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## *Hollywood and the Evolution of the US Presidential Image: a Juxtaposition of Reality and Film*

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Requirements for the Degree of Master in Language and Cultures.*

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## **Dedication**

This research is humbly dedicated to all my valuable treasures in life:

To my loving mother, who sacrificed all her life for our sake, who has given me what nobody else would ever have, who taught me to trust in Allah, believe in hard work and that so much could be done with little

To my amazing father whose spiritual and emotional support of me through my life has been my backbone

This work is also dedicated:

To my dear brothers FATHI, HICHAM and NASSIM and my beloved sister Wafa whom I am truly grateful for having in my life

To my dearest friend BADROU BOUTABA who served as my inspiration and strength during stormy days

To my best friend and soul sister ASMA BENACHI

To my dear friend CHAHINA LAGHMASI

To all my family and other loved ones

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To all my teachers

To all my friends

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## **Dedication**

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For my treasure the reason of my smile and happiness my little baby angel -FATIMA AZOUHRAA honey thanks for being the reason of my success and strength.

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**Abstract:**

The present study aims at investigating and exploring the concept of Hollywood evolution and the presidential image: the juxtaposition of film and reality. The current study, which took place during the academic year (2018/2019), aims at highlighting the political messages and the power behind any presidential image and their effect on people's mind. Thus, it is very important to understand that those films are not done just for entertainment and passing time, they are in political mission in which they are going to address specific political idea. Subsequently, the research approach adopted for this thesis is the investigative research including conceptual and relational content analysis in analyzing six presidential films including *Young Mr. Lincoln* 1939, *Nixon* 1995, *Air Force One* 1997, *Wag the Dog* 1997, *W* 2008 and *Barry* 2016. Namely, we intended to explore this research might pave the way for an additional study towards the subjectmatter.

**Keywords:** presidential image, Hollywood, film, reality, juxtaposition.

## ملخص

هدف هذ هال نسااس تال اى اس خكشاف نهى م خ طسهل يودو الصسسه الشى اس يت :

الخذ اخل نبال نبلمى الى اق عال نسااس تال حال يت، ال خيوق ع خالا للسن زت ال نسااس يت، هدف ال نخل ي طال ضىء علل الشساات اللسى اسيتو الرىة ال كامن ت و ساء أيص و سسنى اس يت فبال اقال مى حاث بشها علبار هانا الناسى بال خ ال يوم نال م هم لل عا يت جعل ال ن اسخاص تال م تونى من هم ندى كى نأ ن خلكا اقال م ال م نوق طللخل يتو ث م ض يتال ن قج، ان ما ه يتوم هم نى اس يت ح يت ح يتوق  
 يم بن ش شكش نى اس يت م ح ذة و ب عنر لكا ع خ م ذال نه ج ال ب ح بل هز هال طشوح ت ح لبال م ح خى ن فلبس ب عا فال مشى اس يتو هيا ن ن فبال اى اس خكشاف م فاه يتوم من حى المى  
 ض يعى بال خال نى ج ب علل الشخاص المى ص وب هم ب خاص تال طبيوت الم خ علم ن فبال ج ا و شان خأ خز

هز هال م فاه يتوم بال نساء بش كلحى اقال م هل يود الشى اس يت ع يت ع ينال ع خ باس م نأ جل بن اء م ح م عم ن فبال ن فبالى نون ع بك ل شى ء فبال اقال م.

**الكلمات الدالة:** الصسسه الشى اس يت، هل يود، ال فال م، الى اقع، الخذ اخل

### **General introduction:**

Cinema has become an integral part of human culture and it is difficult today to find a country or a person who imagines life without the existence of this rich world, which has a magical effect on society. Hollywood is the greatest national source of entertainment for many people of all ages, races, sexes, and ethnicities, its motion pictures reach nearly everyone, since it tells us something about ourselves, who we are as a people; express our aspirations; and reveal much about our national character. Hollywood movie industry depicts numerous images of a variety of races throughout its films. Despite the wide variety of shows, movies and images produced by Hollywood, audience of various backgrounds are allowed to generate thoughts, views, and opinions that go a long way with their own perceptions. This company has strongly established its popularity in the United States and worldwide, since it provides evaluations of economic, cultural nature and even politics. Motion pictures Review the movies produced in the United States during any era and you will discover a cinematic canvas of the nation's history on which is presented the attitudes and beliefs of the people toward its leaders and political institutions.

Politics and cinema, it should not exist but it does. How could two opposing factions – politics and film – have signed such an enduring treaty of co-existence? Where politics is the art of the possible, cinema is the art of the impossible, of images and actions magic ked from thin air. Where politics takes dreams and converts them to reality, movies take reality and convert it to dreams. Hollywood films about the U.S. president has had many images and one thing is for certain: No matter what era, Presidents, whether fictional or real are frequent fodder for filmmakers. Hollywood and the presidential image has been a familiar subject on film ever since the first motion pictures were produced in the mid-1890s.

Most research has shown to acknowledge the fact that Hollywood is the major global player in the film industry. In his book, *The Leading Man: Hollywood and the Presidential*

Image, the historian professor Burton Peretti explores the development of the cinematic presidential image presidents (especially after 1900) exploited rapidly developing mass media to augment their presence in Americans' lives. (Burton 50), and examines the relationship between the presidency, film and television industries, -The presidency had deep roots in a culture of performance. Like entertainers (50), as well as the effects on the cultural perception of American leaders, in addition to the cinematic depictions of real U.S. presidents from Abraham Lincoln to George W. Bush which explore how Hollywood movies represent American history and politics on screen. Morgan in his book shows how films blend myth and reality to present a positive message about presidents, -several popular films made in 1931- 1934 pictured presidential -strong men willing to suspend the Constitution and act unilaterally to solve America's problems in a bold and decisive manner (Morgan 110) as the epitome of America's values and idealism until unpopular foreign wars in Vietnam and Iraq led to a darker portrayal of the imperial presidency, operated by Richard Nixon and Bush 43rd, -films featuring fictional presidents tried hard to dodge their real parallels (30). Peter C. Rollins and John E. O'Connor highlighted in their book Hollywood's white house: the American presidency in film and reality as a theme Hollywood's failure to depict adequately the presidents of the United States. Movies almost always get the basic facts wrong. They usually present one-dimensional presidents who are either all evil or all saint; and they perpetuate hoary myths to appease the audience's expectations, -American politics had become estranged from the realities of American popular sentiments (Rollins and John E. 158). This book further considers how Hollywood has continually reinterpreted historically significant presidents, notably Abraham Lincoln, Theodore Roosevelt, and Franklin D. Roosevelt, to fit the times in which movies about them were made. Although the power (white house) behind any political Hollywood film has never been discussed. Professors, historians and authors shows that there is a relationship between Hollywood films and politic.



Subsequently, the linkage between the presidential image and Hollywood film starts from a big political order and power behind (the white house). In sum, it has been proved that the cinematic presidential image had been developed in addition to Hollywood depiction of the president in film and reality also, the relationship between Hollywood and the white house. Basing this research study on the aforementioned ideas, we are going to investigate the political power (the white house) behind any presidential film and how it has been represented in film and how it was in reality –the juxtaposition.

The controversy that lies within this subject requires a deep investigation to determine the political power behind any presidential image and that there is a specific political message behind any presidential film. As a consequence, through the course of this study, we aim at finding valuable answers to the following basic research questions:

**Main question:** Is there a difference in the presidential image of film and reality?

**Sub questions:**

1. Does the white house controls Hollywood and its productions?
2. How does Hollywood depicted the US presidents?
3. Is the reel image of the presidents the same as in reality? What are the difference between the two?

Accordingly, we are attempting to discover the political power behind the presidential films, which kind of messages and ideas are about to spread in order to convince people. The current study, which took place during the academic year (2018/2019).

It would be too shallow to assume that choosing a method is based on the researcher's views, likes, dislikes, or preferences. However, the choice of the method is rather totally determined and depend on the nature of the topic, nature of data and the aim of the research. Concerning the present study the most suitable method to be used is the content analysis in

order to study films and gathering data to understand Hollywood depiction of the USA president's character in the six films including *Young Mr. Lincoln* 1939, *Nixon* 1995, *Air Force One* 1997, *Wag the Dog* 1997, *W* 2008 and *Barry* 2016.

The present dissertation is divided into two major parts, a theoretical part, which consists of two chapters, and empirical part made up of one chapter. Chapter one attempt to give a brief historical background about Hollywood and the white house. Accordingly, it will shed light on the relationship that connects Hollywood and the white house, in addition to the influence of the white house over Hollywood. Chapter two deals with a general view of the USA presidents in films through history and Hollywood depiction of the USA presidents, it is a series of depictions that represent the most prominent real life historical events that marks each one of them, followed by fictional movies which indicate the causes behind the transformation of American's people view to the presidency where the image turn from a superhero to a super villain, in addition to the role of Hollywood films in the campaign trail and celebrities during elections, and hence it discusses the role of films in shaping the public opinion towards politic and specially the presidential elections.

The third chapter is concerned with the analysis of six presidential films in which the three first films are concerning the negative depiction of the USA presidents in films, although the other three films are about the positive heretic depiction of the USA president in films.

The topic of Hollywood and its popularity with a global audience is one that leaves room for a large number of different points of discussion, whether it is the creative milieu of the industry with its famous actors, directors and producers, or its history and the political power behind its film's subject. Furthermore, the controversy that lies between Hollywood films and the white house lead us to open up this discussion.

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## **Chapter One: The relationship between Hollywood and the White House**

### **Introduction:**

In this chapter we will shed light the American presidency as an institution. In addition in this chapter we will also highlight the relationship between Hollywood and the white house and the influence of the white house over Hollywood.

### **1.1. Brief history about the white house andHollywood:**

#### 1.1 The white house building:

Washington has not always looked like it does today .once it was a sleepy little village with only a few building. There were no good roads into the village. About two hundred years ago, when the United States was a brand-new country, people began to talk about where the president should live. Should the president live in the North or the South? Should the president live in a simple house or a castle?

While Congress debated what to build and where to build it, the first president, George Washington, lived in three houses; the first two were in New York City. Next, it was time to decide what kind of house to build for the president. -Ordered builtby provision of the USA constitution\ (Grove, Bush and B. boushung 9) .Thomas Jefferson suggested having a contest. He advertised the contest in newspapers across the country. A committee picked a simple but elegant design by James Hoban, a young Irish American architect.

White house is a symbol of the nation for more than two hundred years; it has been a home of every USA president and his family. -The white house was begun in 1792, was occupied first in 1800\l(9), all American president lived in the white house except the first president George Washington, the first president to live there was John Adams and his wife Abigail. John Adams, the second president of the United States, moved into a cold,

damp White House in November 1800. Abigail Adams hung her laundry up to dry in the East Room. She thought it would be bad manners to hang the president's laundry outside, by the time the third president, Thomas Jefferson, moved into the White House in 1801; most of the outside structures were finished. The White House was the largest residential house in America! Jefferson ordered wallpaper and furniture from France. Every president since has ordered special things for the house. Today, you can see chairs that people sat on more than one hundred years ago! During this time, the building was called the President's Palace, then the President's House.

