

FREDERICK WILLIAM DAME

PRELUDE
TO
THE COMPLETE OBAMA TIMELINE

1. PRELIMINARY

At certain times in history, it becomes imperative for a writer to delve beneath the surface of everyday news to define the meaning of events. With regard to the present age, no series of events has exerted a more profound influence over the deterioration of American culture and its political system than the Putative Presidency of Barack Hussein Obama.

While many pundits and commentators have insisted that the Barack Hussein Obama era will be defined by the eradication of racial barriers and the shifting of politics toward a populist agenda, the reality is that Barack Hussein Obama's political career has been marked by corruption and fraud from its inception. Indeed, the implication of fraud and corruption exists in Barack Hussein Obama's life from the point of his birth to the last moment of his unethical regime. This trail of deceit is complex enough to escape the notice of all but the most determined of investigators.

This description is an apt one for Don Fredrick, author of *The Complete Obama Timeline*. In the search for truth, Don Fredrick channels a breathtaking amount of factual data through his no-nonsense filter and brings out the most cogent and significant trends and points of political action for public scrutiny. *The Complete Obama Timeline* is a unique journalistic achievement. The approach that is taken by Don Fredrick is based on comprehensiveness and comprehension in equal parts. Don Fredrick culls the most important news items and events pertaining to Barack Hussein Obama and presents them in a way that even the most casual readers and politically ignorant can easily understand.

There are two main ways of interacting with *The Complete Obama Timeline*: as an exhaustive historical resource, or as an epic narrative of the unprecedented illegality and corruption of one of America's most infamous political figures. Those readers who are searching for comprehensive evidence to prove that Barack Hussein Obama is a fraudulent President will need nothing more than the information available in Don Fredrick's astounding multi-volume set. Readers who want to understand the full scope of Barack Hussein Obama's hijacking of politics and culture in this country will do no better than to peruse the entirety of Don Fredrick's study. It is important to keep in mind that a full reading of the multi-volume set is necessary to

understand the entire ramifications of Barack Hussein Obama's negative impact on America.

One aspect that prevents most observers from gaining an accurate insight into the reality of Barack Hussein Obama is the mainstream media's use of *white propaganda*, a technique of covering partially true information with misleading lies. The preponderance of the information that surrounds any given issue, such as Barack Hussein Obama's birth and place of birth, is both partially true and partially false. It is impossible to get an authentic picture of reality by relying on only one source. It is necessary to piece the image of truth together out of fragments of truth that are embedded in lies. The fact that the mainstream media is complicit in the proliferation of *white propaganda* is an indication of just how complex and challenging is the task that Don Fredrick has set for himself in *The Complete Obama Timeline*.

Don Fredrick's ambition in presenting the multi-volume study is beyond that of merely exposing Barack Hussein Obama and his handlers. The true ambition of the massive undertaking is to rekindle the spirit of democratic republicanism and individualism in the reader and to empower each reader of the *Timeline* to understand the reality behind the mainstream media façade. The best way to think of *The Complete Obama Timeline* is as anti-programming. In other words, by reading the *Timeline*, the individual is led through the twisting maze of mainstream propaganda to a closely guarded heart of truth. It is in this closely guarded heart that the full scope of America's political and cultural corruption must be recognized. It is also here that the true beat of democratic republicanism and freedom continue to endure. Once Don Fredrick peels back the layers of lies for us, it is easy to see the steps we must take to recapture the American nation from the Barack Hussein Obama regime.

The rise of Barack Hussein Obama corresponds directly to the decline of America. This decline is the basic truth around which the daily headlines and chattering blogosphere circulate. It is this truth that shines through the carefully indexed facts of Don Fredrick's irrefutable argument. Not only is Don Fredrick's approach unique, it presents an almost insoluble puzzle for those who would present Barack Hussein Obama as a figure of positive transformation. It is necessary for each of us to arm ourselves against the ignorance that is fostered by propaganda. The daily news paves a highway for political lies and obfuscations. However, to the analytical eye, it also provides telltale evidence of the persistent truths of our age.

It is advisable for those who seek the truth to understand the key elements of *The Complete Obama Timeline* as being as persuasive and informative as the factual content of the work itself. Form and function is powerfully fused by Don Fredrick in the *Timeline*, which is not merely the result of an enviable literary talent on the author's behalf, but a necessary outgrowth of the argument itself. Don Fredrick wants

the reader to not only view the facts firsthand, but to experience the precise logic of the argument that is presented in the multi-volume set. This is the best way to counter the malfeasance of the mainstream media. Let us now examine Don Fredrick's essential aesthetic and approach by way of a point-by-point breakdown.

2. THE PURPOSE OF *THE COMPLETE OBAMA TIMELINE*

The central reason for the creation of *The Complete Obama Timeline* is to inform the present and future ages with a true, historical account of Barack Hussein Obama's dismantling of American culture. This central concern should not be mistaken for a desire to defame Barack Hussein Obama or to present an image or caricature of his career. *The Complete Obama Timeline* differs from works of cultural and political propaganda in that it relies heavily on annotated references drawn from a vast array of sources. Rather than presenting an unsubstantiated argument, Don Fredrick adopts the opposite tact in offering the evidence first to coalesce a refined argument articulated through a sustained, logical study. Another difference between a work of mainstream propaganda and the *Timeline* is that Don Fredrick presents his findings in a scholarly manner meant to flatter rather than insult the reader's intelligence.

The purpose of the *Timeline* is revealed in this approach. It is to offer a reliable and virtually irrefutable testament of the Barack Hussein Obama era that allows an intelligent person to have easy access to overwhelmingly persuasive information. This aspiration is unique in today's sea of specialized media. Don Fredrick avoids tailoring the information in the *Timeline* to flatter a short attention span or to give credence to the idea that *ignorance is bliss*. The style and substance of the *Timeline* is part of its distinctive purpose. While exposing the deceptions and crimes associated with Barack Hussein Obama's career, Don Fredrick also exposes the damages to scholarship, journalism, and public awareness that have accompanied the decline of American culture during the Barack Hussein Obama years. The particular way that the *Timeline's* comprehensive approach works on the reader is to inform while also raising awareness.

Don Fredrick's approach, therefore, opens up several purposes that fall outside of the narrow purpose of exposing Barack Hussein Obama. Among these are:

- restoring the reader's sense of political efficacy by informing one of the truth,
- inspiring the reader to look beyond the superficial platitudes of the mainstream media,
- demonstrating the way that media can be used to chronicle and critique social change and political corruption effectively.

Above all, the purpose of *The Complete Obama Timeline* is to provide the weapon of knowledge to every American who is interested in protecting and preserving their democratic-republican culture from further destruction and decay. The *Timeline* explains how and why Barack Hussein Obama seized power in the United States of America and how to hopefully re-seize that power.

