

Intertwined Ideologies: Hollywood and Washington, D.C.

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“Of course there’s a war! I’m watching it on television.” – *Wag the Dog*, 1997

This work examines the mutually-influential relationship between Hollywood and Washington D.C. – both on and off the screen – through the lens of the politically-based films *Argo* (2012) and *Wag the Dog* (1997). Large-scale fabrication in relation to politics is possible and has occurred due to the average person’s isolation from both the governing body of the United States of America and the governing body of elite entertainment. In *Argo*, a film based on the real Iran Hostage Crisis of 1979, Hollywood creatives are hired to fabricate a movie shoot in order to help American hostages escape Iran. In *Wag the Dog*, a film based on political commentary, a caricatured Hollywood producer is hired to fabricate an entire war with Albania in order to cover up a presidential sex scandal mere weeks before an election.

The plots of both films thrive off of the ignorance of the everyday person who is not informed of the manipulated images and artifacts before their eyes. The entirety of the United States rallies against Albania after seeing staged video on their televisions. Iranian guards in the airport are mesmerized by a set of science fantasy storyboards and let their hostages board a plane headed to America. Hollywood has a power to manipulate on a large scale that Washington D.C. uses to its advantage. Then, Hollywood uses that ensnaring political drama to sell tickets, make an incredible profit, and reward itself through annual award ceremonies. The relationship is mutual, with each entity squeezing the other for all it is worth – at the expense of reality.