The white house is not only the president house it is also known as the office and the executive mansion but the white house is also a place of work. From the labor who built it to the resident staff who maintain the political advisers who work daily within its walls (10). The first president who made the house as an office and gave it the current name in 1901 is the one who made the major renovation of the white house In 1902, President Theodore Roosevelt began a major renovation of the White House, including the relocation of the president's offices from the Second Floor of the Residence to the newly constructed temporary Executive Office Building.

The story of the name of this great artistic place located in Washington came after a very known event for the Americans. In the library upstairs president Franklin D. Roosevelt heard the news of Pearl Harbor, harbinger of America's entry to the war (10). During the War of 1812, the British set fire to the President's House in 1814 and another fire in the West Wing in 1929 while Herbert Hoover was President. James Hoban was appointed to rebuild the house, and President James Monroe moved into the building in 1817 after the fire they rebuilt the house and painted it with the white color, although in the late of the nineteenth century a lot of proposals were made to build an entirely new house for the president but this plan was never realized.

All American presidents starting from John Adams and his family to Donald Trump occupied the white house, this building is not just a house the presidents or an office it is also as a museum and a place where the American history continues to unfold.

### **1.1.2 Hollywood:**

#### 1.1.2 Hollywood:

-Cinema is the most beautiful fraud on the world -by Jean luck Godar<sup>1</sup>.It isso hard to convince people about the influence of the cinema in their ideas and imagination about almost everything in life. The home of many famous television, movie studios and record companies is Hollywood that is also a synonymous with the glamour, money and power of the entertainment industry.

Hollywood located in in Los Angeles, California, although it is very known and famous place in all over the world, Hollywood has humble roots: It began as a small agricultural community and evolved into a diverse, thriving metropolis where stars are born and dreams come true. Hollywood was established in 1853, with a single adobe hut on land outside. Growing crops was so successful there that by 1870, Hollywood became a thriving agricultural community. Hollywood did not start movies as we know them today, they start silence without motion picturesl the absence of acceptable synchronous sound production in motion pictures until nearly the end of 1927, and the pervasive domination of it from 1928 onwardl(Monaco 3).

-Hollywood becamea place for making movies when Col. William Seligrelocated his production company, Polyscope, there from Chicago in 1909l (4), the film maker get ridfrom

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<sup>1</sup>Jean luck Godar : is a French director and famous critic

Edison's<sup>2</sup> Motion Picture Patents Company on the East Coast. Thomas Edison patented the first kinetoscope in 1893 and then, to profit from the device, he built the first moving picture studio (Burtton 52). The first movie studio appeared on Sunset Boulevard. By 1915, many major motion-picture companies had relocated to Hollywood from the East Coast, since they could not be sued there for infringing on motion picture film patents held by Thomas Edison and his Motion Picture Patents Company. The ideal place for them to produce films and work was Hollywood and its warm, predictably sunny weather and diverse terrain perfect for movie backdrop.

The Golden Age of Hollywood was a period of great growth, experimentation and change in the industry that brought international prestige to Hollywood and its movie stars. It began when Hollywood crafted a system based on movies whose production, distribution, and exhibition could be relatively standardized and would reliably attract audiences (Monaco 5) instead of competing directly with Edison. Filmmakers start with the silent movie era (though some people say it started at the end of the silent movie age). Dramatic films such as D.W. Griffith's *The Birth of a Nation* (1915) and comedies such as *The Kid* (1921) starring Charlie Chaplin were popular nationwide. Soon, movie stars such as Chaplin, the Marx Brothers and Tallulah Bankhead were adored everywhere. With the introduction of movies with sound, Hollywood producers churned out Westerns, musicals, romantic dramas, horror films and documentaries. Studio movie stars were even more idolized, and Hollywood increased its reputation as the land of affluence and fame. The movie industry was one of the largest businesses in the United States. Even in the depths of the Great Depression, movies were a weekly escape for many people who loved trading their struggles for a fictional, often dazzling world, if only for a couple of hours.

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<sup>2</sup> Thomas Alva Edison : an American inventor and business man, who has been described as America's great inventor

In 1997, Hollywood produced and presented a film under the title of *Wag the Dog*. Hollywood movie not a blockbuster, but a moderately successful (Burtton 204), which is about the screenplay concerns a spin doctor and a Hollywood producer who fabricate a war to distract voters from a presidential sex scandal. *Wag the Dog* was released one month before the outbreak of the Lewinsky scandal, and the announce of the President William Jefferson Clinton in August 20, 1998, that the United States had just bombed a suspected terrorist training camp in Khost, Afghanistan, and a nerve gas manufacturing facility in North Sudan. Seventy-five Cruise missiles launched from US Navy ships in the Red and Arabian seas found their targets hundreds of miles away. The immediate public reaction to those events was to compare between the film and reality.

Valerie David, a Manhattan advertising copy editor for Avon Products, told the *New*

*York Times* –how ironic it was that life was imitating art (204), and the comparison was made again in December 1998 when the administration initiated a bombing campaign of Iraq just prior to Clinton's impeachment.

Hollywood in the decade of 1980 recognized as the introduction of high concept films; most pictures were unoriginal and formulaic. In this decade Hollywood produced films met with unexpected success such as *Return of the Jedi*, *Terminator* and the famous film until now *Batman*, due to this special effects the budget of films production increased. Hollywood feature films straddled opposite sides of a growing cultural divide. On one side was high-concept, big-budget moviemaking; on the other side were alternative visions (Monaco 231).

## **1.2. The presidency as an institution:**

### 1.2.1. The evolution of the presidency:

The nature of the presidency has evolved dramatically in power and prominence over the course of the American history. The nation's founders at the very beginning of designing the



presidency, all agreed that they do not want to construct a government that is based on despotic, monarchical figure dominating public life. Since they have had a bad experience with monarchies. Therefore, the early state constitution created an executive of great honor and dignity, but one with limited formal power, and throughout the 1800s until the 1930s congress was the dominant branch of the national government. Which means that, the president was never intended to occupy the central and dominant role in political life. However this government did not last long, until they all met again to remake the documents, which would end up being the constitution. Where they realized that a strong executive would be necessary for the new republic. Consequently, -they created a chief executive who had enough power granted in the constitution to balance those of congress (Bardes, Shelley II et Schmidt 371).

#### 1.2.2. Qualifications for the presidency:

The U.S. constitution, Article 2 covers who can become president and set out three eligibility requirements that a candidate must have: one the president must have been born in the United States - a natural born citizen, must be at least thirty-five years old, and a resident within the United states for the previous fourteen years at the time of standing for the position. The constitutional provision states as follows: -No person except a natural born Citizen, or a Citizen of the United States, at the time of the adaption of this constitution, shall be eligible to the office of president; neither shall any person be eligible to that office who shall not have attained to the age of Thirty-five years, and been Fourteen years at resident within the united states (371).

The only question that arises about these qualifications relate to them term -natural-born citizen the constitution does not define what a natural born citizen is, nor are the notes from the debates at the constitutional convention of 1787 instructive as to any specific collective intent of the framers concerning the meaning of the term. Furthermore, although the supreme

has never addressed the question directly either, it is reasonable to expect that someone would be eligible if her or his parents were Americans. As the congressional research service report in 2011 clarified—the term natural born citizen would mean a person who is entitled to U.S. citizenship by birth or at birth, either by being born in the United States and under its jurisdiction, even those born to alien parents; by being born abroad to U.S. citizen-parents; or by being born in other situations meeting legal requirements for U.S. citizenship at birth (Maskell).

Later on in 1951 the twenty-second Amendment to the constitution was ratified, formally limiting all subsequent presidents to two terms (Wilson, DiIulio, Jr. et Bose 365). Which then was added to the qualifications of the presidency as follows; a candidate must not have served as president for more than one term.

### 1.2.3. Duties and powers of the president:

The president of the United States has specific roles and duties laid out by the US constitution, in addition to many others are not established in the constitution but have developed over the years.

Chief executive: according to the constitution, Article 2 says—the executive power shall be vested in a president of United States of America (Bardes, Shelley II et Schmidt 374). Thus, the president's main duty is to make sure that the laws are faithfully executed, and this duty is performed through an elaborate system of executive agencies that includes cabinet level departments. The president has the power to appoint all cabinet heads and most other high ranking officials of the executive branch of federal government, he also nominates all judges of the federal judiciary, including the members of the supreme court. These appointments require approval by a majority vote of the senate (375). In addition to that, in 1926 the Supreme Court ruled that since the president has the power to appoint officers, the president

also should have the power to remove them. Furthermore, as a chief executive, the president also possess the power to grant a pardon to people who have committed crimes or offences against the united states, except in cases of impeachment. Impeachment is virtually the only notable exception where the president cannot exercise this power. Other than impeachment, the president essentially has absolute power when it comes to granting pardons that cannot be overturned by congress or the court. -The president may also issue a reprieve, an order to delay an execution of a sentence imposed by a court of law-(376).

Chief legislator: Constitutionally, the president can recommend legislation to congress, give the annual state of the Union address in front of the two houses of congress, in which the president usually propose the legislative program and goals that the executive branch intends to advocate in the coming years.-The speech is addressed not only to congress but also to the American people and the world(381). Additionally, as chief legislator the president also has the power to sign into law or veto bills passed by congress, which means every bill or joint resolution passed by congress must be sent to the president for action, if he sign it, it becomes a law. If he veto it, he must send it back with the reasons of his veto, though congress can override the president's veto by a two-thirds majority of each house -(382). Besides, the veto power enable the president to act as a check on congress.

Commander in chief: as stated in the constitution, the president is also the commander in chief of the country's military and has the ultimate authority to direct the movements of land, sea, and air forces. Here, too congress and the president share the power to make war. The constitution gives congress the power to declare war, but only the president can order American soldiers into battle(377). In national emergencies, the president can act without the consent of either house of congress. For example; -Harry Truman dispatched troops to Korea in 1950. Kennedy, Johnson, and Nixon waged an undeclared war in Vietnam, where more than 58,000 Americans were killed and 300,000 were wounded. Although congress had never

declared war in neither of these situations (377). Moreover, the president is the only individual in the United States who has the power to order the use of nuclear weapon.

Chief diplomat: the constitution gives the president the power to negotiate treaties with foreign governments, these treaties however, are required to be ratified by the senate, before it goes into effect (380). As chief diplomat, the president dominates the foreign policy of the United States and is the nation's most important representative.

Head of state: The president is the living symbol of the nation. In this role, the president engages in a number of activities that are largely symbolic or ceremonial, such as throwing out the first pitch to open the baseball season and representing the nation at times of national mourning. The president also decorates war heroes, dedicates parks and post offices, receives visiting heads of state at the White House, and goes on official state visits to other countries (373).

#### 1.2.4. The Executive organization:

1. The Cabinet: In fact, the constitution does not directly include the word cabinet, it does state that the president may require the opinion in writing of the principal officer in each of the executive departments, upon any subject relating to the duties of their respective office (Bennett 248). The presidential cabinet has come a long way since the time of George Washington administration, as an advisory group selected by the president to aid in making decisions and coordinating the work of the federal government. Originally, the cabinet consisted of only four officials; the attorney general, secretary of state, secretary of treasury and secretary of war (Bardes, Shelley II et Schmidt 393). As the scope and functions of federal government grew, the number of executive departments and hence the cabinet has slowly increased. Today, the cabinet makeup of the vice president, plus fourteen department secretaries and the attorney general. In addition to seven other positions are currently

considered-cabinet-rank, including the U. Ambassador to the United Nations, the administrator of the Environmental Protection Agency and President the White House Chief of Staff.