3. THE NECESSITY OF COMPREHENDING *THE COMPLETE OBAMA TIMELINE*

Before the nation can move on and begin to heal from the damage of the Barack Hussein Obama years, it is necessary to fully comprehend the reasons why Barack Hussein Obama came to power and the mechanisms by which his power was attained and perpetuated. The forces behind Barack Hussein Obama represent a conglomerated array of radicals whose intention is to alter the fabric of American history, tradition, and culture fundamentally. To do this, it is first necessary to corrupt and falsify the institutions of government, as well as the public trust of journalism. Regarding this latter issue, *The Complete Obama Timeline* is an exposé of the shortcomings of contemporary mainstream news reporting. It is also an example of what investigative journalism in the modern age can and should be. The ability to remain up-to-date in regard to all news articles related to Barack Hussein Obama made it possible for Don Fredrick to add to the *Timeline* virtually on a daily basis.

It is necessary for the reader to comprehend the *Timeline* in order to understand the changes that are currently taking place in America. Even the most politically unaware in the United States of America sense that American culture and society have headed in a downward spiral over the past few years. In fact, it has been over a period of decades under the vanguard of the Democrat Party that the re-writing of American history, the reinterpretation of American heritage, and de-evolution of American culture have been taking place. However, it has been under the Barack Hussein Obama regime that the most egregious lapses in the democratic-republican process have taken place. For example, in August of 2015, the *Timeline* reported a story from the *Chicago Tribune* that linked terrorist suspect Nadir Soofi to Barack Hussein Obama's unconscionable Fast and Furious Operation. The *Timeline* also reported on scores of other stories, among them the GOP debate, the impact of inevitable rising interest rates on the already decimated American economy, and the failure of the jury in the court trial against James Holmes, convicted killer in the Colorado theater shooting, to invoke the death penalty.

These stories might go past the casual viewer of news without making any kind of link to one another, let alone to the systematic dismantling of American culture that is being carried out under the Barack Hussein Obama regime. By reading these stories in succession, it is much easier to see that there is a pattern to the news and that the pattern reflects a radical agenda to reshape America. That is the reason comprehending the *Timeline* is so necessary. In addition to being a practical method

for remaining informed about newsworthy events, the *Timeline* provides an insight into the reasons for these events. For the astute reader, the *Timeline* also provides a way of documenting the calculated method of cultural and political corruption that has been perpetuated for decades by the Democrat Party and its associated radical Left.

Another way to understand the necessity of comprehending the *Timeline* is to consider the consequences of not understanding the information provided in the multi-volume set. To begin with, a lack of understanding regarding the illegitimacy of the Barack Hussein Obama regime makes it far more likely that the radical agenda associated with Barack Hussein Obama's rise to power will be successful. Another consequence of failing to comprehend the *Timeline* is that the fragmented nature of contemporary news will be regarded as reliable when in reality mainstream media is driven more by the needs of propaganda than the need to inform. Still, a further consequence of failing to comprehend the *Timeline* is that future perversions of American democratic republicanism become more likely to be taken in stride.

The Complete Obama Timeline is not an alarmist manifesto built on partisan, character assassination. Instead, it is a true-to-history accounting of the political and cultural machinations associated with the Barack Hussein Obama regime. The need to comprehend the information that the *Timeline* makes available is the same need as the need for political freedom. Information is power and the current cultural and political climate in the United States of America is fostering an uninformed public, which translates to an uninformed electorate. It is only through a perpetuation of this culture of ignorance that the Democrat Party and the radical leftist agenda can be enacted against the true popular will. Regarding issues such as gun control, abortion, and immigration, only a full accounting of contemporary history can provide voters with the knowledge needed to make informed decisions.

4. DEFINITION OF CRITICISM

The purpose of *The Complete Obama Timeline* provides accurate historical facts regarding the detrimental impact of Barack Hussein Obama's radical agenda on America. Taken as a whole, the *Timeline* furnishes a comprehensive criticism of many fronts of American life. In order to appreciate the way Don Fredrick deftly combines factual discourse with social commentary, it is essential to arrive at a solid definition of criticism itself. For example, is criticism

- a form of political protest?
- founded on aesthetic principles?
- predicated on political insight?

By defining criticism, it becomes much easier to fathom the impact of the *Timeline* as a tool for raising political awareness.

One aspect of criticism that must be incorporated into any definition is the idea of thorough evaluation. In other words, criticism that is based solely on pre-existing ideas is not true criticism, but is simply an articulation of personal philosophy. In terms of the *Timeline*, the comprehensive documentation that forms the backbone of the study ensures that Don Fredrick's criticism approach is based first and foremost on objective observation. For Don Fredrick, this means that one defining quality of criticism is objectivity.

A second necessary aspect of any definition of criticism is the existence of an underlying set of principles. In the case of the *Timeline*, the underlying political principles are those that are evident in the *Constitution for the United States of America*. The aesthetic principles that underlie the project are based on honesty, logic, and careful documentation of the facts. The moral principles that underlie the *Timeline* are those based on life, liberty, and the pursuit of happiness. The careful proportioning of these principles empowers the *Timeline* by keeping it free from subjective bias or partisan zealotry.

The third and final criterion for a working definition of criticism is: intelligence. Criticism that is based in partial knowledge or on faulty logic is not criticism. At best, it is opinion. True criticism is based on the application of intelligence and logic in appraising facts and interpreting contexts. Indeed, the purpose of criticism is to bring out the meaningful aspects of events or stated positions in relation to the viewpoint of an informed and intelligent observer. Without the latter attribute, criticism is of value only to the person making it. For criticism to have a popular or universal application, it must be driven by objectivity, facts, and intelligence.

Therefore, a good working definition of criticism is that it is an informed evaluation based on a set of underlying principles that is applied with objectivity and intelligence. This definition allows the *Timeline* to be approached almost like an objective work of science. Rather than reflecting an editorial point of view, the *Timeline* embodies a form of poignant social and political criticism. With this definition in mind, another avenue of approach is open and that is the possibility of applying the same critical guidelines to an appraisal of the *Timeline* itself. Obviously, this is one of the purposes of this present review.

The definition of criticism offered above is one that applies to any number of works or historical events. It is especially empowering in light of the Barack Hussein Obama agenda and the historical era that commenced in the 1960s that paved the way for his rise to power. By bringing this form of potent criticism to bear against the radicalization of American culture that is associated with Barack Hussein Obama and his enablers, the more dangerously subversive aspects of the Barack Hussein Obama agenda become obvious and, therefore, much easier to resist. With the current smokescreen of the mainstream media in place, the Barack Hussein Obama

agenda is not only misunderstood by the public at large, it is welcomed as reform when in reality it is the destruction of the American political process.

