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## Mildred fahrenheit 451

This article is about the novel. For other uses, see Fahrenheit 451 (disambiguation). 1953 Dystopian novel by Ray Bradbury Fahrenheit 451 First cover edition (clothbound)AutorRay BradburyIllustratorJoseph Mugnaini[1]CountryUnited StateLanguageEnglishGenreDystopian[2]PublishedOctober 19, 1953 (Ballantine Books)[3]Pages256ISBN978-0-74 32-4722-1 (current cover edition)OCLC53101079Dewey Decimal813.54 22LC ClassPS3503.R167 F3 2003 Fahrenheit 451 is a dystopian novel by American writer Ray Bradbury, first published in 1953. Often regarded as one of his best works,[4] the novel features a future American society in which books are outlawed and firefighters burn everything found. [5] The book's slogan explains the title: Fahrenheit 451 – the temperature at which the book paper catches fire and burns.... also known as the Temperature of Self-ignition. The main character, Guy Montag, is a firefighter who becomes disillusioned with his role in censoring literature and destroying knowledge, eventually giving up his job and committing to the preservation of literary and cultural writings. The novel was the subject of interpretations that focused on the historical role of burning the book in suppressing dissident ideas for change. In a 1956 radio interview,[6] Bradbury said that he wrote Fahrenheit 451 because of his concerns at the time (during the McCarthy era) about the threat of book burning in the United States. In the following years, he described the book as a commentary on how the media reduces interest in reading literature. [7] In 1954, Fahrenheit 451 won the American Academy of Arts and Letters in Literature Award and the California Commonwealth Club Gold Medal. [8] [10] He later won the Prometheus Hall of Fame Award in 1984[11] and the Hugo Retro Award, one of the best Retro Hugo novels ever, awarded in 2004. [12] Bradbury was honored with a Grammy nomination for his 1976 version. [13] The novel's adaptations include François Truffaut's 1966 film adaptation and the 1982 BBC Radio dramatisation. [14] Bradbury published a version of the play in 1979[15] and helped develop an interactive 1984 fiction game called Fahrenheit 451, as well as a collection of short stories entitled A Pleasure to Burn. HBO has released a television film based on the novel and written and directed by Ramin Bahrani in 2018. Summary Plot Fahrenheit 451 is set in an unspecified city (probably in the American Midwest) in 1999 (according to Ray Bradbury's Coda), although it is written as if set in the distant future. [note 1] The first editions clearly show that it takes place no earlier than 1960. [note 2] [16] [17] The novel is divided into three Vatra and Salamander, Sita and Sand and Burning Bright. Hearth and Salamander Guy Montag is a firefighter hired to burn houses containing outlaw books. El El married, but has no children. One autumn night, on his way home from work, he meets his new neighbor, a teenage girl named Clarisse McClellan, whose ideals of free thought and liberating spirit make him question his life and his own perceived happiness. Montag returns home to find out that his wife Mildred has overdosed on sleeping pills, and he seeks medical attention. Two careless ambulances pump Mildred's stomach, drain his poisoned blood and fill it with new blood. After doctors leave to rescue another overdose victim, Montag goes outside and hears Clarisse and her family talking about how life is in this hedonistic, illiterate society. Montag's mind is bombarded with Clarisse's subversive thoughts and the memory of his wife's near death. Over the next few days, Clarisse faithfully meets Montag every night as he goes home. She tells him about how her simple pleasures and interests make an outcast among her peers and how she is forced to go to therapy for her behavior and thoughts. Montag looks forward to these meetings, and just as he starts waiting for them, Clarisse disappears. He feels like something's wrong. [18] In the following days, while working with the other firefighters, rummaging through an old lady's book-filled house and watering it in kerosene before the inevitable burning, Montag steals a book before any of his colleagues notice. The woman refuses to leave the house and books, choosing instead to light a match and burn herself alive. Jarred by the woman's suicide, Montag returns home and hides the stolen book under his pillow. Later, Montag wakes Mildred from his sleep and asks her if she has seen or heard anything about Clarisse McClellan. She reveals that Clarisse's family moved out after Clarisse was hit by a speeding car and died four days ago. Dismayed that he didn't mention it earlier, Montag tries to fall asleep. Outside, they suspect the presence of The Mechanical Hound, an eight-legged robotic creature[19] that lives in the fire house and helps firefighters with hoards of hunting books. Montag wakes up bad the next morning. Mildred tries to take care of her husband, but finds herself more involved in the entertainment on the salon wall in the living room – large TVs that fill the walls. Montag suggests that maybe she should take a break from being a firefighter after what happened last night, and Mildred panicking over the thought of losing her house and family salon wall. Captain Beatty, Montag's fire chief, personally visits Montag to check on him. Sensing his concerns, Beatty recounts the history of how books lost their value and how firefighters were adapted their current role: over several decades, people began to embrace new media (in this case, film and television), sport and the ever-changing pace of life. The books were mercilessly abbreviated or degraded to fit attention extends as minority groups protested the controversial and outdated content they perceived in literature. At the same time, technological advances have led to the construction of almost all buildings made of fire retardant materials, and the traditional role of firefighters in fire prevention was no longer necessary. Instead, the government turned firefighters into peace officers of the spirit society: instead of putting out fires they became responsible for starting them, especially in order to burn books, which were condemned as sources of confusing and depressing thoughts that only complicated people's lives. After a strange encounter between Mildred and Montag over the book hidden under Montag's pillow, Beatty becomes suspicious and occasionally adds a fleeting threat as he leaves, telling Montag that if a firefighter had a book, he would be asked to burn it in the next 24 hours. If he refused, the other firefighters would come to burn it for him. The meeting leaves Montag shaken. After Beatty leaves, Montag reveals to Mildred that, in the past year, he has accumulated a stash of books that he has kept hidden in the air conditioning pipe in their ceiling. In a panic, Mildred grabs a book and rushes to throw it into the kitchen incinerator. Montag subdues her and tells her that the two will read the books to see if they have value. If they don't, promise that the cards will be burned and everything will return to normal. Sita and Sand Montag and Mildred discuss stolen books, and Mildred refuses to go with her, asking why she or anyone else should have to think about the books. Montag goes on to talk about mildred's suicide attempt, the disappearance and death of Clarisse, the old woman who burned herself, and the imminent threat of war that goes ignored by the masses. He suggests that books from the past probably have messages that can save society from its own destruction. The conversation is interrupted by a call from Mildred's girlfriend, Ms. Bowles, and they set a date to watch the walls of the salon that night at Mildred's house. Montag admits that Mildred is a lost cause and will need help understanding the books. He remembers an old man named Faber, an English teacher before books were banned, whom he once met in a park. Montag takes a subway ride to Faber's house, along with a rare copy of the Bible, the book he stole from the woman's house. Once there, Montag forces the faber scared and reluctant to help him by methodically extracting pages from the Bible. Faber admits and gives Montag a homemade ear-piece communicator so he can provide constant guidance. At home, Mildred's friends, Mrs Bowles and Ms Phelps, arrive to look at the walls of the salon. Not interested in this insipid entertainment, Montag stops and tries to engage women in a meaningful conversation, just so that they reveal how indifferent, regardless, and the Germans are really. Enraged by their idiocy, Montag leaves for the moment and returns with a book of poetry. This confuses women and Faber alarms, which is listening remotely. Mildred tries to dismiss Montag's actions as a tradition that firefighters act once a year: they find an old book and read it as a way to laugh at how stupid the past is. Montag continues to recite the poem Dover Beach, making Mrs. Phelps cry. At Faber's command in his ear, Montag burns the book. Mildred's friends leave in disgust, while Mildred locks himself in the bathroom and tries to kill himself again by overdosing sleeping pills. Montag hides his cards in the backyard before returning to the fire brigade late at night, where he finds Beatty playing cards with the other firefighters. Montag puts A book on Beatty to cover the one he thinks Beatty knows he stole the night before, which is thrown in the trash unceremoniously. Beatty tells Montag that he had a dream in which they fought endlessly citing books. Thus, Beatty reveals that despite his disillusionment, he was once an enthusiastic reader. A fire alarm rings, and Beatty picks up the address from the dispatcher's system. I drive recklessly in the fire truck to my destination: Montag's house. Burning Bright Beatty orders Montag to