2. The Executive Office of the President (EOP): As the size of government increased, the president found more demands made on them, therefore EOP was established to provide staff assistance for the chief executive and to help coordinate the executive bureaucracy. Since then, a wide range of agencies has been formed within the EOP to supply the president with help, advice, coordination and administrative support. - The most important offices within the EOP are; the White House Office, the Office of Management and Budget, and the National Security Council - (394).

3. The White House Office: The White House Office includes the president's most trusted and closest aides and advisers. - Among the jobs held by these aides are those of legal counsel to the president, secretary, and appointment secretary (394). These closest assistants have offices in the White House, usually in the West Wing of the building. In addition, almost all of the White House Office staff are political appointees by the president, they do not have to be confirmed by the Senate. Although the White House Office is only one of the 17 offices which make up the Executive Office of the President, it is itself made up of 16 different offices. - In charge of running the White House Office is the White House Chief of Staff, this person, who is responsible for coordinating the office, is also one of the president's chief advisers (394). These people's principal function is to provide advice and administrative support for the president.

4. National Security Council: The National Security Council (NSC), is also known as the National Security Adviser is an agency in the Executive Office of the President. It was created in 1947, and since that time, it has served as an advisory board for the American president on

all matters related to national security affairs.–It members composed of the president, the vice president, and the secretaries of state and defense, plus other informal members‖(395).

5. The Office of Management and Budget (OMB): is the largest component of the executive office of the president. Was originally the bureau of the budget, which was established in 1921 as a part of the department of the treasury. In 1939 the bureau of the budget was transferred into the White House office.–Then in 1970 Richard Nixon reorganized the bureau of budget and changed its name into the office of management and budget to reflect its managerial function‖(395). The OMB assists the president in preparing the annual federal budget that he presents to congress each January for approval, and in supervising the budget's administration in executive agencies(395).

#### 1.2.5. The vice president:

The officer next in rank to the president is the vice president, who takes over the position of the presidency on the event of the president's death, resignation, removal, or inability to perform the duties of the office. –This has happened eight times in the past. The first vice president who did so, was John Tyler, who became president in 1841 when William Henry Harrison died peacefully after only one month in office‖(Wilson, DiIulio, Jr. et Bose 392). Under the constitution, the vice president also serves as the presiding officer of the senate, –a role that is mostly ceremonial but that gives the vice president the power to break a Tied vote when the senate is deadlocked‖(Bennett 235).

### **3.1 The relationship between Hollywood and the white house.**

The relationship that Hollywood and the White House shared is in fact an old relationship, and the White House film show, which has seen many of the famous films, shows that.

Perhaps many American presidents and their interest in their relationships with Hollywood Stars, directors, and producers are inspired by the impact of cinema on human beings in general and on the American people in particular.

-The presidency had deep roots in a culture of performance. Like entertainers (Burton 50), the story of the motion picture industry's origins is a familiar one. Films at first were silent and short, most of them were made for entertainment. One of the oldest comedy film was the Dentist in 1907 made by the famous actor Charlie Chaplin, also there is another famous short comedy film made by the same actor the Kid 1921..After the great success of comedy films in the American society in particular and the world in general Hollywood produced other different type films: horror, action, historical...and political, presidents (especially after 1900) exploited rapidly developing mass media to augment their presence in Americans' lives. (50) Hollywood's first interest in politics were with of the 30th American president Calvin Coolidge the son -, who was the first president to make himself regularly available to newsreel services, the studios' quasi-journalistic subsidiaries. (50), also the president Franklin D. Roosevelt benefited from the situation of film industry—the innovative example of Theodore Roosevelt, who infused his time in office with dramatic gestures—(50), also Hollywood had a big role in helping the 31th American president Herbert Hoover in his presidential election.

After begin any war there is what they call it the psychological war, Hollywood during the world 2nd world war played a very big role in convincing the American people about the war — the U. S. government depended on Hollywood directors and stars to influence the tens of millions of American moviegoers. Hollywood produced propaganda films that championed stories of patriotism, duty, and sacrifice for audiences in America and abroad.

One of the most knowing film about the war in which Hollywood trying to convince the Americanstosupporttheircountryis-whywefight||it'saseriesofsevenmoviesmadeby the American government to justify their decision to enter the war, in addition film industry played a big role during the Vietnam war and one of the famous films done to support this war was made by the American government for the same purpose mentioned above, and one ofthemostfilmsis-weweresoldiers||,alsofilmindustryplayedaroleinotherwarssuchas: Iraqwarandthefamousfilmsaboutthiswarwas-zero-drack-thirty||,andAfghanistanwar which supported by the film of — horsesoldiers|.

As the United States struggled through the Great Depression and fought World War II, at the same time, Hollywood studios built themselves into corporate institutions that became central to American culture's self-identification. Hollywood was not alone, most of politicians who have benefited from its films where there to help the company and specially in the financial situation|| the president particularly Franklin D. Roosevelt—became an active broker between the diverse and competing segments of US society, attempting to ease conflicts between interest groups|(51). The House Un-American Activities Committee investigation into the Communist infiltration of the motion picture industry during the 1940s and 1950s brought international attention to concerns about the political potential of motion picture propaganda and celebrity political activism. During the 1960s, movie stars became more active in grassroots movements and national politics,|| The year 1948 was a turning point for Hollywood because the Supreme Court's Paramount Decision declared illegal the vertical integration of the five most prosperous and stable of the major Hollywood companies|(Monaco 115) construction of political ideology and the creation of national identity through film, propaganda efforts, the shifting political priorities of the industry, and the impact of local, state, and national politics on motion picture productions and business structures.



The 1980's Ronald Reagan election the presidency encouraged more scholars to study the deeper connections between the entertainment industry and politics, which had seemingly reached an apex with the actor-turned-politician taking the presidential oath of office on 20 January 1981. During Reagan's administration, scholars further assessed how American film had transformed American culture and politics. Amidst Ronald Reagan's use of stories and Hollywood imagery to advance domestic and international policies, historians also pursued archival research about the politics of such imagery and the meaning of silver-screen images and constructions of American identity through film. Hollywood also played a very big role in the political scandals such as the Watergate scandal, which considered to be the name of the biggest political scandal in the American history with the 37th American president Richard Nixon and Lewinsky scandal with the 42th American president Bill Clinton by producing films about the scandals and covering them, the film of all president's man and Nixon about Watergate, also films to cover or deny the Lewinsky scandal such as -the American president the film done to help the American president Bill Clinton to get rid from the nightmare of the his scandal and present him as a brave lovely president, this film helped him to gain the presidential election for the 2nd time.

#### **1.4. The influence of the White House over Hollywood:**

The US government and Hollywood have always been in touch. Washington DC has long been considered as a source of interesting plot for filmmakers and LA has been a generous provider of glamour and glitz to the political class. Therefore, it might not be entirely surprising that the US government has a long standing and ongoing involvement in the motion picture industry. This involvement in turn exert a directly, regularly and secretly influence over the content of films and television programs. Led by the Central intelligence agency and the pentagon.

Ever since its inception, the pentagon has been covertly working with Hollywood. But with American's entry into World War 2 in 1941, this collaboration expanded to an unprecedented level, when Hollywood become a governmental instrument for the war effort. Then in 1948 an entertainment liaison office was created as a part of the office of the assistance secretary of defense for public affairs. Since then the US military has been helping the film industry create a spectacular war films by providing filmmakers with the expensive military equipment including; aircraft carriers, helicopters, submarines, fighter jets and even military personnel at little or no cost to the studio or production company. In return, filmmakers have been giving the department of Defense DOD or the pentagon the right to control their scripts. Such cooperation allows the pentagon to alter unsatisfactory scenes and characters and create a positive and dignified image of the US armed forces on the screen. Thereby, Brandon stated - Phil Stub can actually say, I want pages six and seven completely thrown out or you don't get to use our aircraft carriers (tricia49).

The files received through the Freedom of Information Act indicate that between 1911 and 2017 more than eight-hundred feature films received DOD support, the most well-known among them; Transformers, Iron man, and the Terminator. As for television programs, over 1,100 titles received Pentagon backing, 900 of them since 2005, from Flight 93 to Ice Road Truckers to Army Wives.

Though it has existed since 1947, the central intelligence agency CIA did not establish an entertainment industry liaison until 1996, when it hired one of its veteran agents a man named Chase Brandon as its first entertainment industry liaison officer, who happens to be the first cousin to actor Tommy Lee Jones and has thus established a number of industry contacts. When the CIA finally began cooperating officially with Hollywood, it claimed that its job was to reactively improve public understanding of the agency and to correct misperceptions about its practice.

In fact, the CIA's public affairs office and its entertainment liaison seem to work largely with screenwriter, producers, directors, and actors, rather than with movie studio executives. This is because the CIA does not possess the same bargaining power to negotiate script changes as the Department of Defense. The only thing the CIA can really barter with is its ability to grant access to its technical consultants and to the CIA headquarters for research or filming. -The agency can also leverage permission to use its official seal, which is protected under the 1947 national security act (49)

Brandon's successor Paul Barry stated that -we can be a tremendous asset to writers developing characters and storylines. But once a story has been optioned for a movie, it's almost too late for us to participate. (49). Which means, the CIA is most effective in influencing storylines during preproduction stage, when it can suggest ideas as they are being formed, but once a project has reached the production, it is very difficult for the CIA to effectively negotiate with the producers to secure the agency's positive representation. Additionally, some of the other things the agency's officers do to influence a texts in the preproduction stage were;

-For one, Barry scoured trade journals such as the Hollywood Reporter and Variety and then contacted the producers of relevant upcoming projects to let them know about his services. On the entertainment liaison's webpage, Barry also created a space called -Now Playing; which suggests possible story lines for writers and producers to explore. Of course, these suggestions only feature CIA successes, including the engineering of the Berlin Tunnel, the story of -a potent counterintelligence response against the East called -The Farewell Dossier, and the Agency's -superb effort regarding air protections in Laos from 1955 to 1974 (49).

In total, the CIA has assisted in 60 film and television shows since its formation in 1947. This much lower figure than the DOD's but its role has nonetheless been significant.

### **Conclusion:**

The relationship between Hollywood and the US government is or always was more political than acknowledged. In other words, this relationship has been described as -mutual exploitation|| in which Hollywood benefit from the US government services to secure a high quality entertainment in exchange the US government guarantee a positive representation on the Screen. Therefore it actively take control of the popular image of national security that is being created in the films it cooperate with. Accordingly it is important for film audience to be aware of the role the US government have in shaping moviecontent.

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## **Chapter Two: Hollywood depictions of the American presidency:**

### **Introduction:**

Since the dawn of filmmaking in the early twentieth century, Hollywood has been fascinated by the American history and politics. Where the portrayal of the US presidency has been a familiar subject on its films. Thus, this chapter will shed a light on the history of the US presidents in films from Abraham Lincoln, Andrew Jackson, Franklin D. Roosevelt, John F. Kennedy etc. as well presidents in fictional films. In addition this chapter will spotlight on the presidential election campaign. Finally, the role of Hollywood celebrities in political decision will be highlighted in this context.