Criticism that is based on a comprehensive collection of facts is an antithesis to the superficial platitudes of the mainstream media. Likewise, the utilization of a set of political, aesthetic, and moral principles is a way of asserting the primacy of American democratic republicanism, and the application of an objective intelligence on contemporary events functions as a form of popular political empowerment.

5. THE AUTHOR OF *THE COMPLETE OBAMA TIMELINE* AS CRITIC

As the preceding definition of criticism indicates, the making of informed and objective evaluations presupposes an individual. It is not too much of a stretch to suggest that any work of criticism is only as meaningful as the critic who creates it. *The Complete Obama Timeline* abides by the tenants of the definition presented above while simultaneously conveying the unique sensibilities and capacities of its author. Don Fredrick, as author and critic, conveys conviction and tenacity through an unrelenting instinct for compilation and perception. Those who read the *Timeline* will encounter not only facts and criticism but the literary personality of a man who is a gifted archivist and an eloquent critic.

The fact that Don Fredrick's distinctive voice is present amid the plethora of documentation is a testament to the critical instinct he brings to bear on the Barack Hussein Obama cabal and its destructive agenda. For example, the June 2014 issue of the *Timeline* provides a thorough breakdown of Barack Hussein Obama's attempt to subvert public opinion regarding the desertion of Sergeant Bowe Robert Bergdahl. After compiling a multitude of media sources in regard to the Barack Hussein Obama regime's statements on the case, Don Fredrick is able to employ his unique instincts for correlation and historical narrative to reach a crucial conclusion regarding Barack Hussein Obama's capacity to lead.

Don Fredrick asserts that it is impossible that the Barack Hussein Obama regime could have been uninformed about Sergeant Bergdahl's status as a deserter. It is equally impossible that the regime could have remained ignorant of the fact that Sergeant Bergdahl's father held Taliban sympathies. Don Fredrick continues his assertions by stating that Barack Hussein Obama had to have known that his failure to give notice to Congress would create controversy; that he must realize that the five released terrorists would likely return to combat and kill or wound Americans.¹ These

¹ The five terrorists are Mohammad Fazl, Khairullah Khairkhwa, Abdul Haq Wasiq, Norullah Noori, and Mohammad Nabi Omari. Read the *Washington Times* news article by Kellan Howell, (31 May 2014). *Terror suspects freed by Obama admin. were labeled 'high risk' in 2008*, <http://www.washingtontimes.com/news/2014/may/31/terror-suspects-freed-obama-admin-soldier-were-lab/>.

See also <http://www.hazara.net/2014/06/tracking-gitmo5-taliban-release-issue/>.

realities were also obvious impediments to the Democrat Party control of the Senate. Therefore, Don Fredrick concludes: “The absurdity of the situation suggests that Barack Hussein Obama’s mental faculties are dangerously distorted. He is either unable to accept reality or he is unconcerned with the consequences of his ignoring reality.”² This passage embodies the essential function and style of Don Fredrick’s unique capacity as a critic.

The unique perspective that is revealed by Don Fredrick is one that can collate a wide range of sources and distil these seemingly disparate sources into a declarative interpretation. Those who simply skim over the documented articles or transcripts of televised interviews might never understand the catastrophic revelation of Barack Hussein Obama’s mental faculties that is evident in a studied perspective of the Sergeant Bergdahl case. What Don Fredrick evidences in his role as a critic is a balanced approach that organizes facts in a way that reveals the most significant trends and agendas that lie beneath the surface of events.

By acknowledging Don Fredrick as a critic rather than a commentator, the reader enters into a more profound level of political understanding while reading *The Complete Obama Timeline*, because the facts that are compiled in the *Timeline* are not merely evidences of a particular point of view on politics. Rather, the facts that are compiled by Don Fredrick in the *Timeline* are studied components of an overall critical vision that seeks to first reveal, then obstruct, and then ultimately to reverse the radical transformation of American culture that lies at the heart of Barack Hussein Obama’s hidden agenda. Don Fredrick is a critic and not merely a commentator because he applies a studied evaluation of comprehensive evidence through a set of political, moral, and aesthetic principles that are based on objectivity and critical intelligence. The unique critical qualities that are brought to the table by Don Fredrick are those which, fortunately, are ideally matched for the task of *The Complete Obama Timeline*.

6. MAINTAINING A HIGH WRITING STANDARD

A critical capacity, no matter how insightful and objective, is of little use if the critic has no capacity for articulation. To this end, it is also necessary when encountering a critic to evaluate the writing and style that is used to transmit the critic’s ideas. In Don Fredrick’s case, the adoption of a rigorous standard for clarity and specificity all but eliminates the usual stylistic deficiencies that are often present in works of political or social criticism. It is crucial for Don Fredrick to maintain a high

The five Taliban terrorists were officially released by Qatar on June 1, 2015. Refer to <http://www.barenakedislam.com/2015/05/14/five-taliban-terrorists-that-obama-released-from-guantanamo-in-exchange-for-the-traitor-bowe-bergdahl-will-be-freed-by-qatar-on-june-1st/>.

² *The Complete Obama Timeline*, entry in the June Issue, 2014.

writing standard because the ideas and conclusions that are present in the *Timeline* are of such utmost importance.

Because of this imperative, it is not only necessary for Don Fredrick to adopt a high standard for writing, it is also necessary for him to employ a clean, declarative approach to his critical statements. Don Fredrick's writing is based on logic rather than style. A better way of phrasing it might be that logic *is* the underlying style of Don Fredrick's writing, which means that the emotions, biases, and hyperbole that are most often associated with political commentary are entirely absent from *The Complete Obama Timeline*. The adoption of a rigorous writing standard is a tool that reinforces the intellectual objectivity of the work itself.

Another aspect of the writing standard that is evident in Don Fredrick's work is that he pursues a stylistic voice that encourages the facts, rather than the writer, to come to the forefront of the narrative. His high standard for writing exerts a dampening impact on any urge that the author may have to celebrate his insights or stroke his ego. The result of this exacting standard is that the author simply stands out of the way of his material and presents as clear and cogent picture of political reality as is possible in written communication. If Don Fredrick's personality and unique capacities are driving forces behind his critical faculties, they exert minimal influence on his authorial style. The best word that could be used to describe Don Fredrick's style is *anonymous*.

Such a designation functions as a way of magnifying the author's creative contributions because it is the absence of any *ego* or personal bias that allows the deeply personal interpretation of the historical events to take place. Without the expression of the underlying critical conclusions, the *Timeline* would be nothing more than an index of loosely associated media sources and documents. It is precisely Don Fredrick's critical perception that unifies the disparate material, just as it is precisely his clean, objective writing style that allows the logic of his argument to reach its highly persuasive and irrefutable conclusions.

