to make people aware of the injustices that have been going on.



[...]

Lady Gaga: I, um, went completely bankrupt for the first leg [Branson M.] of the 'Monster Ball' that everyone in Canada saw [Branson M.] last night. [...] I remember I was told by my manager Troy - - him and my business manager called me and said if you do this stage - if you do this tour you're gonna be **three** million dollars in debt. And I just said 'keep me on the road'. I said I'll work it off.



[...]

Host: So in just a few minutes you're gonna be out there in front of tens of thousands of fans.

Lady Gaga: It's **twenty** thousand.



[Justice]

Her 2011 Thanksgiving television special contained a segment that she got really geo-aggressive.

[Cl.M., Diaz M.] One of my favorite memories with my grandpa and grandma [Faith M.] around Thanksgiving and it's actually leading up to [Diaz M.] Christmas time [Cl.M.] is they made cookies....



## Trace Adkins

The diplomacy archive is filled with musical sounds, lyrical ballads and the hold-no-punches images emanating out of America's country music industry -- like in Trace's music [video](#) to 'I Got My Game On'.



The lexicon has several constituents that involve coercive diplomacy of the lethal military force kind. The Richie-Santelli Maneuver is one of those graphic gestures, signaling the most dire of consequences for those who threaten the peace, security and prosperity of the 21<sup>st</sup> century.

That message was not just momentarily inserted into Trace's production – it was there many times to generate another powerful communiqué the coalition means what it says about taking out the aggressive, belligerent and unapologetic since they refuse to abandon their unlawful policies and practices.

The video, about a man trying to get a date with his dream girl, begins with the lexicon – a secretary at her desk, behind which are the **three** colors of justice, *quantum* and Presidential *quantum*.



The audience observes him in the lobby with a set design that includes a coalition identifying **three** step stairway behind him, which when combined with the color scheme equals Canadian prison certainty.

Trace is cast as a business mogul. The backdrop color in his office is justice; and producers add **three** glass ornamental sculptures on shelves behind him – one red, one yellow = China.



He's asked to coach the protagonist in getting a date. Trace responds with "what you need is a positive role model to learn from"; and then points to a wall of photos – **three** pictures of him to identify the coalition as reflecting what set of principles, values and beliefs ought to be emulated. A close-up of one is him on the cover of 'People' Magazine. The colors for the headline are Chinada; and with the color of justice for a backdrop. He then shows him the book he published. The title: 'Try and Resist Me' – a shot across the bow of those who think they can defeat the coalition.

He inquires of his student of dating where his dream girl works and they go to her place of employ, a grocery store. When she's pointed out from the parking lot, the attendant, attired in Canadian prison certainty, is already executing the Richie-Santelli Maneuver [@ 2:23].



She's observed again effecting that threat multiple times: @ 2:38, 2:42 (immediately after the audience sees bananas - the lab monkey theme), 2:45, 2:52, 3:00, 3:02 and 3:20.

At the video's conclusion is a swift montage of well-known magazine covers – a coalition identifying **three** – photo-shopped with Trace's picture on them:

Newsweek, @ 4:14: color scheme – Canada, pattern – prison certainty;

Time, @ 4:15 – color scheme – Canadian punishment certainty, theme – isolation-deprivation; and

People @ 4:16 – color scheme headline Chinada and justice.

## Jamey Johnson

A late 2010 music video to 'Playing the Part' follows in the footsteps of many recording artists who turned product into geo-initiatives and in particular high profiling the lab monkey theme. In October 2010 Jamey Johnson teamed up with Hollywood A-Lister Matthew McConaughey to drive home once again on behalf of the coalition its abhorrence for the development, deployment and global proliferation of stealth cognition technologies.

The Jamey Johnson music video begins with a used car dealer talking to his girlfriend. In the office are the colors of the lexicon. His breast pocket handkerchief and the walls are **quantum** and a notice above the phone's in the bold color of **justice**. His conversation is about intimacy issues which is the producers' way of injecting the isolation-deprivation genre of condemnation.