### **2.1. History of the US presidents in Films:**

In Hollywood Film history, there are plenty of real US presidents that have been featured as cinematic characters in a countless numbers of movies, whether these movies are based on real life events or fictional ones. Hollywood's depiction of presidents tended until recent time to idealize them as symbols of the nation's spirit, values and historical destiny. Therefore whenever presenting real presidents, Hollywood has constantly remained respectful and reverent.

Of the men who have occupied the office of president of the United States, historians agree on just a few who can be ranked among the most prominent presidents who have truly fascinated Hollywood. Including; Thomas Jefferson, Andrew Jackson, Abraham Lincoln, Theodore Roosevelt, Woodrow Wilson, Franklin D. Roosevelt, John F. Kennedy, and Richard Nixon. An unexpected absence from this list is of the revolutionary leader George Washington simply because it was easier for moviemakers to depict his heroic status as soldier rather than a president. In addition, –the more likely explanation in Washington's case is the difficulty of portraying someone described by actor Jeff Daniel, who played him in the television movie

The Crossing 2000, as one of the most elusive and misunderstood men in American history (Morgan 12).

Undoubtedly, the president who has been depicted on the screen more than any other American president is Abraham Lincoln. Early Hollywood movies represented him as great leaders, embattled president, restorer, and the savior of the Union. The first cinematic appearance of Lincoln character date back to the silent film era, such as John Ford's silent epic, *Lincoln* 1930 which represent Lincoln as paternal leader who successfully managed to bring unity back to the broken nation. In this movie, John Ford placed Lincoln in a series of recreated historical event such as; the construction of transcontinental railroad and the signing of the Pacific Railroad Act of 1862 (Rollins and John E. 6). Lincoln also appears in D.W Griffith's most racist film in Hollywood history, *The Birth of a Nation* 1915, and once again with the same director's *Abraham Lincoln* 1930, the first biographical portrayal that covers his entire life. What is truly surprising about classic Hollywood's glorification of Lincoln was the absence of his role as great emancipator who battle slavery. Therefore, almost all movies produced during that time tended to portray him as the restorer of the Union no more, due to race issues.

After the civil right revolution of the 1960s the American vision was totally changed thus, a bunch of movies concerning this point was produced such as: Steven Spielberg *Lincoln* 2012 covers the brief period when the 16th American president Lincoln struggled to ensure passage of the Thirteenth Amendment, which outlawed slavery, thus abolishing slaves. Approximately at the same time another movie was released *Lincoln* 2012 which dramatized Abraham Lincoln the Great emancipator in real life as a brave hero who has saved the U.S. from Vampires on the screen.

The cinematic representations of the nineteenth century presidents Thomas Jefferson and Andrew Jackson have largely intended to feature them as great leaders who opened up the

American West. As portrayed in the film, *„the Far Horizons 1955‘*, Thomas Jefferson is the president whose expedition led by Meriwether Lewis and William Clarke –to explore the newly purchased territory that the United States has just acquired in the Louisiana Purchase from France (Iwan). In fact the movie’s general theme basically depend on an actual historical event therefore, it was inspired by Thomas Jefferson greatest achievements. On the other hand, Andrew Jackson appears in *„Man of Conquest 1939‘* with small but significant role as president offering full support to Sam Houston during his mission to free Texas from the rule of Mexico. In *„Lone Star 1952‘*, –he portrayed as a former president who has appointed Clark Gable to ensure Texas’s annexation to the US (Morgan 9). Therefore it became a state in the American Union. Finally *„President’s Lady 1953‘* shows the private background of Andrew Jackson pre presidential years. In which the movie brings to life the tender love story of Rachel and Andrew Jackson.

Hollywood and Historians consider Franklin D. Roosevelt as one of the greatest US president, ranking him alongside with the great American emancipator Abraham Lincoln in the presidential movie stakes. Accordingly, most Hollywood movies intended to portray him as an idealized leader, brave commander who overcomes his physical disability, inspire the public and pursues wise policies. In *„Pearl Harbor 2001‘* FDR depicted as bold commander in chief in World War 2 –who persuaded the nation to declare war on Japan to hit back at their aggressors (11). In *„Sunrise at Campobello 1960‘* the movie depicted FDR early battles with polio. Arguably, the greatest of this movies which still startle viewers today is the 1933 musical extravaganza *Footlight Parade*, in which the movie closing stage show –*Shanghai Lil* evolves in unexpected way into a patriotic celebration of the New Deal and the national recovery administration in particular with a dance which involves a group of men holding up cards to form a large image of the president’s face.



Another American president who ranks among the greatest of all American statesman is John Fitzgerald Kennedy. although his presidency did not last long but the substantial body of accomplishments he fulfill on his life and times and, most of all, his assassination, makes him one of the most portrayed of all America's presidents. His first appearance on the screen was in *PT 109* (1963) which based on Robert J. Donovan's book. The film is a spectacular depiction of John F. Kennedy's war time experiences during which he captained a PT boat, and his bravery in the aftermath of its sinking. The film was released while Kennedy was President. Subsequently, -Kennedy's assassination was followed by the release of an interesting documentaries such as Mel Stuart's *Four Days in November* (1964) and Bruce Herschensohn's *John F. Kennedy: Years of Lightning, Day of Drums* (1966) (Coyne68).

A few years later, he reappeared with the legendary filmmaker Oliver Stone in *JFK* (1991), is a well-executed conspiracy theory full of great performances and a nice setup of events leading up to one of the most unforgettable events in world history the assassination of President John F. Kennedy. Everything is based around war and power. Kennedy wanted to change all that, and drop out of Vietnam and put a stop to it, and rather concentrate on domestic reform. -But of course the real people in power couldn't let that happen and therefore killed Kennedy (Iwan). Another reverential portrayal of John Kennedy in Roger Donaldson's *Thirteen Days* (2000) a dramatized depiction of the Cuban missile crisis, which almost led to nuclear war if the US President John Kennedy and his confidants had not stepped in. -The movie is well casted with Greenwood as JFK, Steven Culp as Robert Kennedy and Kevin Costner in the leading role as JFK's assistant (Coyne74).

President Nixon is one of the most controversial and polarizing figures in American history, his involvement in the Watergate scandal has long inspired moviemakers, therefore a wide range of movies centering around his role in the Watergate cover up emerged, most notably: Alan J. Pakula's *All the President's Men* (1976), excellent film about one of the biggest news

story ever to be revealed, on Nixon's conspiracy for Watergate. This movie is based on the real-life experiences of Washington Post journalists Bob Woodward and Carl Bernstein, who were the primary investigators in uncovering the scandal. Arguably, Nixon's greatest representation has been in Oliver Stone's *Nixon* (1995), the film was considered as one of his most realistic, historically accurate films, even though he was largely focused on the psychological side of the thirty seventh president. -Onesadthing isthat the film solely concentrates on Nixon's inner demons which exemplified in the corrupting power of political ambition(82). *Frost/Nixon* (2008) persists as an accurate depiction of Nixon's final moments in the spotlight of American history. Which based on one of the most famous American television interviews between David Frost and Nixon 1977 as a trial on television instead of the real trial he avoided because he got pardoned for his role in the Watergate affair(Iwan).

## **2.2 Presidency in Fictional Films**

As the United States struggled through the great depression and fought World War 2, a considerable number of films with an imaginary presidents appeared in theatres. In which many of these fictional presidential films called attention to the need of the nation for a strong, resourceful president who could move the nation forward and solve its problems. Accordingly, one of the greatest fictional films about the presidency that comes out of the early 1930s was *Gabriel Over the White House* (1933) the Film tell the story of a weak president who is transformed by an encounter with the angel Gabriel into a courageous, quasi-dictatorial leader. Although the movie was premiered weeks after Franklin D. Roosevelt's inauguration, however there are a very close resemblance in the programs of Franklin D. Roosevelt's New Deal and Hammond's New Order in the movie. -Including the repeal of prohibition, the creation of a federal police force, and government sponsorship of building projects staffed by unemployed(82). Therefore, most critics see thefilm

as William Randolph Hearst's suggestions on how to solve the major problems of the nation, including the great depression.

two years after the screening of *Gabriel Over the White House* film, another movie centering on the great depression era problems was released " *The President Vanishes 1935*", the movie was an anti-war thriller with the president as a central character. Where the president Stanley Craig (Arthur Byron) fakes his own kidnapping in order to shift public attention away from pressures to become involved in a foreign war (154) Thus, *The President Vanishes* is another cinematic portrayal of a competent, brave leader who successfully managed to bring the country back from the jaws of a devastating war. Another movie joins these two great films on fictional presidents in this era is a musical comedy film - *The Phantom President 1932*. This film presents in a comic fashion what the country wanted in reality, in other words just like the previous movies, -the film cries out for a strong leader (150). Remarkably, almost all the movies of this time were constantly depicted the institution of the presidency and its incumbents in a positive view.

Hollywood's view to the presidency has changed dramatically over the last half of the century when negatively portrayed a set of fictional presidents on the screen, as incompetent leader, murderous, hypocrite and even a dastardly villain. The reasons for this new direction in the presidential portrayals resulted from Bill Clinton's sexual scandal, the series of lies president Lyndon Johnson told to the American people about the Vietnam war, and above all else, the Watergate scandal. Therefore, all these factors contributed to escalate the filmic assault on the presidency and leaving it vulnerable for criticism and satire.

*Wag the Dog* came out in 1997 and was based on Larry Beinhart's novel, -*American Hero*. The story in the movie revolves around a president who has gotten himself involved in a sex scandal with a young teenage girl two weeks before the presidential election, so to cover up what happened, his team reaches out to Hollywood producer's Conrad Breant to help them

fabricate a fictional war on TV to divert public's attention away from the scandal until after the election. Thus, the movie shows the power of media to manipulate the people's thoughts. On the other hand, what was really surprising about the movie is that it was released just weeks before Clinton's Lewinsky affair was revealed. Monica Lewinsky, -a former White House intern in her mid-twenties, had testified in her deposition that she had engaged in sexual activity with the fifty year old president in 1995 and 1996 (Burton 2006).

A more promiscuous and hypocrite president is Alan Richmond, played by Gene Hackman, in the movie *Absolute Power* 1997. Where the president involved in his mistress's murder and then tried to cover up what he has done by implicating Luther Whitney (Clint Eastwood) a master jewel thief who happened to be there at the time of the crime. Besides, he also try to kill Luther's daughter, Kate (Laura Linney), -when he realizes that he has clued her in to the real culprit (Patrick). Thus, the president Alan Richmond is an example of corruption and abuse of power.

Another film depicted the president as sleazy and incompetent leader, incapable of handling Martians invaders; Jack Nicholson's president in *Mars Attacks* (1996) is a selfish president who only cares about his place in history as president and first intergalactic statesman. And based on that, he welcome the little creatures from outer space to strike a peace deal with them, but what happens then was totally unexpected where he gets himself kidnapped and murdered by the Martians -leaving the nation leaderless (Patrick).