destroy his own house with a flamethrower rather than the most powerful salamander that is usually used by the fire crew, and tells him that his wife and friends reported him after last night. Montag looks at Mildred leaving the house, too traumatized that he lost his family on the salon wall to acknowledge her husband's existence or the situation around her, and catches a taxi. Montag obeys the boss, destroying the house piece by piece, but Beatty discovers Montag's helmet and plans to hunt down Faber. Montag threatens Beatty with the flamethrower and, after Beatty taunts him, Montag burns Beatty alive and beats his unconscious colleagues. As Montag escapes the scene, the Mechanical Hound attacks him, managing to inject his leg with a tranquilizer. He destroys the Hound with the flamethrower and limps away. Before escaping, however, he realizes that Beatty wanted to die a long time ago and had intentionally goaded Montag, as well as supplied him with a weapon. Montag walks through the city streets to Faber's house. On the way, he crosses a wide road as a speeding car tries to get him over, but he manages to escape the vehicle, and realizes that he almost suffered the same fate as Clarisse. Faber urges him to make his way to the country and contact the exiled book lovers who live there. He mentions that he will leave on an early bus heading St. Louis and that he and Montag can meet there later. On Faber's television, he watches the news about another mechanical Hound who was released Down and kill Montag, with news helicopters following to create a public spectacle. After wiping the scent around the house in the hope of preventing the Dog, Montag leaves Faber's house. He escapes the hunt for humans by dending into a river and floating downstream. Montag leaves the river in the countryside, where he meets the exiled derivatives, led by a man named Granger. Granger shows Montag manhunt onthe run on a portable battery TV and predicts that Montag will be caught in the next few minutes; so I predicted, an innocent man is then caught and killed. Drifters are all former intellectuals. They each have books memorized when the day arrives that society is coming to an end and is forced to rebuild again with learning survivors to embrace past literature. Granger asks Montag what he should contribute to the group, and Montag finds that he has partially memorized the Book of Ecclesiastes, discovering that the group has a special way of unlocking photographic memory. As he learns the philosophy of exiles, Montag and the group watch helplessly the bombers fly overhead and annihilate the city with nuclear weapons: the imminent war began and ended on the same night. While Faber would have left by early bus, everyone else (including Mildred) is immediately killed. Montag and the group are injured and dirty, but manage to survive the shock wave. The next morning, Granger teaches Montag and others about the legendary Phoenix and his endless long cycle of life, burning death and rebirth. He adds that phoenix must have a certain relationship with mankind, which constantly repeats its mistakes, but explains that man has something phoenix does: mankind can remember his mistakes and try not to repeat them. Granger then muses that a large factory of mirrors should be built so that people can take a long look at themselves and reflect on their lives. When the meal is over, the exiles will return to the city to rebuild society. The characters Guy Montag is the protagonist and a firefighter who presents the dystopian world in which he lives first through the eyes of a worker loyal to it, then as a man in conflict about it, and finally as someone decided to be free of it. Through most of the book, Montag has no knowledge and believes only what he hears. Clarisse McClellan inspires Montag's change, even though they haven't known each other for a long time. Clarisse McClellan is a young girl a month younger than 17 years old, who is Montag's neighbor. [note 3] [20] She goes with Montag on her travels home from work. A modern critic described it as an example of Manic Pixie

Dream Girl.[2] because Clarisse is an unusual kind of person compared to others id in hedonistic society without a book: exit, naturally cheerful, unorthodox and intuitive. She's unpopular among her peers and she didn't like teachers. Teachers, wondering why instead of focusing on nature rather than technology. A few days after her first meeting with Montag, she disappears without any explanation; Mildred tells Montag (and Captain Beatty confirms) that Clarisse was hit by a speeding car and that her family moved out after her death. In the postword after a later edition, Bradbury notes that the film adaptation changed the ending, so that Clarisse (who, in the film, is now a 20-year-old teacher who was fired for not being Orthodox) lived with exiles. Bradbury, far from being dissatisfied with this, was so happy with the new finale that he wrote it in his later stage edition. Mildred Millie Montag is the wife of Guy Montag. She is addicted to sleeping pills, absorbed by superficial dramas played on the walls of her salon (flat panel TVs) and indifferent to the opposite society around her. She is described in the book as thin as a prayer cloak from diet, her hair burned by chemicals to a brittle straw, and her flesh as white fat. Despite her husband's attempts to break her from the spell society has on her, Mildred continues to be superficial and indifferent. After Montag scares his friends by reading *Dover Beach* and finds himself unable to live with someone collecting books, Mildred betrays Montag by reporting him to the fire department and abandoning him, and dies when the city is bombed. Captain Beatty is Montag's boss and the book's main antagonist. Once an avid reader, he came to hate books because of their unpleasant content and contradicting facts and opinions. After forcing Montag to burn down his own house, Montag kills him with a flamethrower, only to later realize that Beatty gave him the flamethrower and intentionally hit him for Montag to kill him. However, it is still unclear whether Beatty was ever on Montag's side, or if he was just suicidal. In a scene written years later by Bradbury for *The Fahrenheit 451*, Beatty invites Montag to his house, where he shows him the walls of books left to be shaped on their shelves. Stoneman and Black are Montag's colleagues from the fire department. They don't have a big impact on the story and work only to show the reader the contrast between the obedient firefighters who do so are called someone like Montag, who previously had pride in his service, but later realizes how damaging it is to society. Black is later framed by Montag for possession of books. Faber is a former English teacher. He spent years regretting not defending the books when he saw the moves to ban them. Montag turns to him for guidance, remembering him from a meeting in a park sometime earlier. Faber at first refuses to help Montag, and later realizes that Montag is only trying to learn about books, not destroy them. He secretly communicates with Montag through an electronic-piece ear and helps Escape the city, then get on a bus to St. Louis and escape the city itself before being bombed. Bradbury notes in his word that Faber is part of the name of a German pencil manufacturer, Faber-Castell. Ms. Ann Bowles and Ms Clara Phelps are Mildred's friends and representatives of the anti-intellectual, mainstream hedonistic society featured in the novel. During a social visit to Montag's house, they boast that they ignore the bad things in their lives and have a chivalrous attitude towards the future war, their husbands, their children and politics. Ms. Peter's husband has been called to fight in the upcoming war (and believes he will be back in a week because of how soon the war will be) and believes that having children serves a purpose other than ruining lives. Mrs. Bowles is a three-time married single mother. Her first husband divorced her, her second died in a plane crash, and her third killed himself shot in the head. She has two children who do not like or respect her because of her permissive, often careless and abusive parents; Ms Bowles brags that her children beat her and is glad she can fight back. When Montag reads them *Dover Beach*, she hits a chord in Mrs. Phelps, who starts crying for how empty her life is. Mrs. Bowles punishes Montag for reading terrible bad words. Granger is the leader of a group of wandering intellectual exiles who memorize books to preserve their contents. Title The title page of the book explains the title after follows: Fahrenheit 451-Temperature at which the book paper catches fire and burns.... Wondering about the temperature at which the paper would catch fire, Bradbury was told that 451°F (233°C) was the paper's self-ignition temperature. [22][23] In various studies, scientists placed the temperature of self-ignition at a range of temperatures between 424 and 475 °C (218 and 246 °C), depending on the type of paper. [24][25] Bradbury's lifelong passion for books began at an early age. After graduating from high school, Bradbury's family couldn't afford him to go to college, so Bradbury began spending time at the Los Angeles Public Library, where he was essentially educated. [26] As a frequent visitor to his local libraries in 1920 and 1930, he recalls that he was disappointed for not making popular science fiction novels, such as those of H. G. Wells, because, at the time, they were not considered sufficiently literary. Between this and finding out about the destruction of the Library of Alexandria,[27] a great thing was done on the young man about the vulnerability of books to censorship and destruction. Later, as a teenager, Bradbury was horrified by the burning of the Nazi book[28] and later by Joseph Stalin's campaign of political repression, Purge, in