Clint Eastwood, Brian Grazer & Leonardo DiCaprio Through ‘J. Edgar’ Weigh in on MK-Ultra Gate and Service the Canadian Lawyer’s International Persona

A trilogy of 2011 Hollywood features put Obama et al. on notice that consequences will most surely result if coalition interests and objectives continue to be ignored. ‘J. Edgar’, released on November 11, 2011, falls into that category as did ‘The Ides of March’ and ‘Moneyball’.

Three of Hollywood’s biggest personalities - all coalition partners - combined their geo-knowledge, skills and talents in this movie to deliver a scathing condemnation of the White House for what the scandal represents in terms of undermining American democracy. In the past each of them made very significant contributions to containing China and fixing Canada and are therefore victims of the deception and manipulations of two successive administrations. They are therefore fully entitled to call them on their unlawfulness and impropriety and for what they did that brought the country’s paradigm of governance into historic disrepute.

Shark [Brian Grazer - Executive Producer, 38 geo-ed episodes]

Clint Eastwood’s ‘Gran Torino’: An Extraordinarily Graphic Depiction of the Coalition’s Intention to Contain and Neutralize the Chinada Threat

Angelina Jolie, Clint Eastwood and Brian Grazer’s ‘Changeling’: High Profiling Canadian-Wide Police Corruption and Chinada Complicity and Using Psych Wards for Political and Geo-Political Purposes; and Three More Superstars Join the Exclusive ‘Capital Punishment Club’

Martin Scorsese, Leonardo DiCaprio & Sir Ben Kingsley’s ‘Shutter Island’: High Profiling MK Ultra and Threatening What Coercive Diplomacy Promises to Deliver for the R&D, Deployment and Proliferation of Stealth Cognition Technologies

Clint Eastwood, Morgan Freeman & Matt Damon’s ‘Invictus’: Drawing Parallels Between Mandela and the Canadian Lawyer; and ‘60 Minutes’: The Canadian Lawyer is Canada’s Leader-in-Waiting

Leonardo DiCaprio and Michael Cain’s ‘Inception’: Chinada’s Deployment of Stealth Cognition Technologies to Steal the Contents of Thought and Effect Torture During the Dream State
J. Edgar is a 2011 American biographical drama film directed by Clint Eastwood. The film focuses on the career of FBI director J. Edgar Hoover from the Palmer Raids onwards, including an examination of his private life as an alleged closeted (and chaste) homosexual.

Source: [wikipedia.com](https://wikipedia.com)

Preliminarily, one need look no further than the trailer to conclude how much this production is geared towards holding the inhabitants of the White House, Pentagon and CIA to full account. It ends with this line delivered by the protagonist and red flagged with a Colbert M.: “Even great men can be corrupted”.
As has been the case since September 2006, the first scene of the production includes the lexicon. This time it’s two vehicles - one’s red and white and the other’s yellow...

... to comprise the color of Chinada. It’s time to the first words of the script.

Leo’s character is engaging in a voiceover:

Let me tell you something: the SCLC had direct communist ties. Even great men can be corrupted. Communism is not a political party, it’s a disease. It corrupts the soul, turning even the gentlest of men into vicious, evil pirates [CI]. What we are seeing is a pervasive contempt for law and order; crime rates are souring; there’s widespread open defiance of our authority. Mark my words: if this goes unchecked it will once again plunge our nation into the depths of anarchy. [Colbert M.] It all starts out peacefully. Mr. [X], you’re going to have to live with the fact that you could have helped prevent the bombings and the violence".
Producers insert a quantum ratifier by way of choreographing five extras to walk down an FBI headquarters hallway to underscore the ‘gangster governance’ nature of Canada, describing principals of the Ottawa-Toronto-Montreal-(Beijing) triangle of power and wealth as not just “pirates”, but “evil pirates” to include their bizarre fascination with the occult. The geo-gesture draws attention to the insidious threat morphing north of the 49th Parallel, arguing that it’s prudent to address it now instead of later when the Chinada High Command will be more able to wreak havoc on the United States and its allies in democracy, rule of law, human rights and free market capitalism.