On the Other hand, more and more positive presidential images appear on the screen nowadays. The most notably; *Air Force one* (1997) Harrison Ford as James Marshall President of the United States featured as tough defender of family and country. When *Air Force one* kidnapped by terrorists, he struggles to save everyone on board and to overpower the hijackers, and in *Independence Day* (1996) the president Bill Pullman depicted as an alien fighting hero, who lead the fight against an alien invasion. Moreover, *Olympus Has Fallen*

(2013) a group of terrorists break into the white house and take the president hostage, where the president depicted as a man of virtues who refuses any kind of negotiation with the terrorists no matter the situation. Eventually, the reverential depiction was the dominant feature. For the most part, the presidents were portrayed as forceful, wise and selfless, they were stolid embodiments of virtues.

### **2.3 Hollywood on the campaign trail:**

During the election period, the American cinema plays a very important role in deciding and making the next new white house resident in the conscience of the American people, in fact America is always embodying the country's political situation through cinema, accordingly Hollywood was strongly present in the American elections by its election movies.

Hollywood was the first to predict that a black person will become a president, in 2003 it produced the film of-the-head-of-the-state by Chris Rock which is about a black person who nominated himself to be the USA president, in fact Hollywood started to introduce the idea of the black president to the Americans in 2001 in the first part of '24' by Dennis Herbert which is a series of five parts about a black president and in the film of-the-president by Morgan Freeman. Many analysts believe that those films paved the way for Barack Obama to become president -senator Barack Obama is a leader. He will lead America well by Admiral John Nathan (Barack 101). All what was Martin Luther King fighting for in 1960s became real in November 2009 when Barack Obama became the 45th president of the United States, also there is the film of-by-the-people documentary film produced by Edward Norton in 2009 in which follows Barack Obama and various members of his campaign team through the two years leading up to the United States presidential election, in addition those films were not the only films made by Hollywood for the presidential election there is other American election films made to convince, pave the way or test the public and prepare him for the new coming president.

The film of –Primary 1960 direct cinema documentary film about 1960 Wisconsin primary election between J. F. Kennedy and Hubert Humphrey for the American election, produced by Robert Drew Kennedy was one of the American president who relied on media for his elections, –The JFK camp shrewdly used the media to address Kennedy’s Catholicism and election to create political leverage to enhance his chances of securing the nomination (Casey5).

Hollywood also produced film about the election of the 42nd American president Bill Clinton –primary colors– by Mike Nichols. This film was not the only film produced by Hollywood about Clinton’s election there is also the documentary film –The War Room in 1992 directed by Chris Haggadic about the Clinton’s campaign during the presidential election in addition to the famous film –Air Force One– in 1997 by Wolfgang Petersen to give the president a hero and the savior of the nation picture and convince people to give him a chance to be their president for the 2nd time –the film on doses the great man theory of the world affairs, according to which the nation’s fate depends on the action of superior leaders stand up to force of fanaticism and tyranny (Keyeshaian 37). Furthermore after Clinton’s presidential term, George Bush the eldest son of the 41st American president George W Bush and Albert Arnold Jr had been nominated for the 54th USA presidential election. Hollywood produced the film of –Recount– in 2008 directed by Jay Roach which chronicles the 2000 U.S. presidential election.

The most shocking American election result was in 2016, when Donald Trump has defeated Hillary Clinton and become the 48th president of the United States of America. –The polls said it wouldn’t happen this way, the forecasts said it wouldn’t happen this way. Even the betting markets said it wouldn’t happen this way. But on Tuesday, Nov. 8, 2016, Americans elected Donald Trump the 45th President of the United States (Dan).

The 2016 election had been presented in many Hollywood films in different ways for example the documentary film *documentary -11/8/16* by Jeff Dutchman which shows how the American people were waiting for the election result, the other film is *the Misogynists* by Onur tucker which shows an American student celebrating the Donald trump victory in a hotel room, in the other hand Hollywood produced the film of *the chosen one* which it shows that the results of the 2016 as unexpected and miracle, also there is the film of *American chaos* in 2018 directed by James D. Stern which talks about an American man who is searching for an answer to the 2016 results election.

#### 2.4 The role of celebrities in political decision.

#### **2.4. The role of Hollywood celebrities in the presidential election.**

As a form of political communication, the celebrity endorsement serves as an important area to study campaign messages, how they transfer to the public. Since the public is viewing them as a source for lifestyle choices.

In 2008, Senator Barack Obama announced his candidacy for the President of the United States. Yet, due to his lack of experience in public office, he was immediately charged with lacking substance and the adequate knowledge of Washington. Obama criticized the bureaucratic that told him he was not ready to lead. Obama's critic caught the eye of very high profile celebrities who supported him as a candidate. None of them would be more valuable than Oprah Winfrey. Already viewed as one of the most powerful celebrities in Hollywood .Winfrey played a very big role in Obama's election where she helped in giving authenticity to his discourse. Celebrities help to shape how candidates are viewed by the public. Therefore, she immediately made an impact on his popularity and credibility with the public .Oprah Winfrey did not only increase votes for Obama, she endorsement increased the overall voting population—One study estimated that Winfrey influenced one million voters in favor of Obama in the 2008 democratic primary (kenzie). Winfrey was not the only one who

supports Obama there was also the famous actor Sara Parker, Stevie Wonder, Eva Longoria, and Melanie Griffith also the famous singers Beyoncé and Katy Perry...and a lot of other celebrities.

In 2016 American election for the 58th American president the famous business man Donald trump and Hillary Clinton announced their candidacy for the President of the United States of America. As usual celebrities were present to influence the public and shape his opinion about the candidates –not only did stars use their immense platforms to back the Democratic nominee, but they also participated in more candidate-agnostic public-service campaigns urging Americans to vote at all. (kenzie) Also they were present to encourage people to vote –With one of the most historic presidential elections in full swing, every star from Beyoncé to Taylor Swift has weighed in with an encouragement to vote (LANG), Beyoncé encouraged the public to vote by posting a video of her and Jey Z’s concert for Hillary Clinton. A lot of famous American actors and singers supported Hillary Clinton during her presidential election –Meryl Streep, Lena Dunham, Elizabeth Banks and Alicia Keys out in force to declare their support for MS Clinton and lampoon her Republican rival, Donald Trump, they also supported her financially and one of them reached the 10 million dollars –Haim and Cheryl Saban, who top our list with \$10 million in contributions, are longtime supporters of the former Secretary of State (LACOB) . The divide in celebrity endorsements between candidates was as large as ever in the 2016 presidential election and the candidate with the most lost. (kenzie) Thus, the republican reveal Donald trump had been supported and helped by a lot celebrities in his presidential election since he announced his bid for the presidency in June 2015, Donald Trump steadily accrued the support of a number of celebrities — some of whom are more notable than others. (Gottlieb) one of those celebrities is the Angelina Jolie’s father Jon Voight ,Scott Baio, Genie Simon.....and Loretta Lyn.



## 2.5. The role of media in shaping the public opinion during elections:

Film is seen as a global medium that reaches a huge amount of the audience with the same message while the film industry plays the leading role in the global media system. The audiences receive the messages contained in the film at almost the same time, but their interactions and interpretations differ from one to another.

Hollywood movies can influence the people around the world, and it gives several impacts on all aspects like; politics, economics, and military. Watching a movie occupies the senses more than any other form of art, regardless of its content, film has the power to shape perceptions of moviegoers on a range of subjects from love and marriage to the work of government. The history of public opinion is part of a broader history of political power (Justin 21). Americans after watching the film of all president's men, which is about the Watergate scandal, the public began to demand more transparency from its public officials a sentiment that carries on today. Media shapes how the public interpret and observe political information, such as election coverage and other political events. During the Ronald Reagan term media played a big role in convincing the public about the idea of the lovely president. During the first two years of the Reagan presidency, for example, the press continually repeated the assumption that Ronald Reagan was an extremely popular president (42) although this was an assertion informed by a few highly.

In America, the media plays an important role in the campaign and election processes since the first Amendment established freedom of the press as a cornerstone of American democracy in which it reinforces latent attitudes and activates them, prompting people to take action. For example, voters who earlier had only a mild preference for one party or candidate may be inspired by media coverage not only to take the trouble to vote but perhaps also to contribute money or to help a party organization in some other way.

Media gives users more direct access to candidates than ever before, with social media, voters may believe that they have an intimate relationship with a candidate they will probably never meet in person since it allows candidates a direct means by which to communicate with the voting public, thereby considering the news media as a gatekeeper. For most people, visuals carry an even more powerful impact than words on a page, visual communication research has shown that images, especially of political candidate, for example different newspapers across the country presented some led with a dominant photograph of Hillary that positioned her in a favorable light. Some led with an image of her husband. And other newspapers led with an image of Donald Trump.

The media are not the sole source of information for voters, but in a world dominated by mass communications, it is increasingly the media that determine the political agenda, even in less technologically developed countries.

**Conclusion:**

Hollywood movie industry depicts numerous images of a variety of presidential films. US president have been featured as one of the main character element in several Hollywood films, while many of this films have US president in a fictional story there are a lot of movies that are based on real life events, in fact Hollywood presidential movies have a big role during the election, since celebrities are become a part of American politics. They have the ability to influence the public and shape their opinion in political decisions

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## **Chapter three: The American presidency between film and reality.**

### **Introduction:**

The following analysis is based on a sample of Hollywood movies produced from 1995 through 2016, all of them with appearances of one or more American presidents in their stories. The selected films are definitely not the only ones that were produced picturing the U.S. president during this period but they belong to the most successful of president films and are thus fairly well-known. This study, therefore, does not offer a complete image of the characterization of the presidency but produces a general insight of how the president and the presidency have been treated by Hollywood over the last several years. In addition the subsequent paragraphs will include a conceptual and relational content analysis based on selected issues centering around the president image. Lastly, the chosen movies include biographical movies: *Young Mr. Lincoln* 1939, *Nixon* 1995, *Barry* 2016 and *W* 2008; action movie: *Air Force One* 1997 as well as a comedy movie: *Wag the Dog* 1997.

### **3.1. Hollywood negative depiction of the US presidents:**

#### 3.1.1. *Nixon* 1995:

Richard Milhous Nixon, the 37th American president who served from (1969-1972). Nixon was the only commander-in-chief to resign from his position –he was the second president to face the impeachment (but not the last) – (Elizabeth 2), after the 1970s Watergate scandal. As most of the American presidents, Oliver Stone has represented Nixon in a film in 1995 under the title of *Nixon*.