which writers and poets, among many others, arrested and often executed. [29] Shortly after the atomic bombing of Hiroshima and Nagasaki at the end of World War II, the United States focused its concern on the Soviet atomic bomb project and the expansion of communism. The Committee for Non-American Activities (HUAC), formed in 1938 to investigate American citizens and organizations suspected of communist ties, held hearings in 1947 to investigate alleged communist influence in Hollywood film making. These hearings led to the blacklist of the so-called Hollywood Ten, [30] a group of influential screenwriters and directors. This government interference in the affairs of artists and creative types has greatly angered Bradbury. [31] Bradbury was bitter and concerned about the functioning of his government, and at a late 1949 late-night encounter with an overzealous police officer inspired Bradbury to write *The Pa Pedestrian*, a story that would become the *Firefighter* and then *Fahrenheit 451*. The rise of Senator Joseph McCarthy's hearings hostile to the accused Communists, beginning in 1950, deepened Bradbury's disdain for overcomng the government. [32][33] The year HUAC began investigating Hollywood is often considered the beginning of the Cold War, since the Truman Doctrine was announced in March 1947. Around 1950, the Cold War was in full swing, and the American public's fear of nuclear war and communist influence was at a feverish level. The scene was set for Bradbury to dramatically write the nuclear holocaust ending by Fahrenheit 451, exemplifying the kind of scenario feared by many Americans at the time. [34] Bradbury's early life witnessed the Golden Age of Radio, while the transition to the Golden Age of Television began just as he began to work on the stories that eventually led to Fahrenheit 451. Bradbury saw these forms of media as a threat to reading books, indeed as a threat to society because he believed they could act as a distraction from important businesses. This contempt for media and technology would be expressed through Mildred and her friends and is an important theme in the book. [35] The writing and development of Fahrenheit 451 developed from a series of ideas Bradbury visited in previously written stories. For many years, he tended to highlight Pedestrian in interviews and lectures as a kind of proto-Fahrenheit 451. In the preface to his 2006 anthology *Match to Flame: The Fictional Paths to Fahrenheit 451*, he states that this is an excessive simplification. [36] The complete genealogy of Fahrenheit 451 of Match to Flame is involved. The following covers the most important issues. [37] Between and 1948-38 Bradbury wrote the short story *Bright Phoenix* (not published until the May 1963 issue of *The Magazine of Fantasy & Science Fiction*[39][40] about a librarian who faces a Chief Censor book called Barnes. In late 1949,[41] Bradbury was stopped and interrogated by a police officer while walking late one night. [42][43] When asked *What are you doing?*, Bradbury said: Put one foot in front of another. [42][43] This incident inspired Bradbury to write the 1951 story *The Pedestrian*. [note 4][42][43] In *The Pedetion*, Leonard Mead is harassed and detained by the city's remote ly-operated police cruiser (there is only one) for night walks, something that has become extremely rare in this future-based setting; everyone stays inside and watches television (viewing screens). Alone and without an alibi, Mead is taken to the Psychiatric Center for Regressive Trend Research for his strange behavior. Fahrenheit 451 will later echo this theme of an authoritarian society distracted by the broadcast media. [44] Bradbury expanded the premise of *Bright Phoenix*[45] and the totalitarian future of *The Pedestrian*[46] in *The Fireman*, a novella published in the February 1951 issue of *Galaxy Science Fiction*. [47][48] The fireman was written in the basement of UCLA's Powell Library on a typewriter he rented for a fee of ten cents per half hour. [49] The first project lasted 25,000 words and was completed in nine days. [50] Urged by an editor at Ballantine Books to double the length of his story to make a novel, Bradbury returned to the same key room and expanded his work in Fahrenheit 451, with only nine days. [49] The fixup[51] was published by Ballantine in 1953. [52] The additional Bradbury material completed the novel with various front and rear materials, including a 1979 coda.[53] a 1982 afterword,[54] a 1993 preface and several introductions. The history of publishing The first American print was a paper version from October 1953 of The Ballantine Publishing Group. Shortly after the paperback, a hardback version was released that included a special edition of 200 signed and numbered copies linked to asbestos. [55][56][57] These were technical collections, as the novel was published with two short stories: *The Playground* and *And the Rock Cried Out*, which were missing on subsequent prints. [1] A few months later, the novel was serialized in *Playboy* magazine's March, April and May 1954. [59] Exposure Starting in January 1967, Fahrenheit 451 was subjected to expuration by its publisher, Ballantine Books, with the release of Bal-Hi Edition for high school students. [60][61] Among the changes made by the editor were censorship of the words hell, damn it, and abortion; modification of seventy-five passages; and changing two episodes. [61][62] In one case, a drunk man became a sick man while cleaning down from one human navel became cleansing ears in the other. [61] For a while, both the censored and the uncensored were available at the same time, but until 1973 Ballantine was publishing only the censored version. [63][64] This continued until 1979 when it came to Bradbury's attention:[63][64] In 1979, one of Bradbury's friends showed him an exurgitated copy. Bradbury requested that Ballantine Books withdraw this version and replace it with the original, and in 1980 the original version became available again. In this restored work, in the author's Afterword, Bradbury refers to the reader that it is not unusual for an editor to fire the work of an author, but he states that he himself will not tolerate the practice of mutilating the manuscript. Bal-Hi editions are now referred to by the publisher as revised Bal-Hi editions. [65] Non-printed publications An audio book version read by Bradbury itself was released in 1976 and received a Grammy nomination. [13] Another audiobook was released in 2005, narrated by Christopher Hurt. [66] The eBook version was released in December 2011. [67][68] Reprint In 1954, *Galaxy Science Fiction* critic Groff Conklin placed the novel among the great works of the English-written imagination over the past decade or more. [69] August Derleth of the *Chicago Sunday Tribune* described the book as a wild and shockingly prophetic vision of a possible future way of life, convincingly calling it and praising Bradbury for his brilliant imagination. [70] Half a century later, Sam Weller wrote, upon his publication, Fahrenheit 451 was hailed as a visionary work of social commentary. [71] Today, Fahrenheit 451 is still seen as an important cautionary tale about compliance and the ills of government censorship. [72] When the novel was first published, there were those who did not find merit in the story. Anthony Boucher and J. Francis McComas were less enthusiastic, blaming the book for being simply lined, occasionally, with the amazing ingenious chitote, ... often with cuscating cascades of verbal brilliance [but] too often just with words. [73] Reviewing the book for *Astounding Science Fiction*, P. Schuyler Miller characterized the title song as one of Bradbury's bitter, almost hysterical diatribes, while praising emotional unity and compelling and nagging details. [74] Similarly, *The New York Times* was unimpressed with the novel and accused Bradbury of developing a virulent uri for many aspects of today's culture, namely, monstrosities such as radio, television, most films, amateur and professional sports, automobiles, and other similar aberrations that he feels demeaning the brilliant simplicity of the existence of the thinking man. Fahrenheit 451 was number seven on the Top Check Outs list of ALL TIMES by Public in New York[76] Incidents of censorship/prohibition In the years since publication, Fahrenheit 451 was occasionally banned, censored or drafted in some schools by and teaching staff, either aware of or indifferent to the irony inherent in such censorship. The following are some notable incidents: In 1987, Fahrenheit 451 was given the third-level status of the Bay County School Board in Panama City, Florida, under then-superintendent Leonard Hall's new three-tier classification system. [77] The third level was meant to remove the books from the classroom for a lot of vulgarity. [77] After a process of collective action, media agitation, and student protests, the school board abandoned their level censorship system and approved all books currently in use. [77] In 1992, Venado Middle School in Irvine, California gave copies of Fahrenheit to 451 students with all the obscene words extinguished. [78] The parents contacted the local media and were able to reinstall the uncensored copies. [78] In 2006, the parents of a 10th grader in Montgomery County, Texas, called for a ban on the book on their daughter's reading list. [79] Their daughter was assigned the book during *Forbidden Books Week*, but did not read a few more pages because of what she found offensive language and description of the Burning of the Bible. In addition, the parents protested against the violence, portrayal of Christians and representations of firefighters in the novel. [79] Themes Discussions about Fahrenheit 451 often focus on his story primarily as a warning against state censorship. Indeed, when Bradbury wrote the novel