The next relevant scene begins with a call from his secretary advising that the assistant tasked with helping him write his memoirs has arrived. The camera angle is pointing down from the ceiling...
... which accentuates the Powell M. when he instructs “Set him up with a typewriter in my outer office; it’s time this generation learned my side of the story”. The undercurrent throughout the entire film is J. Edgar recounting his time in office. The parallel is the Canadian authoring his autobiography on an on-going basis, which comprises the *Fiefdom* treatise and the diplomacy archive. The geo-gesture is inserted to underscore how these two compilations of research, experiences and observations serve to bring an end to that which the coalition objects.

Immediately after that his voiceover begins with “In 1919 ... my first boss in the department was Attorney General [X]; he didn’t believe in war but understood the need for strength and resolve”. The digits add up to **twenty**. Producers are recalling how in the autumn of 2010 the Canadian said he ought to be Canada’s federal AG to use the administration of justice to drain the country’s swamp of corruption, criminality and human rights violations. And it acknowledges the primary character of the non-
dysfunctional components of the coalition - being one of competence and tenacity in achieving stated objectives.

A bomb explodes at the AG’s house and in the aftermath J. Edgar as a young lad shows up to examine the crime scene. He observes leaflets on the street, so he reaches to pick three up from a collection of five.

The lead up to this use of the lexicon involves the unscathed AG speaking to colleagues: “This may be the end of days for this country, Dwight”. J. Edgar’s voice over when seeing them on the ground begins with “It was 1919, before anyone respected criminal science”. He then reads by way of voiceover what the pamphlet says:
There will have to be murder; we will kill because it is necessary; we will destroy to rid the world of your tyrannical institutions.

The parallel is the need to be rid of those in Canada’s institutions of government who advance non-democratic policies and practices in whatever manner is required.

After he’s appointed to be the Director of the FBI, he assembles his team and office and forensic resources. He instructs agents with “I want to know who they are, where they’re from, what group they belong to; what they say”. One of them asks for clarification, which is red flagged with a geo-gesture, by adding the query “who have already committed crimes”. He replies “I could care less whether they have committed a crime [Z-J. M] and more whether they intend to” which focuses attention on malfeasant parties’ on-going threat to U.S. and coalition national and economic security.

During a scene involving him and Attorney General Robert F. Kennedy, the latter’s question “What do you want from me?” is concluded with an SNL M.
to red flag the former’s answer which involves the coalition threat of exposing MK-Ultra Gate and easily predicted consequences: “This information were to go public it would create widespread distrust in your brother’s leadership capabilities”.

“And above all else I hold the well-being of our country paramount” is red flagged with a combination SNL and Brown M. which accentuates what’s of the highest priority among American coalition partners livid at Obama et al..
Kennedy admonishes him for his outdated views on threats to America’s homeland. “There is a new face to communism Mr. Hoover and this isn’t it” he argues. “Communism is a foreign threat now; not domestic”. That is certainly the case during the first two decades of the 21st century.

During what would be many scenes with his memoirs secretary the Canadian’s international persona is serviced. J. Edgar asks the agent “Who is the more famous man of the 20th century thus far?” The question is asked again when he gets it wrong. This time producers choreograph Leo to stand in front of a backdrop that contains a quantum ratifier; and he executes an embellished triple NBC M..

The secretary asks the FBI Director “The most famous, is that you, sir?” - which is servicing the Canadian’s international persona.

The Lindbergh kidnapping takes up a majority of the script. When J. Edgar arrives at the crime scene he’s confronted by the lead detective. The FBI Director examines the ladder used to access the upstairs part of the house
and draws the inference “He fell five feet”. This is a clever way to describe how the Canadian’s life was fatally compromised to make way for the MK-Ultra R&D program. He adds when asked who he’s referring to “The kidnapper with his child in his arms”. “Speculation, Mr. Hoover” says the Brown M.-ing cop to contrast conjecture and the kind of academic and legal research conducted to prove what’s argued in the Fiefdom treatise.