*Nixon* is a dramatic political film about the 37th American president and his political and personal life made by Cinergi; Hollywood Pictures, Illusion Entertainment, 1995, 190 minutes in Buena's Vista Pictures studio, played by Anthony Hopkins the movie was critically well-received and was nominated for several Oscars. The film directed by Oliver Stone, produced

by Clayton Townsend, Stone and Andrew G. Vajna. Stone, Christopher Wilkinson and Stephen J. Rievele wrote it. The hero of the film was Anthony Hopkins who played the role of the president Nixon and he was a tall man with black short hair, blond round face, blue eyes and small mouth. Anthony Hopkins was looking in the film as an elegant person wearing a black suit and talking with low voice. Joan Allen, in the role of the president's wife Pate Nixon she is a tall and thin woman who has a tall fair hair, oval face centered by a small nose and blue eyes. Pate Nixon was looking elegant woman talking with low voice. Annabeth Gish, is a tall and thin woman in the third decade who has a short dark hair, brunette skin, oval face and brown eyes, she was looking elegant and speaking slowly in loud voice. Marley Shelton, woman in the third decade of life, thin and tall, she had a tall fair hair and green eyes, wearing casual style. Powers Boothe, in the role of Alexander Haig, a man the fourth decade of life wearing suit speaking loudly, he is a tall man with black short hair, brunette skin and brown eyes. J. T. Walsh, is a man in the fourth decade of life, who is tall and blond with short golden hair and green eyes, wearing casual style speaking in low voice. E. G. Marshall, in the role of John Mitchell, is a tall man in the five decade of life, a tall man with short white hair and blue eyes, wearing suit, speaking in low voice. David Hyde Pierce, in the role of John Dean, is a tall man with brunette skin, blue eyes and baldhead those were the major character also, numerous other prominent actors had roles in the movie and these included Powers Booth, James Woods, Paul Sorvino, Bob Hoskins and Larry Hagman.

The film is portrayed the 37th president Richard Nixon and tells his life story, including his youth and the difficult relationship with his parents, his marriage with Pat, his relationships with his aides and advisers, and attempts to explain Watergate from Nixon's viewpoint. Hanna and Pat Nixon are mostly there to remind the President of his conscience – which Nixon does possess – the president's mother, Hannah (Mary Steenburgen), cast her in such a role. He will be great, she assures him, if he is on God's side. ((keyeshian109),

but does not possess in other works. The film emphasizes Nixon's envy of John F. Kennedy, and suggests that Nixon thought he was somehow responsible for Kennedy's death – John Kennedy's assassination fills him with feelings of inferiority (112).

In the film Nixon appeared, several times, standing in front of a gigantic portrait of Kennedy, musing upon the past. Nixon's feelings of guilt are somehow related to Cuba – When Nixon meets J. Edgar Hoover (Bob Hoskins) and Mafia leader Johnny Roselli (Tony Lo Bianco) at a racetrack – the latter two having become allied in Kennedy-inspired attempts to assassinate (111). One of the most knowing reasons for the public to hate Nixon's political decision was the Vietnam War, where America's financial strength has drained up and even its gold stock, as it has become with a bad glue. The film portrayed Nixon's character as a person who wants to stay in the presidency, because of his lust for power and glory, Nixon gives the green light to a campaign of dirty tricks which he knows to be wrong as a result he did his biggest political mistake which is known as the Watergate scandal. In the tapes submitted to the Committee on the Judiciary of the House of Representatives surveillance is mentioned by Nixon and his staff on numerous occasions, and Watergate. In these tapes, we can see not only the nascent paranoia of the decade personified in full by Nixon himself – but also a clear and significant captivation with surreptitious entry, wiretaps and bugs within the White House – Nixon declares, –All leaders must finally be sacrificed. In his sacred drama, he casts himself as Christ (110). The film also describes Nixon's personal psychology, his emptiness and not evil, in addition to his eventual Presidency, which ended in shame.

Oliver Stone in his film presented Nixon as a paranoid, immoral, hard-drinking, unstable and power-hungry tyrant that, also Nixon was troubled by deep insecurities. He frequently lied to the public, broke the law, pursued imagined enemies, and abused power. The film was poorly received by the public and was a box office flop also it has been criticized for a lot of



incorrect events,—In the movie, Nixon tells H.R. (Bob) Haldeman, his chief of staff, about the CIA's project to kill Castro and insists, "It was our idea (Ambross).

When Oliver Stone promoted his movie back in 1995, he claimed the production offered a sympathetic portrait. Richard Nixon was a tragic figure, Stone emphasized. Emerging from a humble background, the future president climbed quickly in post-World War II American politics. Nixon was a giant leader in the classical tradition, said Stone. He rose to the top then collapsed in a heap of hubris. Stone's movie probed the origins of Nixon's self-destructive personality by drawing attention to his childhood in poverty, his stern parents, and his jealous feelings toward wealthy and privileged Americans of the Eastern Establishment. That resentment was especially directed at the Kennedy.

Oliver Stone's psychohistory of the flawed leader was not correct in every regard, and it contained some questionable claims. Like many Hollywood productions about famous people, the filmmaker simplified, compressed, and invented in an effort to design a coherent and compelling story, thus Richard Nixon worked assiduously to improve his public image. To a considerable degree, he succeeded in shaping a revised perspective on his place in history. By 1995, many Americans remembered Richard Nixon as the architect of bold foreign policies and as a surprisingly liberal leader in domestic affairs, exemplified by his support of environmental reforms. The 37th American president Richard Nixon was a great president but in incorrect time.

### 3.1.2. *Wag the Dog* 1997:

—*Wag the Dog* A fascinating film about one of the craziest times in United States history, was a Co-written by David Mamet and Hilary Henkin, and directed by Barry Levinson which deals with the relationship between the political system, the media and the public in the nation, but most significantly, it focus on the abuse of political powers by the leaders.

Barry Levinson's *Wag the Dog*, is a great black satire film on politics and the many scandals surrounding the oval office it running time is 1hour and 50 minutes, it has been nominated for the Golden Globe for the best motion pictures. It's when the politics of Washington meets Hollywood. The film deals with a conspiracy to cover up the president's sexual scandal with a minor girl, on the eve of the Election Day. To divert attention away from the scandal and increase the president's chances of getting re-elected, a top political spin doctor named Conrad Brean (Robert De Niro) enlists the help of a big wig Hollywood producer named Stanley Motss (Dustin Hoffman) to help create an illusion that the USA has gone to war with Albania, as a distraction from a Presidential sexual peccadillo. It's a smart and funny set up to begin with, but what really gives added edge and humor to this biting satire is that it was in production around the time of Bill Clinton's real life sex scandal went public, it is not clear whether the movie's makers had great insight, or inside knowledge; either way, that episode make the film even more relevant, intriguing, and thoughtprovoking.

Nothing quite like this had ever happened before. A Coincidence between a movie and a contemporary presidential event. Approximately just weeks after the movie's release, news of President Clinton extramarital affair with Monica Lewinsky, a White House intern, came to light. At the beginning, Clinton denied the relationship where stated that he -did not have sexual relations with that woman, Miss Lewinsky. " Thereafter, a further investigation led him to confessed he had engaged in -inappropriate intimate physical contact with Lewinsky. The acknowledgement of this reckless behavior on national television that evening resulted in people's resentment and disappointment, and what made matters even worse the subsequent bombing of the Al-Shifa pharmaceutical factory in Sudan and a suspected terrorist training camp in Khost, Afghanistan. Consequently they directly connected the contemporary events to the movie.

All the actors delivered terrific performances, and there is superb chemistry between every actor and another, even who have smaller roles. Needless to say, Robert De Niro is great. But Dustin Hoffman is who steals the show. Hoffman gave one of the best performances in his entire career, in which he was nominated for Best Actor for this film because his portrayal of Motss is enigmatic. Motss is selfish, egotistical, and without any moral capacity, he is the one who has comes out with the idea of faking a war in order to maintain the president's legacy. Robert De Niro is also entertaining, but his character mostly stands at the sidelines, happy to be invisible for the benefit of his job, the opposite of Motss. Anne Heche also does good work here as the president's aid and DeNiro's adviser while they produce this fake war. And Woody Harrelson has a wonderful role in which he makes a small appearance as a soldier who is also a military convict, who is used as a fake prisoner from the fake Albanian war that America is pretending to be involved in. Besides, numerous other prominent actors play roles in the movie and each have memorable moments of their own, the likes of Willie Nelson, Kristen Dunst, William H.Macy and Craig T.Nelson.

Among the targets of the satire are clearly the US political establishment, the broadcasting media and Hollywood; but there is a danger that the primary target may be overlooked, and it is worthwhile remembering the derivation of the film's title. Normally, the dog wags the tail because the dog's smarter than the tail; but if the tail was smarter, it would wag the dog; and there can be little doubt that the dog being wagged by Brean and Motss is the viewing and voting public. Overall the film is a very solid, if unnerving piece of political satire that tickles the funny bone while revealing the darkness of American politics.

Although the movie was a harsh satire and obvious criticism to the presidency and more precisely to the Clinton's presidency, where the movie indirectly spotlight only on his imperfections and flaws while totally ignored his greatest accomplishments during his two terms as a president including; Clinton efforts to greatly improved the NAFTA, increasing the

GDP, and taking measures to balance the economy between the rich and the poor. Even more, Clinton led the nation to a period of strong economic prosperity.

### 3.1.3. *W* 2008:

The 43rd American president is a businessperson who served from (2001-2009). George Walker Bush is an American politician who is one of the most controversial public figures in recent memory. In an unprecedented undertaking, acclaimed director Oliver Stone is bringing the life of the 43rd President to the big screen as only he can, in the film of *W*.2008.

*W* is a biographical film its runtime is 129 minutes at Lionsgate studio, based on the life of George W. Bush. Directed by Oliver Stone and written by Stanley Weiser, it stars are Josh Brolin as a hero of the movie in the role of Bush who was nominated for the Academy Award as the best actor, who is a tall white man with black short hair and brown eyes, wearing suits. The supporting cast includes Elizabeth Banks, is a tall slim woman with tall fair hair, green eyes and white skin, looking elegant in the role of Laura Bush. Ellen Burstein is an old woman with short white hair, blue eyes, and white skin looking elegant. She played the role of Barbara Bush. Toby Jones is a small man with short fair hair and green eyes, wearing casual in the role of Carl Robe. Thandie Newton is a tall slim woman with black skin black tall hair and brown eyes, wearing casual in the role of Condoleezza Reyes. Jeffrey Wright, who is a tall black man with short black hair and brown eyes, wearing suit and speaking loudly, in the role of Colin Scott Glenn, and Michael Gaston who is tall white man with blue eyes and white short fair hair, wearing suit, he played the role of General Tom. Those were the major character also, numerous other prominent actors had roles in the movie and these included, Rollin Hanks in the role of the speechwriter, Marley Shelton in the role of Fran, Brayan Massey in the role of Skitter...and Noah Weyl in the role of DonEvans.

Oliver Stone's film *W*, tells the story of the nation's 43rd commander in chief: George W. Bush (Josh Brolin). The son of a former president, the film posits that Bush appears to have risen to the nation's highest office against expectations, given his aimless, hard-partying past. The film traces his metamorphosis from the 1960s to the present in which they portrayed him as little rich kid's alcoholic youth and torturous adulthood and as a man who spent all his life in the shadow of an unforgiving parent. Wounded by his father's disapproval and preference for his brother Jeb, the movie argues, also they evidently regard Bush as something of a buffoon, psychology and dramatic arcs are what principally concern them. George W. Bush rose and rose until he was finally powerful enough to stain his family's legacy. The film opens and closes in an empty baseball stadium, that of the Texas Rangers at Dallas-Fort Worth, owned by Bush for a while in the early 1990s - something that briefly won his father's respect. In the first scene, he acknowledges the applause on becoming 43rd President, the movie spends half its time examining what appears to be a dysfunctional relationship between Bush and his father and the other half looking at a presidency that may have been too reliant on other types of dysfunctional relationships Bush's early struggles with alcoholism are examined, there are tons of scenes of him drinking as is his search for a higher purpose. This film contains no revisionist history. Everything in it, including the scenes behind closed doors, is now familiar from tell-all books by former Bush aides, and reporting by such reporters as Bob Woodward. Though Stone and his writer, Stanley Weiser, could obviously not know, exactly who said what and when, there is not a line of dialogue that sounds like malicious fiction. It is all pretty much as published accounts have prepared for us. The focus is always on Bush (Josh Brolin): His personality, addiction, insecurities, and his unwavering faith in a mission from God, his yearning to prove himself, and inability to deal with those who advised him.