during the McCarthy era, he was preoccupied with censorship in the United States. During a radio interview in 1956,[80][81] Bradbury said: he wrote this book at a time when I was worried about how things were going in this country four years ago. Too many people were afraid of their shadows; there was a threat of burning the book. Many of the books were taken off the shelves at the time. And, of course, things have changed a lot in four years. Things are going back in a very healthy direction. But at that moment I wanted to make a kind of story where I could comment on what would happen to a country if we let ourselves go too far in that direction, where then all thoughts stop, and the dragon swallows its tail, and we kind of disappeared into a limbo and we destroy ourselves by this kind of action. In the past time, Bradbury tended to reject censorship as the main motivator for writing the story. Instead, he usually argued that the real messages of Fahrenheit 451 were about the dangers of an illiterate society in love with the media and the threat of minorities and special interest groups to books. In the late 1950s, Bradbury recounted: In writing the short novel Fahrenheit 451, I thought I was describing a world that could evolve in four or five decades. But, now weeks, in Beverly Hills, one night, a husband and wife walked past me, walking their dog. I sat staring at them, absolutely amazed. Amazed, woman held in one hand a small pack of radio-size cigarettes, the antenna trembling. From this appeared small copper wires that ended up in a delicate cone connected to the right ear. There she was, blind to man and dog, listening to the winds away and whispers and cries of soap opera, sleep-walking, helped up and down the curbs by a husband who might as well have not been there. That wasn't fiction. [82] This story echoes Mildred Seashell's ear-fingering (e.g., an in-ear headphone brand) that acts as an emotional barrier between her and Montag. In a 2007 interview, Bradbury argued that people misinterpret his book and that Fahrenheit 451 is actually a statement about how media as television marginalizes reading literature. [7] As for minorities, he wrote in Coda in 1979: There are several ways to burn a book. And the world is full of people running with lit matches. Every minority, be it Baptist/Unitarian,Irish/Italian/Octogenarian/Zen Buddhist, Zionist/Seventh-day Adventist, Lib/Republican Women, Matachine/Four Square Gospel feels it has the will, the right, the duty to douse kerosene, the light of the wick. [...] Fire-Captain Beatty, in my novel Fahrenheit 451, described how books were burned primarily by minorities, each extracting a page or a paragraph from this book, then that until the day the books were empty and minds closed and libraries closed forever. [...] Just six weeks ago, we discovered that, over the years, some editors at Ballantine Books, afraid to contaminate the chickens, censored, little by little, some seventy-five separate sections of the novel. The students, reading the novel, which, after all, deals with censorship and burning book in the future, wrote to tell me of this refined irony. Judy-Lynn del Rey, one of ballantine's new publishers, has the entire book reset and republished this summer with all the damns and hells back in place. [83] Censorship burning books, Bradbury claims, was a side effect of these two main factors; This is consistent with Captain Beatty's speech at Montag about the history of firefighters. According to Bradbury, the people, not the state, are the culprits in Fahrenheit 451. [7] However, the role of censorship, based on state or otherwise, is still probably the most common theme explored in the work. [84] [better source needed] [85] A variety of themes in the novel have been suggested, besides censorship. Two major themes are resistance to compliance and control of individuals through technology and media. Bradbury explores how the government is able to use the media to influence society and suppress by burning books. The characters Beatty and Faber point out that the American population is to blame. Because of their constant desire for a simplistic, positive image, books must be suppressed. Beatty blames groups, which would take offense to the published works that displayed them in an unfavorable light. Faber went further to assert that the American population simply stopped reading on their own. He notes that burning the book themselves has become a form of entertainment for the general public. [86] In a 1994 interview, Bradbury stated that Fahrenheit 451 was more relevant during this period than in any other, stating that it works even better because we have political correctness now. Political correctness is the real enemy these days. Black groups want to control our thinking and you can't say certain things. Gay groups don't want you to criticize them. It is the control of thought and the freedom of speech control. [87] Predictions for the future of Bradbury have been described as a forewarning of the future, not a predictor of them. [88] He did not believe that burning the book was an inevitable part of the future; he wanted to warn against his development. [88] In a later interview, when asked if he believed that teaching Fahrenheit 451 in schools would hinder his totalitarian vision[2] of the future, Bradbury responded in the negative. Rather, he states that education must be in kindergarten and at the first grade level. If students can't read then, they won't be able to read Fahrenheit 451. [89] Thanks to technology, Sam Weller notes that Bradbury predicted everything from flat-screen TVs to twenty-four-hour helmets and bank machines. [90] The Television Playhouse 90 adaptations aired *A Sound of Different Drummers* on CBS in 1957, written by Robert Alan Aurthur. The play combined the plot ideas of Fahrenheit 451 and *Nineteen Eighty-Four*. Bradbury sued and eventually won on appeal. [91][92] Film Main Articles: Fahrenheit 451 (1966 film) and Fahrenheit 451 (2018 film) A film adaptation written and directed by François Truffaut and starring Oskar Werner and Julie Christie was released in 1966. [93][94] A new film adaptation directed by Ramin Bahrani starring Michael B. Jordan, Michael Shannon, Sofia Boutella and Lilly Singh was released in 2018 for HBO. [95] Theater In the late 1970s, Bradbury adapted his book into a play. At least some of it was performed at the Colony Theatre in Los Angeles in 1979, but was not printed until 1986, and the official world premiere was only in November 1988 by Fort Wayne, Indiana Civic Theatre. The stage adaptation differs considerably from the book and seems influenced by Truffaut's film. For example, the character of the Fire Chief Beatty is completed and is the best role in the play. As in the film, Clarisse doesn't just disappear, but in the end he meets Montag as a book character (she like Robert Stevenson, he as Edgar Allan Poe). [97] The UK premiere of Bradbury's stage adaptation only took place in 2003 in Nottingham.[97] while it lasted until 2006 before the Godlight Godlight Theatre. produced and performed the New York premiere at 59E59 Theaters. [98] After completing the run in New York, the production then transferred to the Edinburgh Festival, where there was a 2006 Edinburgh Festival pick of the Fringe. [99] Off-Broadway Theatre The American Place Theatre presented a one-man adaptation of Fahrenheit 451 as part of their 2008-2009 *Literature to Life* season. [100] Fahrenheit 451 inspired the drama production *Time Has Fallen* I Fell asleep in the Afternoon Sunshine, which was performed at the Birmingham Central Library in April 2012. [101] BBC Radio produced a dramatization of Gregory Evans's 1982 novel.[102] starring Michael Pennington as Montag. [103] It was broadcast again on 12 February 2012 and on 7 and 8 April 2013 on BBC Radio 4 Extra. [104] A second BBC adaptation, this one by David Calcutt, was broadcast on BBC Radio 4 in 2003, signs Stephen Tomlin, Christian Rodska, Sunny Ormonde and Tracey Wiles. [105] Computer Games Main article: Fahrenheit 451 (video game) In 1984, the novel was adapted into a computer adventure game of the same name by the software company Trillium. [106] Comics In June 2009, a graphic edition of the book was published. Titled *Fahrenheit 451* by Ray Bradbury: Authorized Adaptation,[107] the graphic adaptation of books was illustrated by Tim Hamilton. [108][109] The novel is written by Bradbury. [110] The cultural references to Michael Moore's documentary Fahrenheit 9/11 refer to Bradbury's novel and the 9/11 attacks, highlighted by the slogan *The Burning Of Freedom*. The film takes a critical look at George W. Bush's presidency, the War on Terror and its coverage in the news media, and has become the highest-grossing documentary of all time. [111] Bradbury, a conservative, was upset by what he considered appropriating his title, and wanted the film to be renamed. [112][113] Moore filmed a subsequent documentary about the election of Donald Trump named Fahrenheit 11/9 in 2018. [114] In 2015, the Internet Engineering Steering Group approved the publication of an HTTP status code to report legal obstacles, now RFC 7725, which specifies that websites forced to block resources for legal reasons should return a status code of 451 when users request these resources. [115][116][117][118] Notes ^ During Captain Beatty's story of firefighting history to Montag, he says: From nursery to college and back to nursery; where there's your intellectual model from the last five centuries or more. The text is ambiguous about the century he claims he started this pattern. One interpretation is that he refers to the 20th century, which would place the novel at least in the 24th century. Novel The title which was expanded to become Fahrenheit 451, takes place in October 2052. ^ In editions of the book, Montag says, I started and won two atomic wars in 1960, in the first pages of Sita and Sand. This sets a lower time setting limit. In recent decades, some editions have changed this year in 1990 or 2022. ^ Clarisse tells Montag that she is seventeen years old and crazy, later admitting that she will actually be 17 next month. ^ The Pedestrian will be published in *The Reporter* magazine on August 7, 1951, after the publication in February 1951 of his inspired work *The Fireman*. See also a Cantic for Leibowitz Firefighter Fire Reader's Digest Condensed Books References ^ a b Crider, Bill (autumn 1980). Laughlin, Charlotte; Lee, Billy C. (ed.). *Ray Bradbury's FAHRENHEIT 451*. Paperback Quarterly. III (3). 