The gravitas of the material that is covered in the *Timeline* makes it even more essential that a high standard for writing is brought to bear throughout the multi-volume set. The high standard of writing also extends to editing and copy-editing. The *Timeline* is presented with an impeccable sense of order and clarity that allows for the clarity of Don Fredrick's style to reinforce the clarity of his logic and argument. For example, in the August 2012 issue of the *Timeline*, Don Fredrick is able to reject coldly the logic used by leftists in interpreting polls. Don Fredrick reaches the conclusion that: "It is therefore absurd to assume that Democrats will outnumber Republicans by 9 points on election day—especially when polls show that GOP voters are far more enthusiastic about voting Barack Hussein Obama out of office than Democrat voters are about keeping him in the White House."³ This assessment

³ *The Complete Obama Timeline*, entry in the August Issue, 2012.

is presented with objectivity and logic, but it is based on an understanding of how emotional animus drives electoral trends. It is the presence of a rigidly logical style in combination with a high standard for writing that elevates the *Timeline* from a mere archive of information to a studied criticism.

7. THE AUTHOR'S PLACE AS A WRITER

In estimating the nature of Don Fredrick's place as a writer in the stream of American media and scholarship, it is important to keep in mind that Don Fredrick's ambition in creating the *Timeline* is to elucidate the facts of history and current events, not to exalt a personal literary talent. That said, there are several aspects of Don Fredrick's literary style and approach to writing that bestow a unique status on him as a writer of contemporary political criticism. One of these aspects is the fact that Don Fredrick availed himself of the latest technological tools to remain informed and to keep the *Timeline* updated on a virtually daily basis.

A second aspect concerning Don Fredrick's place as a writer is the scope of his ambition. In previous eras, a work of similar magnitude and exhaustive documentation would require a staff of writers, which would render the previously described and all important critical capacity of the *Timeline* impossible. By applying his singular capacities as a critic to a topic of vast scope and importance, Don Fredrick has ensured himself a place at the forefront of contemporary political criticism. It is essential to distinguish his work from works of political commentary. While the Internet provides myriad blogs, journals, and news sites, most of the content that is presented in these venues is based on editorializing rather than objective criticism.

Don Fredrick's place as a writer touches on both traditional and modern capacities. For example, Don Fredrick's scholarly determination and willingness to amass a plentitude of documentation to base his assertions on facts draw from the strongest literary traditions of the past. By contrast, Don Fredrick's ability to step out of the way of his message works against the grain of the usual contemporary approach to writing, which is to lead with the word I.

Don Fredrick is truly both a journalist and a critic of history. His place as a writer rests partially on his work as a social commentator and partially on his ability to bring together a varied background of sources and media in a coherent and informative fashion.

Modern publishing, including blogs, tweets, web-sites, and eBooks present a unique opportunity for writers of all varieties to bring their material to an audience, which means that the onus of providing meaningful and useful information falls solely on the writer. Don Fredrick's approach to the *Timeline* is innovative in a way that allows for maximum depth and clarity. Rather than sacrifice documentation,

evidence, or sustained argument in favor of Internet-friendly brevity, Don Fredrick takes the opposite approach and uses the array of available technologies to write and inform on a more complete and profound level.

When viewed in this light, the *Timeline* is also a tool for informing a new generation of writers. The *Timeline* proves that sustained and comprehensive scholarship is still possible in the age of instant gratification. The writing that is offered by Don Fredrick is based on meaning rather than style. However, it is precisely the style that emerges from this approach that can be used as a starting point for other writers and critics.

The use of an objective voice in reporting facts is the perfect antidote to the *gotcha culture* of the mass media. For critics of the *Timeline*, it might be tempting to attack Don Fredrick on a personal level rather than grapple with the ideas and evidence provided in his work. However, such an approach would be instantly recognized as desperate and futile because the *Timeline* exists quite apart from subjective opinion. It is based in fact. The author is more interested in expressing the truth of history than in gaining personal recognition or accolade.

Don Fredrick's place as a writer is at the leading edge of serious political and social criticism. His example is one that should empower others to take up a similar fact-based approach to contemporary and historical events. In the age of instant information, there is no reason to sacrifice depth, logic, or honesty. While many writers, bloggers, and journalists are interested in building a name through repetitious exposure, Don Fredrick relies on his unique capability to select germane information and on the profundity and importance of his ideas to act as a pragmatic tool to inform and empower Americans.

8. A REQUISITE OF CRITICISM: THE SOUND JUDGMENT OF THE AUTHOR

Don Fredrick's objective approach to writing style allows for the concepts, arguments, and facts to shine through the *Timeline* providing easy comprehension for the reader. The ideas and concepts behind the writing are rooted in Don Fredrick's capacity to evaluate a plethora of information and reach sound conclusions. Some might refer to this kind of a capacity as a *critical instinct*, but in actuality, the sound judgment of the author is a consequence of Don Fredrick's intelligence, honesty, and scholarly tenacity. Without these personal qualities, the *Timeline* would not be possible.

As with the detailed definition of criticism articulated above, the judgment of the author of the *Timeline* is a fundamental precept on which the work is built. This capacity also informs every page of the *Timeline* and is the element by which the rote recitation of documents and facts is raised to the level of criticism. There is an interesting dynamic at work between the writing style adopted by Don Fredrick and

the ideas and information that are contained in the *Timeline*. Don Fredrick's writing style is impersonal and objective while his insights are founded on his unique capacities as a thinker and critic. It is the most desirable combination that could be found for the *Timeline* because it allows for the presentation of a vast amount of supporting sources while retaining an absolutely unique perspective on events and also on the media coverage of events.

When most people consume stories or editorials presented in the mainstream media, they passively accept what is presented to them. This passive acceptance means that contradictory conclusions can coexist superficially in their minds while they remain ignorant of the larger ramifications of the information they are receiving. This kind of relationship to media is non-critical. It functions regardless of the participation of the viewer because it is simply a passing headline or opinion. The benefit of having a comprehensive document like *The Complete Obama Timeline* is that the critical capacities of an informed and intelligent thinker are engaged with the material and the material is, therefore, presented in such a way as to maximize the reader's perception and understanding.

The only natural conclusion to reach regarding the critical evaluations present in the *Timeline* is that they represent an antithesis to the mainstream media. The mainstream media seeks to encourage superficial perceptions, partisan-driven rhetoric, and ephemerality. By contrast, the *Timeline* engages with history as a dynamic process that is impacted and changed, if slightly, on a daily, almost hourly, basis. Critical engagement with history means that the lessons of historical events are then applied to subsequent events. It is an active, rather than passive, process that interacts with the material with the assumption that the information contained therein is a force for shaping future events and for informing our knowledge of events that have already taken place.

