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Autore	Peretti Burton W (Burton William), <1961->
Titolo	The leading man [[electronic resource]] : Hollywood and the presidential image / / Burton W. Peretti
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- CONTENTS -- Acknowledgments -- Introduction -- 1. "The Torments of Desire": Presidents and Performance before 1929 -- 2. The Studios' Golden Age and the White House, 1929-1945 -- 3. The Old Man and TV, 1945-1960 -- 4. Charisma's Hour, 1960-1969 -- 5. Enter Stage Right, 1969-1989 -- 6. Hollywood Wags the Dog, 1990-2000 -- 7. The Twin Towers, 2001-2009 -- Conclusion -- Notes -- Index -- ABOUT THE AUTHOR
Sommario/riassunto	American presidents and Hollywood have interacted since the 1920's. This relationship has made our entertainment more political and our political leadership more aligned with the world of movies and movie stars. In <i>The Leading Man</i> , Burton W. Peretti explores the development of the cinematic presidential image. He sets the scene in chapter 1 to show us how the chief executive, beginning with George Washington, was positioned to assume the mantle of cultural leading man. As an early star figure in the young republic, the president served as a symbol of national survival and wish fulfillment. The president, as head of government and head of state, had the potential to portray a powerful

and charismatic role. At the center of the story are the fourteen presidents of the cinematic era, from Herbert Hoover to Barack Obama. Since the 1920's, the president, like the lead actor in a movie, has been given the central place on the political stage under the intense glare of the spotlight. Like other American men, future presidents were taught by lead movie actors how to look and behave, what to say, and how to say it. Some, like John F. Kennedy and Richard M. Nixon, took particular care to learn from the grooming, gestures, movements, and vocal inflections of film actors and applied these lessons to their political careers. Ronald Reagan was a professional actor. Bill Clinton, a child of the post-World War II Baby Boom, may have been the biggest movie fan of all presidents. Others, including Lyndon Johnson, showed little interest in movies and their lessons for politicians. Presidents and other politicians have been criticized for cheapening their offices by hiring image and advertising consultants and staging their public events. Peretti analyzes the evolution and the significance of this interaction to trace the convoluted history of the presidential cinematic image. He demonstrates how movies have been the main force in promoting appearance and drama over the substance of governing, and how Americans' lives today may be dominated by entertainment at the expense of their engagement as citizens.

2. Record Nr.	UNINA9910820823203321
Autore	Cixous Helene <1937-, >
Titolo	White ink : interviews on sex, text and politics / / Helene Cixous ; edited by Susan Sellers
Pubbl/distr/stampa	London ; ; New York : , : Routledge, , 2014
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Descrizione fisica	1 online resource (xvi, 199 pages) : digital, PDF file(s)
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Altri autori (Persone)	SellersSusan
Disciplina	848.914
Soggetti	Women authors, French Feminism and literature
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Note generali	First published in 2008 by Acumen.
Nota di bibliografia	Includes bibliographical references and index. "Bibliography of the works of Helene Cixous": p. 183-192.
Nota di contenuto	Writing the enigma -- Writing the feminine -- Writing and politics -- Writing and theatre -- Writing roots -- On painting, music and nature -- Dialogues.
Sommario/riassunto	Helene Cixous is widely regarded as one of the worlds most influential feminist writers and thinkers. White Ink brings together her most revealing interviews. Spanning over four decades and including a new interview with the editor Susan Sellers, this collection presents a brilliant, running commentary on the subjects at the heart of Cixous's writing. Here, Cixous discusses her books and her creative process, her views on and insights into literature, philosophy, theatre, politics, aesthetics, faith and ethics, human relations and the state of the world. As she responds to interviewers questions, Cixous is prompted to reflect on her roles and activities as poet, playwright, feminist theorist, professor of literature, philosopher, woman, Jew. Each interview is a remarkable performance, an event in language and thought where Helene Cixous's celebrated intellectual and poetic force can be

witnessed in action. The accessibility of the interview format provides an excellent starting-point for readers new to Cixous, while those already familiar with her work will find unexpected insights and fresh elucidations of her thought.