When his girlfriend presses him about whether he's told anyone about their sexual encounters producers immediately cut to a man in a gorilla suit on the street in front of the dealership hired by the proprietor to advertise to passing motorists. It's timed to "No I haven't told anybody", which is pre-A7AI launch reference to back-channel confidentiality since diplomacy's genesis in January 2004.



It's followed by "It was just you and me and the camera", referring publicly to filming sex and geo-politically to how in the non-transparent world of holding the Chinada High Command to account for its egregious violations of crimes and human rights abuses the coalition used its electronic surveillance and intel collection system to acquire the evidence necessary for successful prosecutions when the time was right.

Right after this remark he notices the gorilla's not being very competent in attracting potential customers and goes out and confronts his employee. The audience observes for the first time the sign the simian is holding. It's painted in the colors of Canada.



In the background is a sign in the colors of Chinada: "**Five** Star Tires" and a graphic of **five** stars in a horizontal row – a double *quantum* ratifier. Next to it is another sign with the word "test" - a geo-synonym for Article 7 violating R&D.



One camera angle captures the large cement landscaping encasement that's been painted *quantum* for the shoot. And another camera angle captures the proprietor's rant and in the background two vehicles pass in the colors of Canada.





He does a Donald Trump to his advertiser: "You're fired". The former employee responds with a Powell M. of the most graphic kind to accentuate the prison certainty in the background, which serves to articulate what the coalition's going to do to those who don't have the world 'accountability' in their collective vocabulary.



As he begins to walk away from the fuming proprietor two African-American extras are choreographed to walk by and stop to take in the moment. This imports institutionalized and globally proliferating racism condemnation.



The gorilla starts strutting down the street and the music video's song 'Playing the Part' commences.



He strolls towards the camera and there's a cyclist walking with bike in hand away from it who's attired in *quantum*. This red flags a time & temperature sign above both of them which is arranged to read **104** degrees – another *quantum* ratifier. The time is also scripted; to be 9:**38** a.m.. The digits add up to **twenty** – the lexiconic constituent of two decades of enslaving, tortuous human experimentation; and included is **three** and **eight** – a reference to the conflict between the coalition and Chinada High Command, the primary issue being the unlawful development of stealth cognition technologies.





The isolation-deprivation theme is introduced again; this time by way of a sign with the word "girls" a coalition-identifying **three** times.



Inserted at this time is also an assassination reminder by way of a traffic sign that says "No Stopping **4** am to **7** am" in the colors of Canada. Above it is a parking in the color of *quantum*. And on the pole is also a geo-relevant sign. This one has the block number: **1400** – another *quantum* ratifier. And most profoundly the street the video's being shot on: "*Harper Avenue*", identifying Canada's delegitimized Prime Minister by name.





The camera is then pointed to where the ape's feet are; filming the pedestrian walk area – stripes to represent prison's a certainty for the Chinada perpetrator and protector and everyone who's been advancing the Article 7 violating R&D program.



Eating a banana is juxtaposed with him reaching for a bottle of booze in his pocket. The label was specially made to double up on the condemnation for two decades of enslaving torturous human experimentation: "**20/20**". And the color of **justice** is included because that's what the I'm going to achieve in historical ways.



As he strolls along getting intoxicated over losing his job – a parallel with purging Canada's political and corporate offices of malfeasant parties – the prison certainty (chain link fence) pattern is introduced when he reaches a highway overpass. This scene is timed to the lyric "I find it amazing these rat's I've been chasing are helping me remember a time". This adds to the category of condemnation that expressly labels the Chinada malfeasant as rats:

*John Lasseter's 'Ratatouille': A Disney-PIXAR Film Underscoring The Coalition's Description of Chinada Principals, Alberta and the RCMP as "Rats"*

*Dustin Hoffman, Sigourney Weaver & Matthew Broderick's Film 'The Tale of Despereaux: Chinada's Complicit & Loyal are Rats, Servicing the Canadian Lawyer's Executive's International Persona and the Historic Nature of Quantum*

*Steven Spielberg & Dreamworks' 'Flushed Away': The Chinada High Command and Its ilk Are Nothing More Than Sewer Rats That Have to be Exterminated*





As he's walking Venice Beach he passes by a mime whose skin and wardrobe is Presidential *quantum*. Dogville punishment is imported to juxtapose my multi-billionaire lifestyle with malfeasant accountability.