22. ISBN 978-1-4344-0633-0. The first paper book edition featured illustrations by Joe Mugnaini and featured two stories in addition to the title story: *The Playground* and *And The Rock Cried Out*. ^ a b Gerall, Alina; Hobby, Blake (2010). Fahrenheit 451. In Bloom, Harold; Hobby, Blake (ed.). *Civil disobedience*. Publish infobase. p. 148. ISBN 978-1-60413-439-1. While Fahrenheit 451 begins as a dystopian novel about a totalitarian government that forbids reading, the novel ends with Montag savoring the book he put in his memory. ^ Books published today. *The New York Times*: 19. October 19, 1953. ^ Reid, Robin Anne (2000). *Ray Bradbury: a critical companion*. Comrades critical of contemporary popular writers. Westport, CT: Greenwood Press. p. 53. ISBN 0-313-30901-9. Fahrenheit 451 is considered one of Bradbury's best works. ^ Seed, David (September 12, 2005). A companion for Science Fiction. *Blackwell Companions in literature and culture*. 34. Malden, MA: Blackwell Publications. pp. 491–98. ISBN 978-1-4051-1218-5. ^ Ticket to the Moon (sciFi tribute) (mp3). Biography in sound. Narrated by Norman Rose. NBC Radio News. December 4, 1956. 27:10–27:30. February 2, 2017. I wrote this book at a time when I was worried about how things were going in this country four years ago. Too many people were afraid of their shadows; there was a threat of burning the book. Many of the books were taken off the shelves at the time. CS1 may be: others (link) ^ a b c Johnston, Amy E. Boyle (May 30, 2007). *Ray Bradbury: Fahrenheit 451* misinterpreted. *SITE LA Weekly*. July 9, 2019. Bradbury still has a lot to say, especially about how people don't understand his most famous literary work, Fahrenheit 451, published in 1953... Bradbury, a man who lives in the creative and industrial center of reality TV and hour-long dramas, says it's actually a story about how television is destroying interest in reading literature. ^ a b Aggalis, Steven L., ed. (2004). *Conversations with Ray Bradbury*. MS: Mississippi University Press. p. xxix. ISBN 1-57806-640-9. ... [in ]in Bradbury received two other awards -- the National Institute of Arts and Letters Award in Literature and the Commonwealth Club of California Literature Gold Medal Award -- for Fahrenheit 451, which is published in three installments in Playboy. ^ Davis, Scott A. *The California Book Awards Winners 1931-2012* (PDF). The Commonwealth Club in California. March 5, 2014. ^ Nolan, William F. (May 1963). BRADBURY: Poet prose in the age of space. *Magazine of Fantasy and Science Fiction*. Mercury. 24 (5): 20. Then there was the afternoon at Huston's Irish mansion when a telegram arrived to inform Bradbury that his first novel, Fahrenheit 451, a satirical story of the future that burned the book, received a \$1,000 scholarship from the National Institute of Arts and Letters. ^ Libertarian Futurist Society: Prometheus Awards, a Brief History. August 9, 2013. ^ 1954 Retro Hugo Awards. August 9, 2013. ^ a b Nielsen Business Media, Inc. (January 22, 1976). The 19th annual Grammy Awards final nominations. *Billboard*. 89 (3): 110. ISSN 0006-2510. ^ 13 November 1982 Fahrenheit 451. BBC Radio 4 ^ Genzinger, Neil (25 March 2006). *Godlight Theater's 'Fahrenheit 451' Offers Hot Solutions for the Information Age*. *The New York Times*. August 10, 2013. ^ Reid, Robin Anne (2000). *Ray Bradbury: a critical companion*. Comrades critical of contemporary popular writers. Westport, CT: Greenwood Press. p. 53. ISBN 0-313-30901-9. Fahrenheit 451 is located in an anonymous city in the United States, possibly in the Midwest, in an undated future. ^ Society for the Study of Literature in the Middle West (2001). Greasley, Philip A. (ed.). *Dictionary of Middle West literature: 1*. The Authors. Indiana University Press. p. 78. ISBN 978025336095. March 5, 2014. Fahrenheit 451 is not established in any specific place ... ^ De Koster, Katie, ed. (2000). *Readings on Fahrenheit 451*. The series of literary companions. San Diego, CA: Greenhaven Press. p. 35. ISBN 1-56510-857-4. Montag doesn't realize at first that she's gone, or that he misses her; he simply feels that something is the problem. ^ De Koster, Katie, ed. (2000). *Readings on Fahrenheit 451*. The series of literary companions. San Diego, CA: Greenhaven Press. p. 32. ISBN 1-56510-857-4. The mechanical hound is an eight-foot glass and metal invention that serves as a surveillance tool and programmable killing machine for firefighters, who use it to track down suspected book hoarders and readers. ^ De Koster, Katie, ed. (2000). *Readings on Fahrenheit 451*. The series of literary companions. San Diego, CA: Greenhaven Press. p. 31. ISBN 1-56510-857-4. Montag's new neighbor, Clarisse, 16, appears in just a few scenes at the beginning of the novel. ^ Maher, Jimmy (September 23, 2013). *Fahrenheit 451: The Book*. Digital antiques. July 10, 2014. ^ Rogers, John (June 6, 2012). Author of 451'. *Ray Bradbury*. Dies at 91. U.S. News and World Report. Associated Press. August 3, 2013. (451 degrees Fahrenheit, Bradbury was told, was the temperature at which the texts caught fire.) ^ Gaiman, Neil (May 31, 2016). *Ray Bradbury, Fahrenheit 451, and what science fiction is and what it does*. View from cheap places. HarperCollins. p. 180. ISBN 978-0-06-226226-4. He called the Los Angeles Fire Department and asked what temperature the paper burned. Fahrenheit 451, someone told him. He had the title. It didn't matter if it was true or not. ^ Cafe, Tony. *PHYSICAL CONSTANTS FOR INVESTIGATORS*. tforcensic.com.au. T.C Forensic P/L. Retrieved February 11, 2015. ^ Forest Products Laboratory (1964). Wood ignition and carbonisation (PDF) temperatures. Forest Service U.S. Department of Agriculture. ^ Oretan, Susan (2018). *Library Book*. New York: Simon & Schuster. p. 103. ISBN 978-1-4767-4018-8. ^ Cusatis, John (2010). *Research Guide for American Literature: Post-War Literature 1945–1970*. Facts on the Library file of American literature. 6 (New Ed.). New York, NY: Infobase Publishing. ISBN 978-1-4381-3405-5. He cried when he found out at the age of nine that the old library in Alexandria had been burned. ^ Westfahl, Gary (2005). *Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders*. 3. Greenwood Publishing Group. p. 1029. ISBN 9780313329531. Inspired by burning book images by the Nazis and written at the height of Army-McCarthy Red Scare hearings in America, Fahrenheit 451... ^ The Fahrenheit 451 Audio Guide to Ray Bradbury. Great Reading. We should learn from history about the destruction of books. When I was 15, Hitler burned books on the streets of Berlin. And it terrified me because I was a librarian and he was touching my life: all those wonderful pieces, all those great poems, all those wonderful essays, all those great philosophers. So it became very personal, didn't it? Then I found out that Russia is burning the books behind the scenes. But they did it in such a way that people didn't know about it. They killed the perpetrators behind the scenes. They burned the authors instead of books. So I learned then how dangerous everything was. ^ Kelley, Ken (May 1996). *Playboy Interview: Ray Bradbury*. Playboy. raybradbury.com. In the film industry, Hollywood Ten were sent to prison for refusing to testify before the House's Committee on Non-American Activities, and in *The Screen Writers Guild* Bradbury was one of the lone voices who opposed the oath of loyalty imposed on its members. ^ Beley, Gene (2007). *Ray Bradbury Uncensored!*. Lincoln, NE: Universe. ISBN 978-0-595-37364-2. I was angry at Senator Joseph McCarthy and the people before him, like Parnell Thomas and the House Un-American Activities Committee and Bobby Kennedy, who was part of all this pile, Bradbury said Green, San Joe Mercury News theater critic, October 30, 1993, edition. I was upset about the blacklist and Hollywood 10. I was a \$100-week screenwriter, but I wasn't scared I was upset. ^ Beley, Gene (2006). *Ray Bradbury Uncensored!: Unauthorized biography*. iUniverse. pp. 130–40. ISBN 9780595373642. ^ Eller, Jonathan R.; Toupe, William F. (2004). *Ray Bradbury: Life of fiction*. Kent State University Press. pp. 164–65. ISBN 9780873387798. ^ Hendershot, Cynthia (1999). *Paranoia, the bomb and science fiction films of 1950*. *The People's Press*. p. 127. ISBN 9780879727994. Even though many sci-fi films in 1950 seem comical to us today, they record the immediate nuclear threat to their original audience. ^ Reid, Robin Anne (2000). *Ray Bradbury: a critical companion*. Comrades critical of contemporary popular writers. Westport, CT: Greenwood Press. p. 59. ISBN 0-313-30901-9. ^ Bradbury, Ray (2006). Preface. In *Albright, Donn; Eller, Jon* (ed.). *Match to Flame: Fictional Paths at Fahrenheit 451* (first ed.). Colorado Springs, CO: Gauntlett Publications. p. 9. ISBN 1-887368-86-8. For many years I told people that Fahrenheit 451 was the result of my Pedestrian story continuing itself in my life. Looks like there's a misunderstanding of my past. Long before Pedestrian I made all the stories you'll find in this book and forgot about them. ^ Bradbury, Ray (2007). *Flame match: fictional paths to Fahrenheit 451*. United States of America: Gauntlett Pr. ISBN 978-1887368865. ^ FAHRENHEIT 451. *Magazine of Fantasy and Science Fiction*. Mercury. 