It may be a platitude to say that "Those who cannot remember the past are condemned to repeat it." This fact does not make the truth of the statement any less relevant or perceptive. Don Fredrick's critical judgment is an expedient measure that allows anyone with access to the *Timeline* to not only comprehend the lessons of history that are associated with Barack Hussein Obama's rise to power, but to understand the means by which the radical decline of America can be remedied. Thus, Don Fredrick's critical judgment translates directly to proscribed action.

The first step in any kind of political or social reform is to transform the perceptions of the public at large. When provided with sufficient information, the average American is more than capable of seeing beyond the veil of political trickery and media propaganda. Once the veil is penetrated, even the most casual of observers will be moved to change their way of thinking and this, in turn, will inspire future actions. As the *Timeline* becomes more and more well-known, public awareness regarding the current critical juncture in American democratic

republicanism will increase, making it more likely that resistance to further decline and corruption will increase in both capacity and scope.

9. CRITICISM AS ACQUIRED ART

The sheer amount of sources and documentation that are part of *The Complete Obama Timeline* indicate the breadth of knowledge and information that underscore Don Fredrick's critical acumen. One of the reasons that Don Fredrick has the ability to collate the multitude of sources and documents that are used in the *Timeline* into a meaningfully organized form is because he has internalized the information. His critical faculties can engage immediately with a news item or news event because of the immense depth of his background knowledge.

This is not to suggest that anyone who reads through the complete source material for the *Timeline* would be able to reach the same prescient and probing conclusions that are evidenced by Don Fredrick. Rather it is to say that criticism is not only an outgrowth of personal aptitude and perception; it is an acquired art. One of the learning curves that is associated with serious social and political criticism is to be able to understand the fundamental meaning of a given document or event. One analogy would be that of a jigsaw puzzle. A highly experienced puzzle solver can immediately identify the most likely relationship of any given single puzzle piece to the puzzle as a whole.

There is no way to gain the kind of critical insight that Don Fredrick relies on to create the *Timeline*. Criticism of the depth and magnitude that is offered by him is only possible when the critic has painstakingly acquired all of the elements that are needed to not only ferret out salient evidence but to present persuasive arguments in favor of strong, grounded conclusions. Such an acquired art is only possible for thinkers and critics who have both the native capacity for critical thinking and the determination and persistence to examine exhaustive evidence and sources.

There are additional reasons why the acquiring of a critical faculty is a key point of the *Timeline's* significance to American political thought and culture. One of these reasons is that the building of critical faculties also represents an aspect of individual character. In other words, it is easier to trust and rely on a writer such as Don Fredrick who has demonstrated his critical acumen, because the reader instinctively realizes that such an acquired critical faculty requires unique talents and abilities. An obvious ability would be the patience to examine and appraise vast amounts of documentation and evidence. Another obvious ability is the ability to make connections between previously unconnected materials. A third ability is that of discrimination, meaning the ability to pick out evidence that is germane from the evidence that is suspicious or superfluous.

This latter point may seem self-evident. However, it is specifically this gratuitous editorializing that characterizes a vast majority of political and social discourse in America at this time. Stating and restating the obvious is widely regarded as an acceptable form of political commentary. Commonly referred to as the use of *talking points* the homogenous nature of the mainstream media is well known to take refuge in broadcasting empty platitudes and recycling stories again and again. Conversely, the superficial repetition of obvious talking points also allows important stories such as the suppression of the true story behind Barack Hussein Obama's birth certificate, the Fast and Furious scandal, the Internal Revenue political-targeting story, the Veterans Administration scandal, the Iran Deal scandal, or the Planned Parenthood scandal to simply go largely unnoticed by the average citizen.

Such is the reason why an acquired critical acumen is such a powerful tool. It reveals the largely meaningless deluge of the mainstream media as being a form of obfuscation. It also reveals that bits of truth can be discovered behind the veneer of propaganda. Without an acquired critical taste, it is more or less impossible to *crack the code* of the mainstream media and find the true story of corruption and leftist radicalization that exists beneath the placid surface.

10. DIVERSITY IN CRITICISM

Even the keenest critical acumen is empty without a diverse perspective. To promote diversity in criticism, it is necessary for source information to be comprised of as expansive and exhaustive materials as is possible. Don Fredrick points out the enormous challenges and potential that is associated with the investigative tools available to modern critics and researchers. In the Introduction to Volume 1 of *The Complete Obama Timeline* Don Fredrick describes his method of compiling documents, sources, and evidence. He writes: "Virtually all of the references in this book are Web pages" and he confirms that even sources that originated as "magazines, books, or newspapers" were replicated by "Web pages that contained or confirmed the same information."⁴ Because Web pages are prone to change or undergo disappearance, Don Fredrick is careful to compile a master list of all sources that are cited in the *Timeline* at an Internet page where they can be easily updated and maintained.

As Don Fredrick notes, the *Timeline* incorporates thousands of diverse references and source materials. The *tens of thousands of references* can be accessed by anyone with the inclination to do so simply by using their personal computer. Thus, the *Timeline* is, in fact, a unique reference source in that it functions as an archive for a tremendous base of material related to the Barack Hussein Obama regime. Interested parties can use the *Timeline* as a departure point for their own investigations of source material, just as they can use the critical approach that

⁴ *The Complete Obama Timeline*, Volume 1, p. xii.

is evident in the *Timeline* as a guideline for their own critical interpretations. This is one of the strengths in developing a criticism based on diversity.

The foundation of diverse sources of evidence also encourages a diverse response. Therefore, multiple critical perspectives are likely to be ignited by the example of the *Timeline*. While it is almost certain that the *Timeline* will remain the most complete and exhaustive source on the topic, the inevitable critics that are inspired by Don Fredrick's example will flesh out the historical facts and help to elucidate the best way forward as America begins to repair the damage experienced during Barack Hussein Obama's reign.

A diverse body of criticism is a desirable outcome for many reasons. The most important reason is that it promotes a complete awareness of the criminality and corruption that have enabled and empowered the Barack Hussein Obama regime. Another reason is that diversity in criticism helps to empower individuals who might otherwise choose to remain silent and disengaged.

By inspiring a widespread, informed critical response to the Barack Hussein Obama regime, the people themselves can shape the political and cultural dialog of the near-term future, which means that critical diversity is a form of political and cultural activism. It is also the kind of activism that is likely to produce a pragmatic result. One example would be the obvious issue of whether or not the accounting of Barack Hussein Obama's true place of birth is an act of deliberate deceit by the Barack Hussein Obama regime and his wealthy supporters. If enough critics are able to articulate an informed and reasonable argument that suggests Barack Hussein Obama has lied about his place of birth, then the raising of public awareness on this highly significant issue will have been accomplished even if Barack Hussein Obama is never held legally responsible for this crime.