Then he stops to watch men pumping iron. An African-American bodybuilder approaches him and begins beating his chest to imitate what gorillas do in the wild. This constitutes a second instance of institutionalized, globally proliferating racism condemnation.



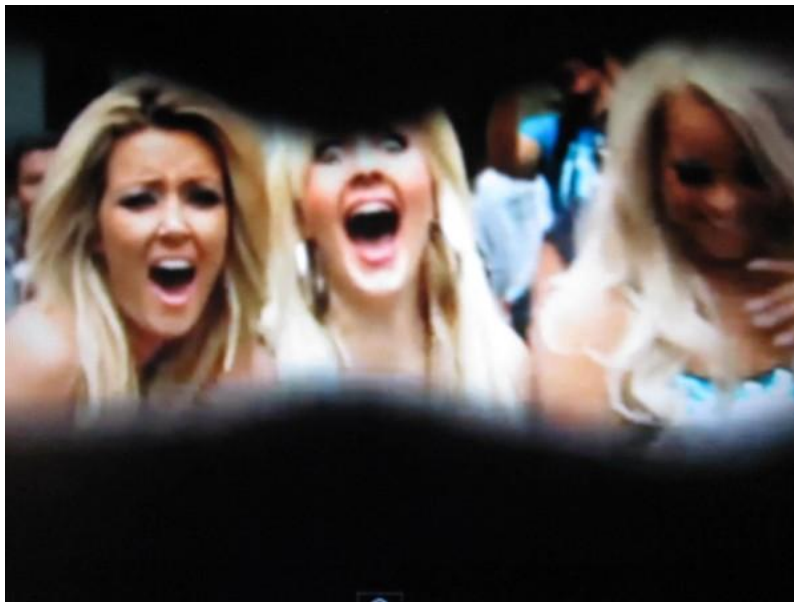
Next stop is 'The Hollywood Walk of Fame' where he wanders through a massive crowd of tourists. In and amongst them is an extra attired in prison certainty and another next to him who executes a Clooney M. on cue. There are an estimated 3 – 5 million street soldiers in Canada hiding in and amongst 30 million citizens. Satanic condemnation is also added.



To the lyric "what the hell was I thinkin'?" the gorilla takes a drink to reintroduce by way of the label (**20/20** and **justice**) to imports what the malfasant will be saying to themselves when in prison for life or a living dumpster-diver lifestyle.



**Three** blonds approach him adding another entry to the isolation-deprivation category.



At the lyric "The fame and fortune ain't worth the ticket I bought" an Asian man is observed through the mask; which articulates that everything the Chinada High Command achieved won't be worth it after the coalition's finished with them by way of accountability: employment termination, asset seizure and life and dying in prison.



A movie theatre owner obliged the band, turning his marquee into a music video prop and geo-sign; choosing **five** run times for the film 'Curious George' that have lexiconic significance: **12:30**, **1:30** (Taylor Identifier), **3:30**, **8:30** and 9:30.



Considering how many other movies titles there are, like King Kong, the question is to be asked if there was geo-relevance in this choice. The release date of the movie was February 2006. This was the exact month when diplomacy dating back to 2004 was formalized because the new Conservative government of Stephen Harper refused to capitulate to what President Bush *et al.* demanded.

Next comes being surrounded on the 'Walk of Fame' and accosted by people impersonating various Hollywood characters: aliens, villains and recognizable arch nemeses of super heroes.







One of them, attired in the color of Canada, executes a version of the Execution Maneuver.



