

Hollywood and Syria: The Uses of Enchantment in Crimes Against Peace

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Hollywood 's Oscars awards ceremony is nigh. Two anti-Syria propaganda-documentaries are short-listed in this year's competition. We use the occasion to offer a photo tutorial on Hollywood enchantment techniques — choreography, cinematography, SFX, CGI, moulage artisanship, rules of award-winning scripts — and how they are applied to incite NATO news audiences to engage in the first rule of Hollywood screenplays: Suspension of disbelief.

Though Hollywood has functioned as press liaison for US-based wars of aggression since after WWII, though *propaganda* is as old as history, never have Hollywood techniques been used, deftly so, to target a single country, before Syria, beginning in 2011.

The documentary/fraudumentary has its origin in a charming, pre-code, movie. The 1935 *Ladies Crave Excitement* finds the report-protagonist's breaking news story is thwarted when 'the bad guys' steal his film, and his editor fires him. An idea is hatched to re-create the scene, on film. The *dramatization of the news* becomes a money-making hit, and a genre is born.



Ladies Crave Excitement (1935) ROMANTIC COMEDY

Several pre-code movies centered on newspaper offices. The worst insult to call reporters was “stenographer.”

Another pre-code movie showed astonishing prescience, when applied to Syria, NATO media, and Hollywood enchantment: The witty script of *It Pays to Advertise* claims that virtually anything can be marketed to the public, because *fifty percent of people are sheep*.



It Pays to Advertise 1931 - Pre-Code Comedy with Carole Lombard

This pre-code delight used superb humor to poke fun about how advertisers could market virtually anything to get that 50% [sheeple](#) to open their wallets. Such marketing has been used to get those [sheeple](#) to buy war criminal propaganda, to open their wallets to fraud charities claimed to help Syria.

The marketing of Hollywood anti-Syria propaganda is impressively seen in the following AFP photograph, which was viralized on various social media. The backstory involves two gods of Olympus, who came down with puppets, to bring good cheer to traumatized Syrian children. The viralization showed that “it pays to advertise.” Hearts and souls were moved to tears, at the sight of the gods - humanitarians bringing smiles to the faces of these poor children, even if just for a too short respite.



Hollywood salesmanship: Heart-warming, gut-wrenching photo of the probably *Last Puppeteers of Idlib*, making children happy. Upon closer look, though, are some children CGI'ed in, like the boy's shoulder and head that seem to emerge from rock, in this uncomfortable-looking quarry.

Poor children; those rocks and boulders look so very uncomfortable. Why were they brought so far from the apartments and other buildings, which probably have upholstered chairs in them? It looks like quite a hike.



Would a puppet show for children without the Hollywood bathos of rubble and ruin, been able to market any *two minute hate* against the Syrian government, against the conscripted soldiers defending their country against armed, invading, pathogens?



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It pays to advertise. CGI brings down those costs, too.

TOPSHOT - SYRIA - CONFLICT

TOPSHOT - Syrian actor (Waid Abu Rashed (yellow wig) and a fellow actor entertain children through a makeshift puppet theatre set up among the rubble of collapsed buildings in the town of Saraqib in the rebel-held northern Idlib province, on March 27, 2019. (Photo by Amer AL-HAMWE / AFP) (Photo credit should read AMER AL-HAMWE/AFP/Getty Images)



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How many [sheeple](#) thought this price was a bargain?

The criminal words of NATO stenographers are reinforced by every Hollywood magic trick. All special effects (FX, computer generated imagery, moulage, generic make up) are used, separately or in combination, depending on deserved outcome and how many seconds or fractions thereof, the audience will be permitted.

The [ISIS](#) giants with the reputed Christian Coptics kidnapped while *pilgrimage* to a secret place in the al Qaeda land mass called Libya, is an example of very bad CGI.

The author has been unable to find any Christian sites in Libya, to which the pious might be impelled to pay homage soon after the country was made into al Qaeda hell.



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