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
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Book Reviews

# The CIA in Hollywood: how the agency shapes film and television

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NEW REVIEW OF FILM AND TELEVISION STUDIES

BOOK REVIEW

**The CIA in Hollywood: how the agency shapes film and television**,  
by Tricia Jenkins, revised edition, Austin, Texas, University of Texas Press,  
2016, 230 pp., \$24.95 (paperback), ISBN 9780292772465

Tricia Jenkins's *The CIA in Hollywood: How the Agency Shapes Film and Television* is a thorough study of the agency's efforts to spin its image in the hopes of recruiting new talent, buttressing agency morale, courting Congressional funding, counteracting negative portrayals, and intimidating would-be terrorists. Jenkins is forthright with her readers that her research is constrained by an ingrained culture of secrecy. This is, after all, the CIA. Although she ultimately sheds light on Langley's publicity machine in Hollywood, large shadows remain.

Wisely, Jenkins has delimited her book to 'the CIA's post-Cold War and post-9/11 involvement in the entertainment industry' (11) and focuses selectively on eight of the thirteen movies and television series that the agency is known to have supported in the 1990s, 2000s, and early 2010s. She lists the baker's dozen of CIA-assisted productions on page 1: *JAG* (NBC and CBS, 1995–2005), *Enemy of the State* (Tony Scott, 1998), *In the Company of Spies* (Tim Matheson, 1999), *The Agency* (CBS, 2001–2003), *Alias* (ABC, 2001–2006), *24* (Fox, 2001–2010, 2014), *Bad Company* (Joel Schumacher, 2002), *The Sum of All Fears* (Phil Alden Robinson, 2002), *The Recruit* (Roger Donaldson, 2003), *Covert Affairs* (USA Network, 2010–2014), *Homeland* (Showtime, 2011–Present), *Zero Dark Thirty* (Kathryn Bigelow, 2012), and *Argo* (Ben Affleck, 2012). Jenkins also analyzes two films the CIA did not collaborate with and tried to discredit: *Syriana* (Stephen Gaghan, 2005) and *The Good Shepherd* (Robert De Niro, 2006).

The historical story, in Jenkins's telling, is that from 1947, when Congress