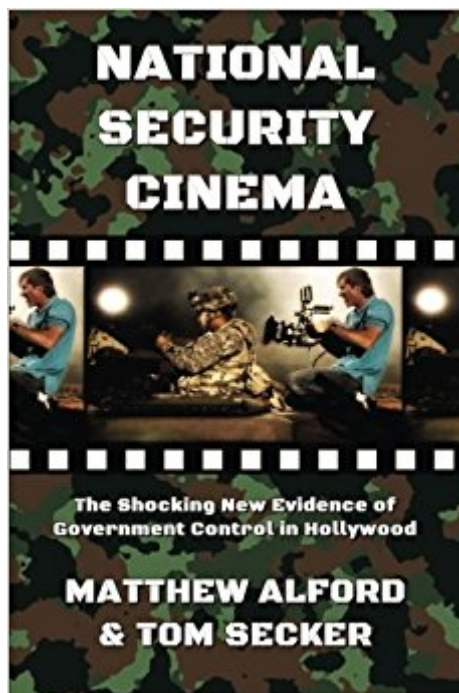




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National Security Cinema: The Shocking New Evidence Of Government Control In Hollywood



Synopsis

This is a book about secrecy, militarism, manipulation, and censorship at the heart of the world's leading democracy and about those who try to fight them. Using thousands of pages of documents acquired through the Freedom of Information Act National Security Cinema exclusively reveals that the national security state led by the CIA and Pentagon has worked on more than eight-hundred Hollywood films and over a thousand network television shows. The latest scholarship has underestimated the size of this operation, in part because the government has gone to considerable lengths to prevent data emerging, especially in the 21st Century, as the practice of government-Hollywood cooperation has escalated and become more aggressive. National Security Cinema reveals for the first time specific script changes made by the government for political reasons on dozens of blockbusting films and franchises like Transformers, Avatar, Meet the Parents, and The Terminator. These forces have suppressed important narratives about: CIA drug trafficking; illegal arms sales; military creation of bio-weapons; the interaction of private armies and oil companies; government treatment of minorities; torture; coups; assassinations, and the failure to prevent 9/11.

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Customer Reviews

Dr. Matthew Alford is a Teaching Fellow at the University of Bath in England. His doctoral thesis applied Ed Herman and Noam Chomsky's Propaganda Model to the contemporary Hollywood film industry. His first book, Reel Power: Hollywood Cinema and American Supremacy, was published by Pluto Press in 2010 and has since been translated into Chinese. In 2014, Dr. Alford produced a documentary film of his research, The Writer with No Hands, which premiered at

Hot Docs in Canada and won runner-up at the Ammar Popular Film Festival in Iran. In June 2017, a new edition of the film was released at independent venues in twelve countries. Tom Secker is a private researcher who runs spyculture.com – the world's premier online archive about government involvement in the entertainment industry. He has used the Freedom of Information Act to obtain unique government documents since 2010, which has been reported on by Russia Today, Salon, Techdirt, The Mirror, The Express and other outlets. He has authored and co-authored articles for Critical Sociology and the American Journal of Economics and Sociology and hosts the popular ClandestineTime podcast.

Excellent book providing insight into the influence of the state on Hollywood productions. Using concrete sources such as FOIA documents acquired by the authors, National Security Cinema provides priceless information on how the Pentagon, CIA and other governmental agencies are able to make changes to scripts of movie producers who request assistance in the way equipment, location and/or personnel. These changes are intended to paint the assisting agency in a more positive light or remove a subversive element of the script for example. The book also touches on the corporate product placement element of entertainment and how many films get substantial portions of their production budget from such agreements. For anyone interested in the government propaganda involved in film and television, this book is for you.

National Security Cinema reveals that much of Hollywood entertainment, while purportedly neutral, actually contains pro-military and pro-corporate messages. The book further explores how the Pentagon and intelligence agencies manage to get these messages into so many films, drawing on a wealth of FOIA released documents to do so. Enjoyable reading whether you like the movies or hate them. This is also one of the few books that challenge the traditional narratives of Rwanda and the Balkans in the 1990s.

The explanations of script changes and how these changes changed the overall message of the movies was most interesting, as well as examples of why certain films were never made. As well researched as it could be, especially given the lack of information readily available. The one small downside is it could use better editing, as there were a few parts that were literally repetitive parts from a few paragraphs earlier. Overall, very interesting and informative.

The authors have compiled a timely set of case studies based on their FOIA requests clearly

outlining the opaque relationship between Hollywood film productions and the Pentagon, CIA and NSA. An entire set of documents covering decades of the relationship between Hollywood and Washington have been squared away in the private library of a Pentagon-approved historian Lawrence Suid. Despite the censorship, the documents that are at public disposal thanks to the FOIA requests and research of the authors detail how Washington manipulates Hollywood by making minor script changes, major script rewrites, casting calls and can even prevent films from being made.

Great book on an important, ignored and engaging topic. Do you like the Hollywood movies? Do you like your television programs? If the answer to either of these questions is yes, then you should take a little time out of your busy schedule to read about how media producers work alongside government institutions. The military in particular is extremely busy assisting on a wide variety of media productions. This book is an easy read, but it also contains a ton of hard hitting information. Highly recommended.

excellent compilation with stunning examples of the continuing collaboration between Hollywood and various US government agencies (the Department of Defense, CIA, etc). Highly recommended reading for anyone interested in how this mostly hidden relationship operates.

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