24 (5): 23. May 1963. Ray Bradbury calls this story, the first in tandem, a curiosity. I wrote it [he says] back in 1947-1948 and stayed in my files over the years, going out only a few times to quality markets, would be Harper's Bazaar or *Atlantic Lunar*, if it was rejected. It was in my files and collected about it many ideas. These ideas grew great and became ... ^ Bradbury, Ray (May 1963). Phoenix bright. *Magazine of Fantasy and Science Fiction*. Mercury. 24 (5): 23–29. ^ About the book: Fahrenheit 451. Great Reading. National Endowment for the Arts. Archived from the original on May 11, 2012. ^ Eller, Jon (2006). *Albright, Donn; Eller, Jon* (ed.). *Written by Degrees: The Family Tree of Fahrenheit 451*. *Match to Flame: Fictional Paths at Fahrenheit 451* (first ed.). Colorado Springs, CO: Gauntlett Publications. p. 68. ISBN 1-887368-86-8. The specific incident that sparked The Pedestrian involved a similar night walk with a friend along Wilshire Boulevard near Western Avenue sometime in late 1949. ^ a b c Ray Bradbury's Fahrenheit 451 audio guide. Great Reading. When I got out of a restaurant when I was 30, and I walked down Wilshire Boulevard with a friend, and a police car pulled up and the policeman got up to us and said, what are you doing? I said, putting one foot in front of the other and that was the wrong answer, but he kept saying, you know, look in that direction and that direction: there are no pedestrians, but who give me the idea for Pedestrian and Pedestrian turned into Montag! So the police officer is responsible for writing Fahrenheit 451. ^ a b c De Koster, Katie, ed. (2000). *Readings on Fahrenheit 451*. The series of literary companions. San Diego, CA: Greenhaven Press. p. 26. ISBN 1-56510-857-4. ^ The Pedestrian by Ray Bradbury : Ray Bradbury, The Pedestrian. www.123helpme.com November 2, 2017. ^ De Koster, Katie, ed. (2000). *Readings on Fahrenheit 451*. The series of literary companions. San Diego, CA: Greenhaven Press. p. 158. ISBN 1-56510-857-4. He writes Phoenix [sic], which he will later develop in the story *Firefighter*, which will eventually become Fahrenheit 451. ^ Eller, Jon (2006). *Albright, Donn; Eller, Jon* (ed.). *Written by Degrees: The Family Tree of Fahrenheit 451*. *Match to Flame: Fictional Paths at Fahrenheit 451* (first ed.). Colorado Springs, CO: Gauntlett Publications. p. 68. ISBN 1-887368-86-8. After Bradbury's often noted, The Pedestrian Pa marks the real flashpoint that exploded in *The Fireman* and Fahrenheit 451. ^ Bradbury, Ray (February 1951). *The fireman*. *Galaxy Science Ficion*. 5. 15 (1): 4–61. ^ De Koster, Katie, ed. (2000). *Readings on Fahrenheit 451*. The series of literary companions. San Diego, CA: Greenhaven Press. p. 164. ISBN 1-56510-857-4. The story Bradbury later expanded in the novel Fahrenheit 451 was originally published in *Galaxy Science Fiction*, vol. 1, No. 5 (February 1951), under the title *Firefighter*. *Albright, Donn; Eller, Jon* (ed.). *Written by Degrees: The Family Tree of Fahrenheit 451*. *Match to Flame: Fictional Paths at Fahrenheit 451* (first ed.). Colorado Springs, CO: Gauntlett Publications. p. 57. ISBN 1-887368-86-8. In 1950, Ray Bradbury composed his 25,000-word novel *The Fireman* in this way, and three years later returned to the same underground chamber for another nine days to expand this warning story into the 50,000-word novel Fahrenheit 451. ^ Bradbury, Ray (2003). *Fahrenheit 451* (50th anniversary ed.). New York, NY: Ballantine Books. pp. 167–68. ISBN 0-345-34296-8. ^ Liptak, Andrew (August 5, 2013). A.E. van Vogt and the fixed-up novel. *Kirkus Comments*. ^ Baxter, John (2005). A pound of paper: Confessions of a book addict. Mr. Marius. p. 393. ISBN 9781466839892. When he published its first edition in 1953, Ballantine also produced 200 signed and numbered copies linked in Johns-Manville Quintera, a form of asbestos. ^ Brier, Evan (2011). A Novel Marketplace: Mass culture, book trade and postwar American fiction. University of Pennsylvania Press. p. 65. Bradbury concludes his 1979 Coda with Fahrenheit 451, one of the many reviews about the 1953 novel he has published... ^ Reid, Robin Anne (2000). *Ray Bradbury: a critical companion*. Comrades critical of contemporary popular writers. Westport, CT: Greenwood Press. p. 53. ISBN 0-313-30901-9. In an afterword from 1982... ^ Tuck, Donald H. (March 1974). *Encyclopedia of Science Fiction and Fantasy*. 1: Who's Who. A.L.-Chicago, Illinois: Advent. p. 62. ISBN 0-911682-20-1. LCKN 73091828. Special edition related in asbestos-200 copies as. 1954. \$4.00 [probably Ballantine text.] ^ Fahrenheit 451. Ray Bradbury Online. spaceagecity.com. 4 September 2013. 200 copies were signed and numbered and linked in Johns-Manville Quintera, an asbestos material. ^ De Koster, Katie, ed. (2000). *Readings on Fahrenheit 451*. The series of literary companions. San Diego, CA: Greenhaven Press. p. 164. ISBN 1-56510-857-4. A special limited edition version of the book with an asbestos cover was printed in 1953. ^ Weller, Sam (2006). *Bradbury Chronicles: The Life of Ray Bradbury*. HarperCollins. p. 208. ISBN 978-0-06-054584-0. To fulfill his agreement with Doubleday to make the book a collection rather than a novel, the first edition of Fahrenheit 451 included two additional stories – *The Playground* and *And the Rock Screamed Out*. (The original plan was to include eight stories plus Fahrenheit 451, but Ray didn't have time to review all the stories.) *The Playground* and *And the Rock Screamed Out* were removed in prints much later; Ray has since fulfilled his contractual obligation with the first edition. Fahrenheit 451 was a short novel, but it was also part of a collection. ^ De Koster, Katie, ed. (2000). *Readings on Fahrenheit 451*. The series of literary companions. San Diego, CA: Greenhaven Press. p. 159. ISBN 1-56510-857-4. A serialized version of Fahrenheit 451 appears in the March, April and May 1954 issues of *Playboy* magazine. ^ Crider, Bill (autumn 1980). Lee, Billy C.; Laughlin, Charlotte (ed.). Reprints / Reprints: Ray Bradbury's FAHRENHEIT 451. Paperback Quarterly. III (3): 25. ISBN 9781434406330. Censorship began with a special edition of Bal-Hi in 1967, an edition designed for high school students... ^ a b c Karolides, Nicholas J.; Chel, Margaret; Sova, Dawn B. (2011). *120 Forbidden Books: Censorship Histories of World Literature* (second ed.). Checkbooks. p. 488. ISBN 978-0-8160-8232-2. In 1967, Ballantine Books published a special edition of the novel that would be sold in high schools. More than 75 passages have been modified to eliminate words like hell, damn it, and abortion, and two incidents have been eliminated. The first incident depicted a drunk man who was turned into a sick man in the exurgitated edition. In the second incident, reference is made to the cleaning of from the human belly button, but the expired edition changed for cleaning the ears. ^ Burress, Lee (1989). *Battle of books: Literary censorship in public schools, 1950-1985*.

The film debuted at the 2004 Cannes Film Festival and received positive reviews from critics. The film also received the Palme d'Or Award,[2] the festival's largest prize. The film is the highest-grossing documentary of all time, and a follow-up, titled Fahrenheit 11/9, was released in September 2018. Synopsis The film begins by suggesting that friends and George W. Bush's allies of the Fox News Channel bowed out the 2000 election by prematurely declaring Bush the winner. It then suggests that managing the voting controversy in Florida was electoral fraud. The film then seduces in the 9/11 attacks. Moore says Bush was informed of the first plane to hit the World Trade Center on his way to elementary school. Bush is then presented sitting in a Florida class with children. When he was told that a second plane had hit the World Trade Center and that the nation was under attack, Bush allowed students to finish reading their book, and Moore notes that he continued to read for nearly seven minutes. Moore then discusses the complex relations between the U.S. government and the Bush family; and between the bin Laden family, the government of Saudi Arabia and the Taliban, which span three decades. Moore then says the United States government evacuated 24 members of the bin Laden family on a secret flight shortly after the attacks, without subjecting them to any interrogation. Moore goes on to examine George W. Bush's Air National Guard service record. Moore claims that Bush's attempts at oil wells were partly funded by the Saudis and the bin Laden family through James R. Bath, whose name is believed to have been removed from Bush's records. Moore argues that these conflicts of interest suggest that the Bush administration does not serve American interests. The film continues suggesting hidden motives for the war in Afghanistan, including a natural gas pipeline through Afghanistan to the Indian Ocean. Moore argues that the Bush administration induced a climate of fear among the American population through the media. Moore then describes the alleged anti-terrorist efforts, including the government's infiltration of pacifist groups and other events, and the signing of the USA PATRIOT Act. The citizens of Iraq are portrayed as living relatively happy lives before the invasion of the country by the U.S. military. The film also takes pains to demonstrate alleged war cheer in the U.S. media and general bias of journalists, with quotes from news organizations and embedded journalists. Moore suggests the atrocities will take place in Iraq and features images depicting U.S. prisoner abuse. Later in the film, Lila Lipscomb appears with her family after hearing about the death of her son, Sergeant Michael Pedersen, who was killed on April 2, 2003, in Karbala. Tormented and tearful, she