J. Edgar executes a McGraw-Jackson M. to his answer “The ladder had to split while the person was on his way up”, which doubles the acknowledgement of what occurred to the Canadian that led to the development of stealth cognition technologies.
The ‘elevator incident’ is profiled. It’s embedded when J. Edgar and his second in command are approaching a lift. Producers edit-in a sub-scene of an agent gaining access to a hotel room to install a listening device. The suite number is **308**.

During a dinner scene between J. Edgar and Clyde Tolson, who becomes his Assistant Director, a Canadian compliment is made when a geo-gesture is timed to “I can trust you with anything”; which is producers’ way of saying on the record how much confidence he has generated through his tenacious work ethic, as a result of his honesty in his contributions and during all his dealings with partners.
The following sentence is “The President signed a secret order granting me increased power of surveillance -- secret surveillance of communists and radicals without warrant”. Many times the coalition has stated intense intel collection had been conducted for the purposes of Canadian reform and accountability.

Producers saw fit to draw attention to the First Lady of the United States and what is observed to be her reaction to the scandal plaguing her husband. To the memoir secretary’s observation “Mrs. Roosevelt issued a public statement questioning his judgment” he effects a dbl-h Terminator M. as J. Edgar states “She has enough to hide on her own when it comes to un-American activities”.
J. Edgar gets livid when watching the televised broadcast of Martin Luther King Jr. accepting the Nobel Prize, an honor he believes is not due as he saw King’s SCLC, the Southern Christian Leadership Conference, as a breeding ground for radicalized communism. Right after the civil rights icon says “I accept the Nobel Prize for Peace” J. Edgar executes a Colbert M..
Interesting is the fact that at the back of the stage during the acceptance speech there’s a man who executes a **triple Cl.M.**. This isn’t a CGI embed as the original tape of that moment contains the same thing.

When the FBI Director walks out of the room in disgust Tolson is choreographed to execute a combination q-Letterman and Stewart M.. This scene recalls the all coalition members receiving the Nobel Prize in October 2007 for their work.
A scene that begins with J. Edgar on his office balcony watching President Nixon’s motorcade after his augural speech is where producers script a scathing rebuke of Obama et al. for engaging in the kind of abuses of power the epiphany delivers.

When morals decline and good men do nothing [insert: Nixon] evil flourishes. Every citizen has a duty to learn of this that threatens his home, his children, society uninterested and unwilling to learn from the past is doomed. We must never forget our history. [insert: Nixon]
The denunciation flows into the next scene where he’s waiting to see the person who would become the Watergate-plagued President. Right after stating...

Even today there are organizations with America as their prime target. They would destroy the safety and the happiness of every individual and thrust us into a condition of lawlessness, immorality that passes the imagination.
... he for the second time in the film stops and glances at a portrait of George Washington that’s hung just inside the door to the Oval Office...

... which is the producers’ way of reminding everyone it’s critical to remember America’s political heritage when there’s illegality and impropriety in the highest offices of the land. It’s a call to reinforce the beliefs and values of democracy, where not even the President is above the law; and when there are abuses of power such as has been discovered operating across two successive administrations it is imperative they be addressed and reforms implemented to prevent reoccurrences. Because the lessons of Watergate were forgotten amongst those charged with public duty at the White House, Pentagon and CIA, there is a need to ‘reboot’ the system to put the United States back on its historic track.

The issue of MK-Ultra Gate consequences is what fuels the use of the lexicon during the last geo-ed scene in the movie. J. Edgar and Tolson are having
dinner. A Hank M. by the former in the foreground is used to red flag the latter’s remark “I was thinking it might be time for us to retire”, which is what Obama et al. have been threatened with if they don’t follow-up on what’s been promised, guaranteed, assured and represented.