Bush finally able to hold down jobs. The movie is far from a chronological record, organizing episodes to observe the development of his personality, not his career. Even several spellbinding scenes about the run-up to the Iraq war are not so much critical of his decisions, and yet with such vehemence. Colin Powell spends a lot of time softly urging caution and holding his tongue. There is no indication that he will eventually resign.

Many of the actors somewhat resemble the people they play. The best is Derfuss as Cheney, who is not so much a double as an embodiment. The film's portrait of George Senior is sympathetic; it shows him giving Junior the cuff links that were "the only real thing" his own father, Sen. Prescott Bush, ever gave him. The name and the oedipal complex were passed down the family tree.

The film's Bush is not the too-stubborn to-correct course Bush. This is especially clear in the way the film plays the scene when Bush is asked at a press conference to name his biggest mistakes in Iraq. In the movie, you realize that, a president in wartime with American lives on the line cannot glibly answer a question like that. One might feel sorry for George W. at the end of this film, were it not for his legacy of a fraudulent war and a collapsed economy.

Although there is much negativity surround the discussion of Bush presidency, he has been portrayed as incompetent to be president, and shaped by the puppet masters Cheney and Rove to their own ends. If there is a saving grace, but President Bush has overseen more than \$15 billion in Aids relief for Africa's poorest nations. Mr Bush dramatically increased the amount of aid President Clinton had pledged during his tenure. Many lives have undoubtedly been saved by offering advanced medical help to the impoverished in addition to his reform policy, labelled "No Child Left Behind," sparked great optimism when it was introduced in 2001. The legislation aimed to improve America's education system while bridging the gap between minority and white students. Since its introduction, the test results of American children have markedly improved, also his immediate response to 9/11. Even President Bush's greatest

detractors will admit he has faced taxing times in office. The 9/11 attacks left America reeling, and Mr. Bush's strong and courageous response set an example for the rest of the nation to follow. It also signaled his highest approval ratings by far. Mr. Bush has repeatedly insisted that keeping the people safe is the paramount duty of a leader.

### **3.2. Hollywood heroic depiction of the US president:(positive depiction)**

#### *3.2.1. Young Mr. Lincoln 1939:*

The 16th president of the United States, Abraham Lincoln ranks among the greatest of all American statesmen. His legend as the great emancipator and the savior of the union in his lifetime and after that his assassination have inspired many writers and moviemakers to depict his life and times. Therefore it might not be entirely surprising that he is the most frequent depicted president on the screen, in which he has been represented as a character in no less than 133 movies. Accordingly, the most famous Lincoln's life screen portrayal of all the time is *Young Mr. Lincoln 1939*.

One of John Ford's most memorable films is *Young Mr. Lincoln* which nominated for the Oscar for the best story, released in 1939 starring Henry Fonda as Abraham Lincoln its running time is 1 hour and 40 minutes. *Mr. Lincoln* is a great story teller detailing Lincoln's early days in the world of politics before he became 16th President of the United States. Abraham Lincoln (Henry Fonda), is a young simple, down-home country boy that believes in truth, justice, and everyone having a chance to succeed, becomes a lawyer in Springfield, Illinois to make a name for himself. As a young aspiring lawyer, we see those that influenced him as a child as well as one of his nationally recognized court cases where he shined as an inspirational lawyer.

Ford's film central focus on Lincoln's early life as a shrewd young lawyer facing his greatest court case, a trial in which he defends two innocent brothers wrongly charged of

having murdered a person named Scrub White, and were condemned to death on the basis of perjured testimony from White's friend John Cass. John Cass claims that the moon allowed him to see clearly the murder, but Lincoln proves that the moon was not at the date and hour of the murder. By showing the court a Farmer's Almanac as evidence, Lincoln proves that John Cass lied under oath. Consequently, Lincoln solves the crime and saves the lives of the brothers from the gallows, besides he earns Springfield's people admiration and affection. -The case is very loosely based on Lincoln's defense of Duff Armstrong in the celebrated 1858 trial (REINHART 220).

William Armstrong's trial is considered to be Lincoln's Best-known murder case. In that trial Abraham Lincoln defended a man named William -Duff Armstrong who was arrested and indicted for murdering James Preston Metzker. In fact Duff Armstrong is a son of Lincoln's old friends from New Salem days Hannah and Jack Armstrong. And upon their request Lincoln agreed to defend him at his trial for free. During the trial, Lincoln managed to secure the acquittal of his defendant by introducing an almanac into evidence which showed that the moon on that date could not have produced enough light for the witness to see anything clearly, therefore, proved that the witness who swore that he had seen the murder on the moon light and from about 150 feet away was lying. And unlike what came in the movie, -the Duff Armstrong trial actually took place very late in Lincoln's law career, only several years before he was elected president (221).

On the other hand, the movie's trend seeks to portray the greatness of young Lincoln, before his deeds had transformed him into a legendary hero, but such a portrayal has gone far away from what Abraham Lincoln was really like in fact. In which Lincoln has been depicted as a saint or even better, a symbol of the nation's spirit and values, not as a normal person with flaws and idiosyncrasies. And therefore, the film's canonization of Lincoln's portrait led to a misleading and inconsistency between Lincoln in *Young Mr. Lincoln* and Abraham Lincoln in



history. Moreover, it is noteworthy that at the time the movie was made, Lincoln was still such a glorified figure in America to the point where Henry Fonda initially refused to play him because he did not see himself the right actor to depict such an iconic. He changed his mind after he talked to John Ford who convinced him that he has the look and the strong presence on the stage that fit the role. Arguably, such a reverence appears clearly in Fonda's performance where he acts shy and unassuming. He is almost too polite and well-mannered to the point that the movie seems to be idolizing him, which makes it feel a bit less honest and real.

In addition, with some make-up and costuming, Fonda looks almost like a young Lincoln, and he delivers a truly terrific performance--Ford constantly keeps him apart from the rest of the townspeople, over and above them, a sort of god whose conflicted perfection makes him both sympathetic towards and detached from his neighbors, a great man in the midst of everyman. Therefore, it can be argued that *Young Mr. Lincoln* basically strips Lincoln of his humanity. The other performance worth mentioning is the performance of Donald Meek as the prosecutor of the court case. Like Fonda, Meek provides a performance filled with emotions and intense characterizations.

Eventually, such a portrayal is more heroic than Abraham Lincoln's real-life counterpart in which the real Abraham Lincoln is like any other human beings have flaws and imperfections concerning his term in the presidency, such as he has shown disregard for civil liberties. He suspended the writ of habeas corpus and ordered the arbitrary arrest of more than 15,000 Northern civilians, often with little or no cause.

### 3.2.2. *Air Force One* 1997:

The presidential portrayal has been a familiar subject on film ever since the first motion pictures were produced in the mid-1890s. American cinema has made dozens of films deals

with the American president's life from various aspects. Hollywood film makers produced a biographical, dramatic, historical and even fictional films about the US president, one of the most famous action-adventure dramatic and political film was *Air force one* -in 1997.

*Air force one*: is an American film written by Andrew W. Marlowe, and directed and co-produced by Wolfgang Petersen in 1997 its running time is 4 hours and it has been nominated for seven Oscar. The film stars are: Harrison Ford as a hero of the film in the role of the president (James Marshall), who is a tall man with short blonde hair, green wide eyes and a tight mouth in an oval face who has a low, firm voice and an elegant appearance. Glenn Close (Vice President Kafhyn Bennett) is blonde slim woman with green eyes and round face centered by a small nose and large mouth, wearing elegant suit and speaking with a low voice. Wendy Crewson (Grace Marshall) the president wife who is a slim woman with a wide green eyes, long fair hair and round face centered by a small nose and mouth wearing elegant suit speaking loudly. Paul Guilfoyle (Alice Marshall) in the role of the president's twelve-year-old daughter ,who is a blond girl with a long fair hair, green eyes and oval face wearing casual style speaking with lowed voice. Dean Stockwell (Walter Dean) who is a tall man with short black hair, black eyes and round face centered by a big nose and small mouth. Wearing elegant suit. ; JiirgenProchnow (General IvanRadek) a tall man with white skin, round face and green eyes, wearing militaryuniform.

The *Air force one* -film is about the Wolfgang Petersen's action thriller *Air Force One*, the President's plane, with the First Family on board, is hijacked by Russian terrorists. This film is about a President, whose courage and convictions -The film endorses the "great man" theory (Keyeshaian 12) in standing firm against terrorism are put to the ultimate test, hides within the plane in order to defeat the terrorists single-handedly, and thereby save both his family and the honor of his country.

The plot begins with a prologue in which American and Russian forces collaborate in a commando raid to abduct fascist leader General Radek (Jürgen Prochnow) from his command post in Kazakhstan. At a subsequent state dinner celebrating the success of the joint mission, the steadfast U.S. President who has just told the world he will not negotiate with terrorists in his stirring speech in Moscow—We will no longer negotiate, we will no longer tolerate, and we will no longer be afraid. (12). The movie opens with an apology to the international community by President James Marshall (Harrison Ford). Air Force One (the President's official plane) and take the passengers (including his wife and daughter) hostage, sooner has Air Force One taken off than they hijack the plane with the help of a member of the U.S. Secret Service. Before securing control of the plane, the terrorists kill a considerable number of passengers. Once the course for Kazakhstan has been set, Korshunov realizes that his plan to take the President hostage has been thwarted, since Marshall seems to have been ejected from the plane with an escape pod designed to float him to safety in case of an emergency. However, unknown to the terrorists, Marshall has launched the pod empty and stayed on the plane in the hope of rescuing his family—President Marshall instead secretly stays on board to defend his wife, daughter, and staff (13). With a large number of passengers in his control the terrorists plan to execute one hostage every half-hour unless/until their demands which are released. Radick from the prison, he tells The Vice President negotiates from Washington D.C., Marshall emerges as a guerilla fighter on board his own aircraft, succeeding in a number of acts to foil the plans of the terrorists. Using a mobile phone, he contacts Bennett and tells her not to negotiate despite the execution of hostages. For quite a while, Marshall manages to keep his identity a secret from his adversaries, while succeeding in killing one terrorist and shed the plane's fuel. Bennett agrees to mid-air refueling when Korshunov threatens to kill a member of the First Family. This operation, however, is used to the advantage of the hostages as Air Force One is forced to go

down to 15,000 feet, thereby helping most of passengers to escape using parachutes. When the terrorists discover their escape, another action sequence results in a fiery explosion of the refueling aircraft and the final capture of the President. As Korshunov is still holding his wife and daughter, Marshall is put in the terrible dilemma of either saving his family or sticking to his principles. Meanwhile, in Washington, the Secretary of Defense is urging the Vice President to relieve Marshall of his presidential powers –the vice president faces a moral Dilemma. Should she sign a declaration that would effectively remove the president from power, and give control to the secretary of defense (13), as he is seen unfit to make sound decisions in such a situation. Bennett declines, however, and Marshall, overwhelmed by his personal feelings, eventually accedes to Korshunov's demand; he instructs Moscow to release General Radek and thereby sets an international incident in motion. The plane has reached the airspace of Kazakhstan and is attacked by hostile fighter jets. Marshall, a former Vietnam pilot and Medal of Honor winner, manages to fly the plane and avoid being shot down until U.S. jets come to the rescue. Since Air Force One has been severely damaged, it is rapidly losing altitude and threatens to crash into the sea. Evacuation is performed by a risky venture involving a cableway to a cargo plane, and one after one, the last passengers are transported to safety. A final one-on-one confrontation between Marshall and the traitorous Secret Service Agent follows before eventually the President is also rescued in the nick of time.