begins to question the purpose of the war. Linking together several themes and points, Moore compliments those who serve in the U.S. Army. He argues that America's lower class is always the first to enlists in the army, so that better not have to join. He says these valuable troops should not be sent to risk their lives unless they need to defend America. The credits roll while Neil Young Rockin' in the Free World plays. (Moore originally intended to use Who's Won't Get Fooled Again, but was denied permission by Pete Townshend). [3] Moore dedicated the film to his friend who was killed in the World Trade Center attacks and to those soldiers and women in Flint, Michigan who were killed in Iraq; Michael Pedersen, Brett Petriken and all the Flint soldiers who died in the Iraq War... Bill Weems and 2973 who died on 9/11/01 ... and the countless thousands of people who died in Afghanistan and Iraq as a result of our actions. The originally planned production was financed by Icon Productions by Mel Gibson (who planned to give Michael Moore eight cash figures in advance and potential backend),[4] Fahrenheit 9/11 was later taken over by Miramax Films and Wild Bunch in May 2003, after Icon Productions abruptly gave up the financing contract it had entered into. [5] Miramax earlier cast another film for Moore, The Big One, in 1997. At the time, Disney was Miramax's parent company. According to DisneyWar, Disney executives did not know that Miramax had agreed to fund the film until they saw a post on the Drudge Report. Michael Eisner (CEO of Disney at the time) appointed Harvey Weinstein (co-chair of Miramax at the time) and ordered him to drop the film. In addition, Disney sent two letters to Weinstein, demanding that Miramax drop the film. Weinstein felt that Disney had no right to block Fahrenheit's 9/11 release because the film's \$6 million budget was well below the level Miramax was supposed to seek Disney approval and would not be rated NC-17. [6] But Weinstein was in contract negotiations with Disney, so he offered a compromise that he would quit the film if Disney didn't like it. [6] Disney responded by having Peter Murphy send Weinstein a letter saying that the film's \$6 million budget was just bridge funding, and Miramax would sell its interest in the film to recover the \$6 million; according to the same letter, Miramax had to state publicly that it would not release the film. [6] After Fahrenheit 9/11 was almost finished, Miramax had several preview projections; they were testing through the roof. Weinstein informed Eisner that Fahrenheit 9/11 was finished, and Eisner was surprised that Miramax continued to make the film. [7] Weinstein asked several Disney executives (including Eisner) to watch the film, but all refused; Disney again stated that Miramax would not release the film, and Disney accused it Weinstein hid Fahrenheit 9/11, keeping him away from production reports. [7] Disney sent Production Vice President Brad Epstein to supervise him 9/11 of 24 April 2004. According to Weinstein, Epstein said he liked the film; but according to the report Epstein sent to the board of the Walt Disney Company, Epstein clearly criticized him. [7] Eisner told Weinstein that the Disney board had decided not to allow Miramax to release the film. [7] Weinstein was furious and asked George J. Mitchell (the president of Disney at the time) to see the film, but Mitchell refused. [7] Weinstein asked lawyer David Boies to help find a solution; [7] The Weinstein and Moore family also hired Chris Lehane to consult on the film's release strategies. [8] The New York Times reported on Disney's May 5, 2004 decision. [9] Disney stated that both Moore's agent (Ari Emanuel) and Miramax were informed in May 2003 that Miramax would not be allowed to distribute the film. Disney representatives have stated that Disney has the right to veto any Miramax film if its cast appears to be counterproductive to the company's interests; indeed, Disney has blocked Miramax from the release of two films before: Kids and Dogma. [10] Due to these difficulties, distribution was ensured for the first time in many non-US countries. On May 28, 2004, after more than a week of discussion, Disney announced that the founders of the Miramax film studio, Harvey and Bob Weinstein, had personally acquired the rights to the documentary after Disney refused to distribute it. The Weinstein family has agreed to reimburse Disney for all costs up to that point, estimated at about \$6 million. They also agreed to be liable for all costs for the completion of the film and for all marketing costs that are not paid by any third-party movie distributor. [11] A settlement was reached between the Weinstein family and Disney, so that 60% of the film's profits would be donated to charity. [12] The Weinstein family established the Fellowship Adventure Group to handle the distribution of this film. Fellowship Adventure Group joined forces with Lions Gate Entertainment (which released two other Miramax O and Dogma-funded films)[13] and IFC Films to release it in the United States in the cinema. (Fellowship Adventure Group also manipulated the U.S. home video distribution of the film through Columbia TriStar Home Entertainment). Moore said she is now grateful that everyone who wants to see her will now have the chance to do so. [14] After being informed that the film had received an R rating from the Motion Picture Association of America, Moore appealed the decision, hoping to obtain a PG-13 rating instead. Moore's lawyer, the former governor of New York, Mario Cuomo, was not allowed to attend the hearing, was rejected on 22 June 2004 and Cuomo claimed that this had been shown to be prohibited from the hearing. Some theatres have chosen to defy the MPA and allow undefeated teenagers to participate in screenings. [15] The release of the alternative fahrenheit 9/11 poster film was released theatrically by Fellowship Fellowship Group through a distribution arrangement with Lions Gate Entertainment. On its opening weekend of June 25-27, 2004, the film generated box office revenues of \$23.9 million in the U.S. and Canada, making it the weekend's top film. Its opening weekend won more than the entire U.S. theater run by any other feature film documentary (including Moore's previous film, Bowling for Columbine). The film was released in the UK on 2 July 2004 and in France on 7 July 2004. [16] Moore credited some of the theatrical success of conservative group efforts to pressure theaters not to run the film, conjuring that these efforts backed down by creating advertising. There were also efforts by liberal groups, such as MoveOn.org (who helped promote the film) to encourage participation to defy the contrary efforts of their political opponents. Fahrenheit 9/11 was designed in several Middle Eastern countries, including the United Arab Emirates, Lebanon and Egypt, but was immediately banned in Kuwait. We have a law prohibiting insulting friendly nations, said Abdull-Aziz Bou Dastour of Kuwait's Ministry of Information. [18] [19] The film was not shown in Saudi Arabia because public cinemas were not allowed from 1983 to 2017. The saudi ruling elite later launched an advertising campaign spanning nineteen American cities to counter the criticism spined in the film. [20] In Cuba, film versions were released in 120 cinemas, followed by a prime-time television show by the state's leading network. It has been widely reported that this could affect his Oscar eligibility, as the film was broadcast on television less than nine months after its release in cinemas. However, shortly after this story was published, the Academy of Film Arts and Sciences issued a statement denying it, saying: If it were pirated or stolen or unauthorized we would not blame the producer or distributor for it. [21] In addition, Wild Bunch, the film's overseas distributor for Cuba, issued a statement denying that a television deal was with Cuban television. The issue became questionable, however, when Moore decided to waive Oscar's eligibility in favour of a pay-per-view televising of the film on November 1, 2004. Critical Receipt The film was received positively by critics. Review site aggregator Rotten Tomatoes reports an 82% approval rating based on 237 comments, with an average rating of 7.33/10. Consensus of the site's critics says: Extremely one-sided in impeachment of the Bush administration, but worth watching for and debates will stir them up. [22] He also received a score of 67 (generally favorable) on Metacritic, based on 43 reviews. [23] Film critic Roger Ebert, who gave the documentary three and a half out of four stars, says the film is less an exhibition by George W. Bush than a of what Moore sees as a failed and dangerous presidency. In the film, Moore presents images of Vice President Al Gore prechaining the event that would officially anoint Bush as president, the day a joint session of the House of Representatives and senate will certify the election results. Moore is making a new impact on familiar material by the way he gathers his images, ebert says. Entertainment Weekly put it on its end-of-decade, best-of-list, saying, Michael Moore's anti-Bush polemic gave millions of liberals frustrated exactly what they needed to hear in 2004—and infuriated just about everyone else. Along the way, it became the highest-grossing documentary of all time. [24] The commercial performance Grosses over \$222 million in total worldwide, the film is the largest documentary of all time, according to Box Office Mojo. [1] The film had a general release in the United States and Canada on June 23, 2004. It has since been launched in 42 other countries. On Al-Jazeera in August 2012, Moore claimed that the film grossed about half a billion dollars worldwide. [25] Home media Fahrenheit 9/11 was released on DVD and VHS on October 5, 2004, an unusually short