To augment this condemnation a young Chinese boy is cast to play a part in the music video and is here choreographed to enter the scene as a kid who first looks like he wants a pic of him and the simian.



He hands the gorilla a camera for the purpose of snapping a photo of him with all these creatures and criminals. This labels the Chinada malfeasant as villains of the highest order and injects once again the surveillance and intel collection process that began in 2003 when President Bush quietly reformulated American foreign policy *viz.* China and Canada to effect fundamental change to the latter's system of government if reform wasn't voluntary.







After the photo is taken the boy retrieves the camera and the gorilla is once again accosted and threatened.





When he looks down he sees he's crouched on top of the Hollywood star for King Kong – another instance of servicing my international persona that red flags his entitlement to be at the helm of reforming Canada's system of government. The gorilla for the **third** and last time puts the bottle of **20/20** to his lips; this time finishing it off.



It's turning dusk and as he's walking a strip of night clubs he sees one called 'Power House' - which is a geo-reference to him and his coalition partners.



He enters and then begins to dance with Jamey Johnson *et al.*.



When the performance concludes the musician and his new friend exit the club into the alley. The wall behind them is *quantum*, as is the iron rod fence they lean up against – prison certainty for the villains and historic wealth for their victim.



Behind them is building art of Charlie Chaplin. To the East-West audience it's Hitler and another entry into the archive condemning the 'Nazi' constituent of Canadian governance.





They two look across the street to see an upscale nightclub and its lengthy line-up. Jamey comments "tough crowd, huh?" referring to the Chinada High Command's intransigence over its Nazi-style policies and practices of militarized human experimentation since diplomacy began in 2004.



That's when the gorilla removes his mask to reveal who's been in the monkey suit all this time: Matthew. Jamey's taking a slug from the same kind of alcohol seen throughout the film to import the **20/20 - justice** theme.



Matthew takes a drink and as he does he replies "Tell me about it" – a moment of sarcasm relating to how this obstinacy is universally acknowledged throughout the global community of democracy, rule of law, human rights and free market advocates.

Then the audience sees a close-up of who's in the line-up – all the villains and creatures the gorilla experienced on the 'Walk of Fame'. The little Chinese boy's there too and foisted on the shoulders of one of them to articulate how elevated Chinese interests are in Canada.









Who's the bouncer managing entrance in and out of the club? The bodybuilder the gorilla met during his 'Venice Beach' walk. Behind him are the colors of Chinada and *quantum*. And a bible is added to insert Satanic condemnation a second time. The symbol of institutionalized and globally proliferating racism looks at who's in the crowd to determine the next entrants to the venue and concludes from what he sees they're not entitled to the high life the club represents. This parallels what the coalition is saying to the malfeasant about enjoying what wealth and reputation deliver. "You're not on the list" he tells them and they're all excluded – which is what's going to happen when the coalition finally moves against its enemy.



The scene reverts back to Jamey and Matthew who are laughing at the mayhem in the line-up and the hard luck the malfeasant will be experiencing.



[View video](#)

## Bruno Mars

Bruno scripted a music video to embed the lab monkey theme. In addition to arranging for a *quantum* ratifying **five** actors in ape suits:

(i) one of the monkeys is attired in the color of justice:



(ii) a lexiconic gesture is used to red flag a portion of the lyrics to highlight how proud and appreciative the partnership is for what I risked and scarified:

I might mess around and get my college degree  
I bet my old man [1:44: Eva M.] will be so proud of me





(ii) One of the simians falls onto a bed executing the 'gun to the temple' Richie-Santelli M. timed to a lyric that becomes diplomatically coercive – what many in the coalition's membership wanted and still want to see happen:

Today I don't feel like doin' anything  
I just wanna [2:04: R-S M.] lay in my bed







(iv) There are **17** China identifying pictures and plaques on the wall behind the band:



(v) And as the video concludes a confetti gun full of reflective yellow stripes is triggered, filling the screen with that color; which is added to the lead singer's red shirt to produce the China color scheme:



[View video](#)

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