The film produced and presented during Bill Clinton's second term, the 42th American president, America enjoyed an era of peace and prosperity in his term although, he was related to a sexual relationship, which took place in 1995 and 1997 he, had with a White House intern Monica Lewinsky. This scandal was a reason for the American people to change their idea and picture about the president – the sex scandal was an object of prurient obsession for nearly everyone, it was an object of moral indignation and constitutional gravity (Dan). Hollywood produced the –Air force one film to change the people's opinion and view about Clinton

indirectly by making the star Harrison Ford who looks like Bill Clinton as a hero of the film who has a daughter as Chelsea Clinton and his wife as Hillary Clinton. After the film the majority of American people changed their idea about their president and gave him excuses, and start to trust him again –Mr. Clinton's highest approval rating measured in polls conducted by the New York Times Dec. 20, 1998, found that Seventy -five percent of the public approved of how Mr. Clinton was conducting his job (BACKER ). Bill Clinton's relationship with the American public and even members of his own party.

The former president has been accused of a number of instances of sexual misconduct, ranging from his most famous scandal of power his affair with White House intern Monica Lewinsky to an accusation of rape (Brutton ).

### 3.2.3. *Barry* 2016:

The 44th American president Barack Obama, the first black person to be president in the American history. Obama served as president for two term from 2008 until 2016. As all calibers, Hollywood filmmakers made a dozen of films about him one of them was the “*Barry*” 2016.

*Barry* is an American drama film which screened in the Special Presentations section at the 2016 Toronto International Film Festival and released on Netflix on December 16, 2016. The film directed by Vikram Gandhi about Barack Obama's life at Columbia University in 1981. Its running time is 104 minutes in English language, the film was nominated for the Golden Globe, directed and produced by Vikram, written by Adam Mansbach. Gandhi. The stars are: Devon Terrell in the role of the hero the young mister Obama he is young , tall and black man with short curly hair and brown eyes wearing casual and speaking in low voice , Anya Taylor-Joy, in the role of charlotte, she is tall, slim with black tall hair and brown eyes, wearing casual. Jason Mitchell in the role of PGhe is a tall black man with short black

hair and brown eyes wearing street style. Ashley Judd in the role of Ann Dunhan, she is a tall white young girl with tall black hair and brown eyes, wearing casual. Jenna Elfman in the role of Kathy Baughman, a tall slim young girl with short fair hair and green eyes, wearing casual. Avi Nash in the role of Saleem, he is a tall slim and young man with short black hair and brown eyes wearing casual and EllarColtran in the role of young white man wearing casual who has a short fair hair and green eyes and other numerous prominent actors had roles in the movie and these included. EllarColtranein,

Linus Roache, Jhon Benjamin, Ralph Redrigues, Danny Hanrekiz ... and Tessa Albertston Vikram Gandhi directed this film about Barack Obama (Devon Terrell), which focuses on his life as a student at Columbia University in 1981 New York City. There, the future president (then known as Barry). The role-played by the canny Australian actor Devon Terrell, he is not even Barack yet, he is just Barry who has Suitcase in hand, shows up in New York City, 1981. 20-year-old Barry (Devon Terrell) is on a flight circling above New York City at night, a letter from his distant father in one hand and a lit cigarette in the other. A curious and contemplative kid who is transferring to Columbia University for his junior year of college, Barry is tucked away in a window seat, the camera having to reach around another passenger in order to see him. A light-skinned black man with the kind of closely trimmed afro that does not call attention to itself. Wandering through the quad on his first night in town, he is rejected from the premises by a campus security rent-a-cop who refuses to believe that Barry could be a student at such a prestigious institution who stopped him and asked for ID, but he did not yet have his card. Barry is dressed neatly, his hair well groomed, but the cop is not buying any of it. He asks Barry to leave. As cautious young black men did then, and as they still do now, Barry maintains a respectful mien and complies immediately, even though he has not even come close to breaking any laws. Later, when a friend takes him to a party in the projects, Barry moves through the jaundiced concrete hallways like a tourist. Whenever he goes out

with his new girlfriend, Charlotte the star Anya Taylor-Joy, so vivid and feeling The young man Barry in the film is portrayed as a university student who suffers from the racism and for him the most difficult question is where are you from? It is usually a simple question to answer. For Columbia University transfer student Barry, it means a deep breath followed by a lot of explaining. Mostly Honolulu, he'll say, but also some years in Indonesia, where his white mother from Kansas still lives while the black father he barely knows is over in Kenya. New to New York, **Barry** (the film) is about Barry the man figuring out just who exactly he wants to be The 44th American president in Vikram's film took the common image of a quiet young man, looking towards something or reading. He is always thinking. However, as much as director Vikram Gandhi's film is motivated by presenting a young Barack Obama as a vessel for different conversations of identity, race and what defines an American. Barry in the film was always leading with empathy and a genuine smile and scholarly intelligent. Barry devolves into a protective tale of a genius, the story of how a person become a genius of the people. At you would never assume her character is a composite of Ob Vikram Gandhi portrayed a heroic image of the president Obama in people's imagination forgotten his fault during his terms, Guantanamo is a big example. This place where he ran into a real buzz saw in Congress, which actually would not authorize the closing of Guantanamo's prison, and as a result, he could not fulfill a promise he had made not only to the United States, but also to the world. There are other areas; Syria is a primary example, where he could not find the solution. He made the mistake of declaring a red line being drawn, and then when it was crossed he did not have the option to respond to it. Therefore, those are two big areas of failure for him and a lot of lower wage, unfortunately, service jobs being created, and not enough high-wage jobs for the people who want them, in addition to his famous and disliked decision which the most people did not accept it, is the Homosexual law which to allow gays to get married in 2015.

**Conclusion:**

The films which have been analyzed in this study shows two directions in the depiction of the US presidents, either as a saints or devils. In other words while there are many Hollywood directors make films which glorify and memorialize the American presidents as is the case with the biographical film *Young Mr. Lincoln* 1939 where the 16th president Abraham Lincoln depicted as humble and patriotic in a way even more heroic than his real-life counterpart, almost the same thing goes for *Barry* 2016. In addition to the fictional film *Air Force one* 1997 where the president portrayed as brave leader and tough defender of family and country. On the other hand there are also other directors like the famous Oliver Stone who depict the presidents according to their special ideologies and therefore reveal the true face of the American presidency without makeup in films like *Nixon* 1995, *Wag the dog* 1997 and *W* 2008 in which he spotlight on the imperfections and flaws of the US presidents.



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**General Conclusion:**

Hollywood has long been regarded as the world's largest entertainment film making centre. And perhaps quite rightly so. But there is mostly an ambiguous side to Hollywood was not known which is Hollywood's engagement in politics. It has been revealed that the connection between Hollywood and Washington DC politics goes longer, deeper, and more varied than most people would imagine. Therefore it is interesting to explore this relationship, how it benefits both, and why it continues.

The essential connection between Hollywood and Washington DC then, lies in the details of what the US government agencies do to influence on the scripts and production of the movies going public. In other words the central intelligence agency and the pentagon pursue to influence the movies content through providing Hollywood producers with advice, technical consultants, military equipment, bases, and personnel at a significantly low cost, in return gets the right to change the scripts and consequently secure the government positive representation. Lastly, it can be argued that Hollywood's relation with Washington politics are based on mutually supportive bilateral relation. In which Hollywood take advantages of US government services to provide a high quality movies and therefore guarantee its commercial success in exchange depicting the government in a positivelight.

With few exceptions, it can be argued that the filmmakers have some influence on the final touch of their works but the ultimate power over the content of films lies in the hands of the US government. In addition, even though Hollywood is foremost in the entertainment business, nevertheless the industry also delivers political messages in a minority of its films.

On the other hand, the presidential image went through several phases since its appearance on Hollywood screen. At the beginning the film industry had treated the American presidency with respect, dignity and even reverence. Where the presidents has been

depicted as a brave leader, a lovable hero and savior of the nation no matter whether the presidents are fictional or real. Especially during the great depression where the search for hope led some filmmakers to turn their attention to the creation of a number of films with the president as hero to ease the people's fear. After that the movie presidents changed, while the view did not necessarily become negative, it at least became much more complex. In many films, there was a clear tendency to humanize the president, to show their private backgrounds and thus abandoning the usual mythical executive stereotype.

Nevertheless, after the disillusionment of Vietnam, the revelations of Watergate and Bill Clinton sex scandals, Americans' perspectives to the presidency were dramatically altered, in which presidents when portrayed in films were presented primarily as ineffective and weak leaders, a passive-aggressive personality types, sex abusers, liars and scoundrels. Enough characters to give the US government a bad name. Such a filmic assault on the presidency spotlight the flaws and wrongdoings the US presidents made during their presidency. Moreover, among the most notable directors who harshly criticize the presidency and shows its dark side is the legendary filmmaker Oliver Stone. Oliver Stone sees the world differently unlike the other directors, and though he refuses to bow to the exploitation of the government agencies, he manages to get his films distributed.

The analyzed movies in this study shows a variation in the portrayal of the presidency. While there are a considerable number of presidential characters were portrayed positively and simply, there are also movies with chief executive reside in the darkest depths of evil. Most frequently, such a portrayal can be taken as a reflection of the public's mood and perception about the presidency of that time. Therefore, although there are so many Hollywood directors who seek to idealize the presidency and present the best side of it, as is the case with John Ford's *Young Mr. Lincoln* 1939 and Vikram Gandhi's *Barry* 2016 are both depicted in more old-fashioned way, as a decent man with the heart in the right place. In

addition to Wolfgang Petersen's *Air Force One* 1997 where the president occupies the role of the ultimate movie hero. On the other side, there are other directors like Oliver Stone who see the world differently and according to that he depicts the true face of the presidency without makeup. Such as, *Nixon* 1995, *Wag the Dog* 1997 and *W* 2008 which concentrated on the president's flaws and mistakes. But in general, the reverential depiction was the order of the day. For the most part, presidents were portrayed as forceful, wise and selfless, they were stolid embodiments of virtues.

Eventually, it is important to note that the conducted research aimed primarily at exploring the evolution of the presidential image between film and reality. Nevertheless, we didn't take into account other aspects related to presidential image such as series and the television representations of the US presidents. As a consequence, a further study might be carried out in order to examine the accuracy of Hollywood films in transmitting the reality of the American presidency.

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