response time after release in theaters. In the early days of its release, the film broke records for the best-selling documentary of all time. About two million copies were sold on the first day, most of which (1.4 million) were sold as rentals. [26] A company book, The Official Fahrenheit 9/11 Reader, was released at the same time. It contains the full script, documentation of Moore's sources, e-mails about the film, film reviews and articles. Initial television presentations This section does not cite any source. Help improve this section by adding quotes to reliable sources. Non-exturse materials may be challenged and disposed of. (September 2012) (Learn and when to remove this template message) The two-hour film was planned to be shown as part of the three-hour The Michael Moore Pre-Ection Special on IN DEMAND, but in DEMAND retired in mid-October. Moore later arranged for simultaneous broadcasts on November 1, 2004 at 8:00 p.m. (EST) on Dish Network, TVN, and Cinema Now the website and material prepared for The Michael Moore Pre-Ection Special was incorporated into Fahrenheit 9/11: A Movement in Time, which aired the same week on The Independent Film Channel. The film was also shown on basic cable television in Germany and Austria on 1 November 2004 and 2 November 2004. In the UK, the film was shown on Channel 4 on January 27, 2005. In Hungary, it was presented on RTL Klub, a commercial channel, at 10 2005, on m1, one of the national channels, on 13 August 2006, on the other national channel, on 1 September 2006. In Denmark, it was presented to Danmarks Radio (normally referred to only as DR), which is broadcasting corporation on 11 April 2006. In Norway, it was presented on NRK, the national broadcasting company, on 27 August 2006. The film was screened in New Zealand on September 9, 2006 on TV ONE, a TVNZ channel. The next day, the Dutch network Nederland 3 aired the film. In Belgium, it was presented on Kanaal 2 on 12 October 2006. In Brazil, it was broadcast on October 10, 2008 on TV Culture, the public broadcasting network of São Paulo. Soundtrack Fahrenheit 9/11: Original SoundtrackSoundtrack album by various artistsReleasedOctober 5, 2004 (2004-10-05)Length1:00:44LabelRhino Professional ratingsReview scoresSourceRatingAllMusic[27] The soundtrack to the film Fahrenheit 9/11 was released on October 5, 2004 by Rhino Entertainment. Track Listing No.TitleArtistLength1. President Jeff Gibbs3:322. Go-Go's3:003. Vacation. Bush is waiting... and wait for Jeff Gibbs2:144. Cantus in memory of Benjamin Britten, For String Orchestra & BellPaavo Järvi and Estonian National Symphony Orchestra6:415. We have to get out of hereEric Burdon4:086. Weapons of DeceptionJeff Gibbs2:187. DefectorJeff Gibbs4:088. CocaineJ. J. Cale2:499. Shiny Happy PeopleR.E.M.3:4410. Magnificent seven themed Elmer Bernstein2:0011. Afghan Victory DanceJeff Gibbs3:1612. Firewater Burn Bloodhound Gang4:5313. The greatest American hero (Believe It or Not)Joey Scarbury3:1414. Aqualung Jethro Tull6:3515. Everything Jeff Gibbs asked for3:3016. Rockin' in the Free WorldNeil Young4:42Lungtotal:1:00:44 Palme d'Or Michael Moore Awards receiving the Palme d'Or at the 2004 Cannes Film Festival. In April 2004, the film was selected to compete for the Palme d'Or at the 57th Cannes Film Festival. After his first presentation at Cannes in May 2004, the film received a standing ovation of 15-20 minutes; Harvey Weinstein, whose Miramax Films funded the film, said: It was the longest standing in 25 years. [28] [29] On May 22, 2004, the film received the Palme d'Or. [2] It was the first documentary to win this award at Jacques Cousteau and Louis Malle's The Silent World in 1956. Likewise, his Oscar acceptance speech, Moore's speech at Cannes included several political statements:[30] I have a hidden suspicion that what you have done here and the response of everyone at the festival, you will make sure that the American people will see this film. I can't thank you enough for that. You put a huge light on this and many people want the truth and many want to put it in the closet, just walking. There was a great Republican president who once said, if you tell people the truth, Republicans, Americans will be saved. [...] I dedicate this Palme d'Or to my daughter, to the children of the Americans and Iraq and to everyone in the world who is suffering from our actions. Some conservatives in United, would be Jon Alvarez of FireHollywood, commented that that a prize could be expected from the French. [31] Moore noted just a few days earlier that I fully expect Fox News Channel and other right-wing media to present this as an award from the French. [...] There was only one French citizen on the jury. Four out of nine were Americans. [...] This is not a French award, it was awarded by an international jury dominated by Americans. [32] The jury consisted of four North Americans (one of them born in Haiti), four Europeans and one Asian. [33] He also responded to suggestions that the award was political: Quentin [Tarantino] whispered in my ear: 'We want you to know that it wasn't the politics of your film that won you this award. We're not here to give a political award. Some of us don't have politics. I awarded the art of cinema, that won this award and I wanted you to know that as a fellow director. [34] In comments to the award-winning jury in 2005, Cannes director Gilles Jacob said that commissions should make a decision based on film making rather than politics. He expressed the view that, although Moore's talent was not in doubt, it was a satirical tract that received an award more for political rather than cinematic reasons, no matter what the jury said. [35] Interviewed about the decision four years later, Tarantino replied: As time went on, I put this decision under the microscope and I still think I was right. That was a movie of the moment - Fahrenheit 9/11 can't play the same now as it did then, but back then it was worth everything it got. [36] The People's Choice Award The film won additional awards after its release, such as the People's Choice Award for Favorite Motion Picture, an unprecedented honor for a documentary. [37] The Golden Raspberry Awards nine months after Fahrenheit 9/11 received the Palme d'Or, George W. Bush, Donald Rumsfeld and Condoleezza Rice won the Worst Actor, Worst Supporting Actor and Worst Screen Couple (Bush/Rice) at the 25th Golden Raspberry Awards (Razzies) because of their mishandling the 9/11 attacks and the Iraq War. [38] Britney Spears, who appeared in the film in a recorded pre-interview in which she expressed support for Bush,[39] won the raspbery for the weakest actress. [40] Controversy Main article: Fahrenheit 9/11 Controversy The film generated criticism and controversy after its release shortly before the 2004 presidential election. British-American journalist and literary critic Christopher Hitchens argued that Fahrenheit 9/11 contains distortions and untruths. [41] This attracted several lines, including an eFilmCritic article and a Columbus free press editorial. [42] The former Democratic mayor of New York, Ed Koch, who supported President Bush for re-election, called the film's propaganda. [43] In response, Moore published a list of facts and sources for Fahrenheit and a document which it says establishes agreements between the points mentioned in his film and the Commission's findings from 11 hours out of 11. [44] Moore's expectations for the 2004 presidential election The film was released in June 2004, less than five months before the 2004 presidential election. Michael Moore, while not approving presidential candidate John Kerry, said in interviews that he hoped to see Mr. Bush removed from the White House. [45] He also said that he hoped his film would influence the election: This could be the first time a film has had such an impact. [45] However, some political analysts did not expect this to have a significant effect on the election. A Republican strategist said Moore was communicating with that left-wing sly who would never vote for Bush, and Jack Pitney, a government professor at Claremont McKenna College, suspected that the main effect of the film would be to turn Bush-haters into bigger bush-haters. [45] Whether or not the film would change the views of many voters, Moore declared his intention to use it as an organizing tool and hoped to energize those who wanted to see Bush defeated in 2004, increasing turnout. [46] Despite the film's influence and commercial success, George W. Bush was re-elected in 2004. Since Moore chose to play it on television before the 2004 election, the film was declared ineligible to compete for Best Documentary Film in the Academy Awards. Lawsuit In February 2011, Moore sued producers Bob and Harvey Weinstein for unpaid profits from the film worth \$2.7 million, saying they used Hollywood accounting tricks to avoid paying him money. [47] They responded that Moore received \$20 million for the film and that his claims suck. [47] Eventually, Bob and Harvey Weinstein reached a settlement with Moore for undisclosed sums and terms. [48] The film later on September 6, 2018, Moore released a film titled Fahrenheit 11/9 about the 2016 presidential election in the United States and the subsequent presidency of Donald Trump. The title refers to the original film, the date 9/11 being reversed to 11/9. [49] References ^ a b c Fahrenheit 9/11. Box Office Mojo. October 2, 2011. ^ a b Fahrenheit 9/11 (Fahrenheit 911). festival-cannes.com. Archived from the original on 18 January 2012. October 2, 2011. ^ Michael Moore is a bully, says guitarist Who. Guardian. July 14, 2004. October 3, 2019. ^ Fleming, Michael (March 27, 2003). Moore geared up for another furor. Variety. October 2, 2011. ^ Fleming, Michael (May 8, 2003). Docu's hot-potato's Moore '911' loses an icon. Variety. 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