11. SOURCES OF DIVERSITY

Multiple sources help to foster confidence in the assertions of any political critic. In modern times the proliferation of potential sources is almost beyond comprehension. A simple Google search on any topic, let alone a topic related to trending issues, will likely reveal thousands, if not millions, of relevant sources. With respect to *The Complete Obama Timeline* a sustained effort has been made by Don Fredrick to keep the information as timely and as authentic as possible. This approach has resulted in a staggering index of tens of thousands of cites and sources. With this many sources, the *Timeline* is assured a broad base of factual accuracy. That said, Don Fredrick admits to the inclusion of rumors when these rumors can be substantiated as having a high probability of being accurate.

The inclusion of rumors or of sources such as Wikipedia may seem to demonstrate the irrelevancy of the *Timeline* due to its lack of rigorous screening of

sources. In fact, the opposite is the case. By including rumors or Web pages such as those found at Wikipedia, the *Timeline* is able to present an accurate picture of the media point of view across the board at any given moment. It is crucial to remember that the *Timeline* is not a journalistic source. It is a critical source. Thus, it is not Don Fredrick's stated ambition to uncover original journalistic stories, but rather to cull and distill information from as wide an array of media sources as is functional and necessary.

The rich diversity of sources that are part of the *Timeline* presents an opportunity for modern historians and scholars to play a living role in the unfolding history of America. The links to sources that are provided at the *references* link at *The Complete Obama Timeline* web-site are vital components of understanding the cultural and political conditions of the country. This insight into conditions exemplifies the kind of inspiration that is necessary to give impetus to original, historical research. While it is true that the *Timeline* presents information through an obvious, targeted perspective, the relevancy of the information that is conveyed in Don Fredrick's argument applies to a wide variety of historical contexts.

The method of compiling evidence and sources has also changed in modern times. Computer searches make it not only possible but highly advisable to conduct frequent updates to existing databases. The detailed index that is provided in the separate volume print versions of *The Complete Obama Timeline* is a stable quick-reference point to the key concepts that are covered in the respective volumes of the work. The compilation of online sources is a changing but always accessible tool for promoting deeper inquiries into the issues covered in the *Timeline*.

Another source of diversity for the evidence and documentation of the *Timeline* is the assortment of platforms of journalism, and political opinion themselves. From blogs to wikis to online magazines and journals, the scope of political and cultural dialog is so vast that it eludes complete auditing by any single observer, which is another aspect of the *Timeline* that feeds into the importance of Don Fredrick's individual capacity for critical observation. Because Don Fredrick is such a capable critic and writer, there is meaning simply in the choice of sources that are compiled, as well as the order in which they appear in the *Timeline*.

The most significant aspect of the diversity of sources in the *Timeline* is that such an approach helps to invigorate the central conceptual arguments articulated by Don Fredrick. In fact, such a diverse and extensive body of source material and evidence helps to create an irrefutable basis for many of the assertions implied by the *Timeline*. It is assumed that the reader is an active participant in the debate and that the reader will take advantage of the available references and sources in one's pursuit of truth. If the *Timeline* contains certain references to unsubstantiated rumor or anecdotal testimony it is assumed the reader is astute enough to track down the

source information and make a personal determination as to what is or is not credible.

12. UTILITY OF CRITICISM

As mentioned previously, the purpose of the criticism that is presented in *The Complete Obama Timeline* is practical in nature. The intention of the author is to provide a pragmatic tool for raising awareness about conditions in American politics and culture that are associated with Barack Hussein Obama. By raising awareness, the author also intends to place obstacles in the path of those radical elements that seek to subvert and even destroy American democratic republicanism. Just as Don Fredrick's approach in analyzing source materials and events is based on a utilitarian critical response, the present assessment of the *Timeline* is meant to guide the reader in an appreciation for the various strengths and perspectives represented in the work.

Criticism is too often considered an abstract pursuit that is meant merely to judge and appraise a given work or accomplishment. In reality, criticism is a tool for creating a change in perception and, in some cases, a change in public consciousness. If the latter accomplishment is made, it is usually due to the overwhelming evidence that is brought to bear in support of specific insights and concepts that are brought forward by a critic. In Don Fredrick's case there can be no doubt that any reader who approaches the *The Complete Obama Timeline* with an open mind and a degree of patience and determination will come away with a deeper understanding of the current political climate in America, as well as a deeper insight into the way the mainstream media functions in relation to politics.

Don Fredrick's criticism is a functional criticism that is designed to engage the reader as an active participant in the transpiring of political events in the United States of America under the rule of Barack Hussein Obama. We encounter not merely a function of entertainment or education. Instead, it is a tool for regaining political efficacy and participation in the American political process that have been eroded during Barack Hussein Obama's tenure as putative president. Again, as with Don Fredrick's adoption of a de-personalized writing style, the conceptual basis of the *Timeline* is based on inciting response far beyond recognition of the author or the author's ideas.

The *Timeline* is a direct effort to subvert and reverse Barack Hussein Obama's ruinous policies. The radical agenda that inspires Barack Hussein Obama's regime poses a direct threat to the institutions and traditions of democratic republicanism that have made America a great nation. Therefore, it is imperative that social and political criticism that is directed at this agenda be based in pragmatics rather than abstractions.

The preponderance of ideology in political discourse is evidence of the tendency to make all debate abstract in nature. This, along with the superficial coverage of events offered by the mainstream media, is a primary cause for the lack of interest that so many people express in the political process. American democratic republicanism is predicated on participation. The engagement of the citizen with the political process is an underlying principle of not only American government but American society. Little doubt remains as to whether or not it is this principle that is the target of Barack Hussein Obama's radical agenda.

What the Barack Hussein Obama regime and the Democrat Party want is to dumb down the American citizen and keep them dumb in order to disempower the population at large and make the average citizen dependent on government. The result is an inversion of what is intended in the *Constitution* where it is obviously government that depends on the citizens for its continued legitimacy and welfare. This point exposes another one of the *Timeline's* practical applications. By coming to understand the ways in which the Barack Hussein Obama regime has attempted to subvert American democratic republicanism, the reader of the *Timeline* is able to gain a deeper insight into the principles of the *Constitution* and American democratic republicanism. By learning more about what is at stake in the struggle between the people and a predatory and illegitimate federal government, citizens become more empowered and more resolved to resist further incursions against their constitutional rights.

13. MATERIALS OF CRITICISM

Criticism is a form of response and evaluation. Of course, in order to arrive at a critical judgment of any process, object, or event, it is necessary to assemble specific materials. Among the necessary materials are: something to be critiqued, a system of criticism through which to view and interpret the subject at hand, and a body of supportive evidence to drive home the critical argument. Salient points that are backed up by documentation and source material are far more persuasive than assertions based solely on subjective opinion. This means that another important component of critical materials is the presence of a reservoir of relevant references.

