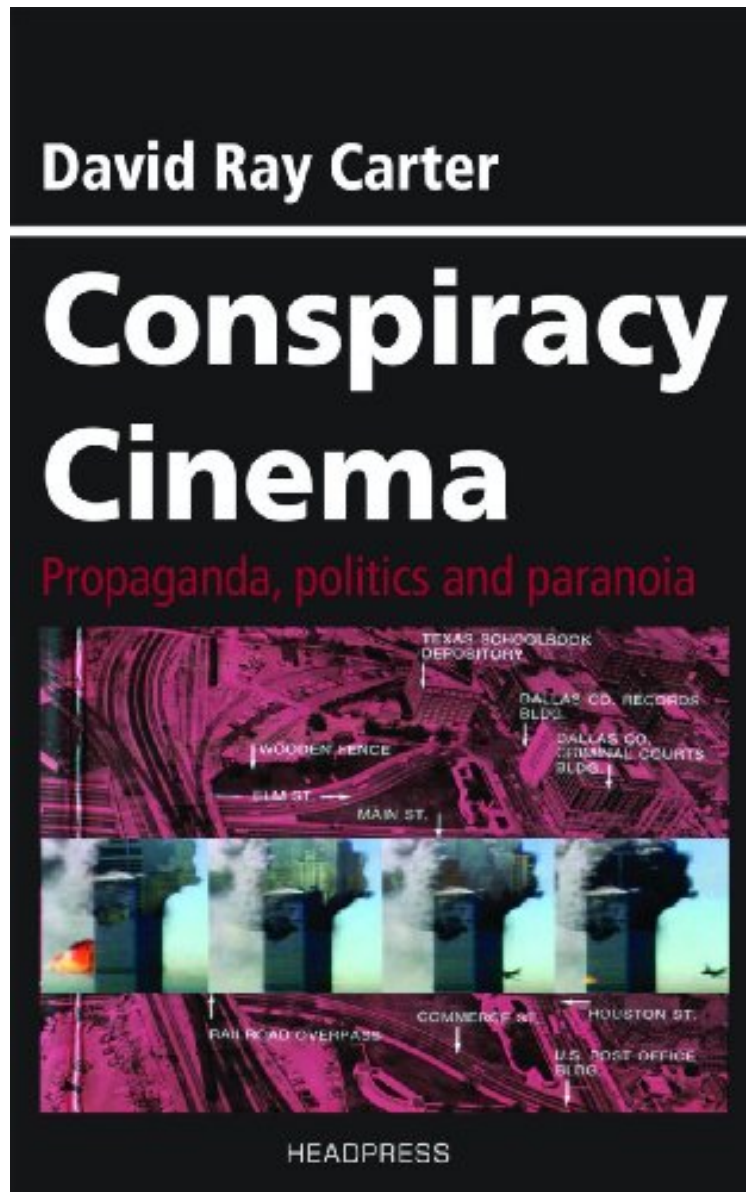


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Conspiracy Cinema: Propaganda, Politics and Paranoia

David Ray Carter

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David Ray Carter : Conspiracy Cinema: Propaganda, Politics and Paranoia before purchasing it in order to gage whether or not it would be worth my time, and all praised Conspiracy Cinema: Propaganda, Politics and Paranoia:

growing influence on the contemporary political imagination, thanks mostly to the unprecedented phenomenon David Ray Carter has entitled 'conspiracy cinema' - documentaries mostly freely available over the internet, that present a conspiratorial explanation for an event or series of events, including everything from 9/11 to the Kennedy assassinations, Roswell to the AIDS pandemic. Incredibly, an estimated half a billion people around the world have watched one of these films at some time or other, yet this is the first book to exclusively address what is indubitably the definitive cinematic movement of the internet generation. And Conspiracy Cinema does not address it in a dry, academic fashion. Rather, Conspiracy Cinema presents a light, funny, interactive (all the films addressed are freely available at the touch of button online) guide to this transgressive, intriguing and immensely popular form of modern entertainment. * chapters focus on conspiracy, ranking the documentaries, and evaluating the plausibility of both official and conspiratorial explanations

About the AuthorOriginally from Birmingham, Alabama, David Ray Carter began writing about film in 2000. In addition to reviewing several thousand films, he's lectured on cinema and other obsessions in the US and the UK.Excerpt. Reprinted by permission. All rights reserved.LOOSE CHANGE (2005-2009) Filmmaker/Director: Dylan Avery (director), Jason Bermas, Korey Rowe, Matthew Brown, Alex Jones Production Company: Louder than Words, Microcinema International (An American Coup, 2009 only) Independently produced Conspiracy Cinema has existed since the early days of home video, approximately the same time that filmmakers Dylan Avery and Jason Bermas were born. It is somewhat strange then that it would be their film Loose Change that would become many people's first exposure to such films and the standard bearer for the genre as a whole. What Loose Change did for conspiracy cinema cannot be overestimated and it would be apt to call it the genre's Deep Throat. Like Deep Throat, Loose Change was less innovative than simply just well-timed, becoming the accepted - and acceptable - public face for a marginalized art form. Loose Change's take on the September 11, 2001 attacks on the World Trade Center and the Pentagon differ little from those put forth in previous films and books. To wit, the film ascribes to the inside job, controlled demolition, and Pentagon missile theories, with the only unique viewpoint put forth by the film being that the passengers of Flight 93 were unloaded at a secret location prior to the plane's crash; a theory not originated by the filmmakers, but one seldom seen in film. The Bush Administration is depicted as both the orchestrator and perpetrator of the attacks, and the Project for a New American Century's now infamous position paper is given considerable attention. Loose Change presents the attacks as a pretext for war-for-profit in the Middle East, an idea made all the more chilling because the film makes the decision to kill American citizens a purely financial one since it doesn't frame it in the context of the Illuminati, the New World Order, or other quasi-religious groups. Anyone who had seen a conspiracy documentary on 9-11 prior to Loose Change would likely not have been impressed by the claims it makes or the proof it offers for them. However, to truly understand its importance, we must look at the context and method in which its information is presented. Loose Change is the first important documentary of any type of the "YouTube Age.Those who saw the film initially did so for free from their computers. The film is fast paced, well-edited, and decidedly aimed at the under-thirty crowd. It presents information in short, easily digestible bites, in much the same manner as a modern news program.