The idea of materials extends beyond physical conceptions. Materials such as sound judgment, rhetorical aptitude, and logical thinking are as important as the assembling of sourced materials. These aspects of criticism are, of course, based on individual capacity but they are no less dispensable than strictly material components. It is, in fact, the interaction between the subjective response and the objective materials that makes criticism and the reporting of historical events possible. It is the degree to which an individual critic is willing to challenge their pre-existing assumptions and biases that the materials of criticism are allowed to expand and grow.

The materials of criticism are vastly different than those of commentary. While a critic requires documentation, sound logic, taste, evaluation, and cogent articulation, commentary merely requires a willingness to express one's subjective opinion. Whereas commentary is often intended to incite an emotional response in the reader or viewer, criticism is meant to stimulate both the emotional and intellectual capacity of the audience.

The materials of criticism are meant to elevate subjective response to a level of universal understanding. The purpose of commentary is to reinforce pre-existing opinions or to incite debate. Criticism is intended to elucidate debate with facts and evidence while pointing out previously unseen connections between events.

Another dimension to the materials of criticism is the technology that makes the dissemination of critical writings possible. The various media that are available range from traditional print publishing to blogs and everything in between. For example, a reader who is interested in perusing the entire *Timeline* has many options available for gaining access. Except for the volumes that have been published, the *Timeline* is available online at *The Complete Obama Timeline* web-site. Readers can purchase paperback copies through Amazon.com. Those readers who are interested in the *Timeline* but have insufficient time to read the multi-volume set can read *The Condensed Barack Hussein Obama Timeline* online. Additionally, Don Fredrick offers dozens of standalone essays at the *Timeline* web-site such as *A Modest Proposal* (to save \$700 billion) written in 2008 and *Dana Perino is a Mind-Reader* written in 2015. The essays round out the political criticism that is evident in the *Timeline*.

The multitude of formats and media available to contemporary critics combine in a powerful way with contemporary access to virtually unlimited research materials. With a high degree of critical capacity and a great deal of patience it is possible, in the modern age, to pursue a specific issue of event in such a way as to *map* its historical reality. The resultant *critical map* can help guide contemporary debate on issues. It can also provide a solid foundation for future historians to fathom the important issues of the current age. In many ways, one of the most important tools available to the critic is: time. This is because it is time that often clarifies distinguishing patterns of historical change. It is also a powerful way for examining the purpose and origin of important political and cultural trends.

Once the materials of criticism are combined with the strong acumen of a seasoned critic, the result is that thought is transformed through literary capacity into action. The final and most important material for criticism is, of course, the published message. It is through communication to a mass audience that a critic's observations can be best tested and also best spread through into popular consciousness. The end result of using the materials of criticism at their most effective level is that the critic and audience are brought together as active participants in the evolution of politics and culture in their nation.

14. MOLDING INFLUENCES

One of the most crucial characteristics for any critic is the ability to grow and learn through exposure to solid influences. This means that in addition to exercising a critical faculty in regard to the subject at hand, a good critic is also able to employ informed discrimination regarding the molding of influences. Such a process is a two-way street. On one hand, the critic is impacted by many stimuli, some sound and some less reliable. Furthermore, the critic exerts a molding influence on those who encounter their work.

Being aware of the two-way process is the best way for any critic to approach the dynamics of influences. If a critic remains blind to one's capacity to be susceptible to influences, then that critic is apt to be blinded at some point by an unseen bias.

A good critic maintains a robust awareness of what sources have influenced and are continuing to influence their thought both in terms of logic and in terms of emotional response. For example, a critic who confronts the Barack Hussein Obama regime's disingenuous statements pertaining to the Benghazi scandal with profound indignation due to a personal experience in the military, or with the diplomatic corps, is apt to misinterpret facts or miss important extenuating circumstances.

If that same critic remains consciously aware of one's personal influences regarding the Benghazi issue, the potential for a mistake in analysis diminishes. The most important matter about molding influences is to remain aware of the fact that influences inform our actions and tastes in ways that are often hard to distinguish. By remaining vigilant, a good critic learns to see not only through one's influences but around them altogether. The objective grasp of facts, as previously described, is one of the indispensable tools of any critic. Regarding Don Fredrick and *The Complete Obama Timeline*, this is especially true.

By presenting such a strong edifice of facts and documentation, Don Fredrick is able to frame an argument that is very likely to exert a profound influence on other thinkers and writers. To this end, Don Fredrick has been careful to make access to all of the original source material as free as possible and has also kept the *Timeline* up to date on an almost daily basis. The organic growth of the *Timeline* mirrors the progression of historical events. This dimension of the *Timeline* is an influence in itself in that it draws readers into an active participation with contemporary issues and events.

Another consequence of molding influence is the capacity that Don Fredrick demonstrates to influence real-time opinion with respect to current issues. Because the *Timeline* has been updated so frequently there has been a great chance for readers to encounter the critical ideas expressed by Don Fredrick concurrently with their becoming informed about specific issues. While the mainstream media often allows important stories to simply pass through a single news-cycle, the *Timeline*

encourages thoughtful and sustained examination of issues. Thus, if a reader is interested in the failures of Obamacare, it is highly unlikely that they will find a sustained examination of the shortcomings of the health-care law presented during the nightly news.

By contrast, the *Timeline* has referenced stories in relation to the central issue of health-care that the reader may not ever have considered as being connected unless the items were presented to them via Don Fredrick's unique critical capacity. While Don Fredrick's intention is to inform and empower the average citizen, one consequence of the *Timeline's* astounding clarity and comprehensiveness is the molding and shaping of influences. One of the most significant out-growths of this molding and shaping is that readers of the *Timeline* are unlikely to continue holding unreserved faith in the objectivity and accuracy of their everyday sources of information.

15. THE ARTISTIC ELEMENT

So far, the present, critical, evaluation of *The Complete Obama Timeline* has been confined largely to the informational and transformative capacity of Don Fredrick's critical thought. However, there is another aspect to the *Timeline* that is very important regarding the cultural and political significance of the work. This aspect is expressive in nature and has to do with what might be called the *Timeline's* artistic dimension. While the *Timeline* is a work of non-fiction, it is still a creative work that is colored and shaded by the sensibilities of its creator.

Notice that the word *sensibilities* is far different than the word *opinions*. While it is obvious that any critic is possessed of myriad opinions, these fall short of being the primary drivers of the *Timeline's* artistic elements. A work of art is used to transmit two primary elements: information and emotion. In the best works of art, the two elements are so perfectly fused that it is functionally impossible to separate them. In terms of *The Complete Obama Timeline*, the artistic elements of the work are guided by their service to the author's presentation of historical reality. For example, this means that the emotional expression of the author is purposely repressed under the need to draw factual conclusions based on evidence.

Does this mean that the *Timeline* is devoid of emotion altogether? Of course not! In fact, quite the opposite is the case. The *Timeline* is driven by passionate emotion and by the fervent desire to see American democratic republicanism restored to its highest potentials. However, these emotions are placed in the service of the message and historical record of the *Timeline* and, as such, must be viewed as textured beneath the surface of the words, which is obviously an opposite strategy from that which is used in editorial-based media such as blogs. When a critic leads with one's emotional response, the intense energy of the emotion often stands in the way of the reader's easy grasp of the critical conclusions and evidence.

The topic and political themes that are part of the *Timeline* are far too important to obscure under the release of pure emotion be it anger or laughter. Regarding this latter response, it is not only possible to laugh at the Barack Hussein Obama regime, it is probably necessary to do so in order to fully grasp the practical situation at hand. To this end, the *Timeline* web-site includes a link to Barack Hussein Obama-based cartoons and other humorous content. This is part of the artistic dimension of the *Timeline* because it is important to keep in touch with the basic elements of human nature, including the capacity to resist corruption through the use of ridicule and humor, when attempting to subvert a dehumanizing political agenda.

While it is true that Barack Hussein Obama's policies are meant to create a less human and less humane American populace, it is also true that the creative and artistic capacities of everyday people pose a huge obstacle to the radical agenda embodied by the Barack Hussein Obama regime. The artistic aspect of the *Timeline* is to engage the reader at every level, from humorous to cerebral, in order to impart as much information and knowledge-based power to the reader as possible. While there is a degree of restrained emotion on the author's part in the *Timeline*, no such expectation is made of the *Timeline's* prospective audience. Clearly, the weight of the *Timeline* and its critical conclusions are meant to resound in the reader's mind while also exciting the reader's emotional response. Frustration and anger are often limiting emotions. They are common reactions to learning the historical realities recorded in *The Complete Obama Timeline*, but the logic and sustained argument of the *Timeline* encourages readers to transform these quite natural, but potentially negative, emotions into feelings of political engagement and efficacy.

It is at this instance where the most profound artistic elements of the *Timeline* come into play because it is a signature quality of any work of art to transmit one emotion to another. For Don Fredrick, the process includes transforming emotional response into active participation. Thus, the *Timeline* successfully incorporates the emotional resonance of a work of art while maintaining the political and cultural impetus of a book of knowledge.

16. MATTER AND FORM

The fusion of form and function is another aspect of artistic works that applies to the *Timeline*. The vast amount of material that is present in the *Timeline* is unified by the author's aesthetic approach. The author's perspective is related in the choice of material and documentation that are fused into the *Timeline's* critical appraisal of events. The purpose of Don Fredrick's aesthetic is to inform and empower, rather than to agitate and disrupt. Such is the reason for channeling the emotional response of the *Timeline* into a stream of logic and facts.

One key element of Don Fredrick's aesthetic is to present the documentation and facts in the (historical) present tense. This seemingly simple technique is a

tremendously powerful tool that is useful in placing the reader in active participation with historical and current events. Here we have a crucial point in why the *Timeline* is both an innovative document and one that is pragmatic rather than merely journalistic in nature. Political and cultural events are happening so fast in contemporary life that it is almost impossible for even the most diligent and conscientious citizen to remain informed at a suitable level in regard to powerful issues such as war, the economy, political corruption, and the securing of America's borders.

Don Fredrick's aesthetic is designed to meet the challenges of the present day directly. It is also designed to instill a sense of purpose and hope in the reader. There is an excitement that comes with throwing off the veil of lies that is offered by the mainstream media. *The Complete Obama Timeline* combines the best features of journalistic writing, scholarly documentation, and artistic expression resulting in a unique and deeply informative document of political and social criticism. It is likely that the aesthetic example of the *Timeline* which is both highly ambitious and reliably pragmatic will inspire future critics to construct similar works that span across a multimedia platform.

One matter to always keep in mind in regard to Don Fredrick's personal style and perspective is that it is an approach that has been constructed on the strength of innumerable readings of evidence, documents, and opinion. The *Timeline* is the result of prolonged, energetic study, and interpretation, which is the reason that form and function are so potently balanced in the *Timeline's* aesthetic! Don Fredrick's point in creating such an exhaustive study is to deconstruct the lies of the mainstream media and the Barack Hussein Obama regime while also encouraging each of the *Timeline's* readers to become self-actualized thinkers and social critics in their own right.

This is a necessary step toward restoring American democratic republicanism. As Thomas Jefferson argued, without an informed citizenry, the electoral process becomes an exercise in futility. Democratic republicanism depends on the free and full right to have information and the free and full right to debate issues. *The Complete Obama Timeline* is an example of why these functions are so important for a democratic republic and why they are so powerful. The way forward into the future is to follow the precedent set by Don Fredrick in *The Complete Obama Timeline*; to square Americans' collective shoulders and move resolutely toward the restoration of the American nation and culture.

18. QUINTESSENCE

Of course, the POLDS (Progressives, Obots, Leftists, Dumbed Downers, Socialists-Communists) will always argue the standpoint that Barack Hussein Obama was a politician who was welcome to redeem not only the politics of his predecessor George W. Bush, but all of the evils of the United States of America, including

America's heritage and culture. The POLDS will claim that America under Barack Hussein Obama entered an era in which the leadership of the free countries was established on an equal basis and did not exploit and take advantage of any other country, whether a democratic republic or a dictatorship. They will also claim that under Barack Hussein Obama the peaceful and tolerant religion of Islam finally received the recognition that it has deserved since its founding by the so-called last prophet Muhammad in the seventh century. Yet, these standpoints are far from being the truth because they are all based on falsifications of the Barack Hussein Obama regime, as is pointed out by Don Fredrick's *The Complete Obama Timeline*.

It will take many years, and maybe even decades, for America to recover from the destructive agenda and policies of the Barack Hussein Obama regime. When the end of the Barack Hussein Obama era is finally reached, it is incumbent on the survivors to not only remember the corruption, crime, and radicalization of American culture that took place under the Barack Hussein Obama regime's illegitimate rule, but to actively guard against the repeating of the same fallacies and crimes in the future. At such a point in future history, *The Complete Obama Timeline* will continue to function as a touchstone for those who are dedicated to understanding the lessons of political history.

It is certain that Don Fredrick's great work will inspire successive critics to attempt equally profound and comprehensive studies. What remains to be seen is whether or not other critics will demonstrate the same grasp of logic, moral sense, literary style, and scholarship that is evidenced by Don Fredrick in *The Complete Obama Timeline*. It is for the good of the nation and for untold future generations that hopefully Don Fredrick's laudable and sensible example will set a template for further researchers and thinkers. *The Complete Obama Timeline* is not merely a document, but an act of political will meant to enlighten us all.

Frederick William Dame
Patriotic, Steadfast, and True