

**María Elena de las Carreras, Jan-Christopher Horak (Hg.):
Hollywood Goes Latin: Spanish-Language Cinema in Los Angeles**

Bloomington: Indiana UP 2019, 227 S., ISBN 9782960029659, USD 29,-

When picturing Hollywood in the 1920s to 30s, Spanish-language films are probably not the first that come to mind. The anthology *Hollywood goes Latin: Spanish-Language Cinema in Los Angeles* brings light to this partially forgotten part of Hollywood's film history. It is built around a 2017 symposium with the same name, which focused on the production of Spanish-language cinema during the 'Golden Age' of the Hollywood studio system. Scholars and film archivists from different Latin American countries, the United States, and Spain came together to discuss Hollywood's *cine hispano*. The original presentations have been revised and sometimes rewritten to be published in this anthology. While some texts remained in their original language, others had to be translated from Spanish to English. This way the chapters of the book are often very different in style and different to read: some use everyday language, some a more scientific style.

The book is structured into two sections, the first being „Exhibition, Distribution, Reception“ and the second „Production“. Therefore, the different chapters fit together even though the original contributions do not relate to each other. The book offers different perspectives on a topic that is not often discussed, especially in the main-

stream discourse. From biographies of people involved via distribution and production to the development of Spanish-language films over time, the publication is very diverse and sheds light on a richly layered topic. The different perspectives on the topic makes the collection a great introduction for people who did not know much about it before. The different chapters include biographies of people involved in Spanish Films in Hollywood like Carlos Gardel or Conchita Montenegro. The biographies mostly focus on their entire lives while highlighting their importance and contributions to the Spanish-language film industry in Hollywood. For example, Carlos Gardel was highly involved with the production of Spanish-language movies. He was one of the few who worked with Paramount – a major production company – to produce his films. Conchita Montenegro was an actress who starred in many Spanish-language film versions/adaptations but also in original Spanish-language titles. Gardel and Montenegro are just two of many examples of how the several biographies discuss different aspects of the industry. As for the distribution and reception aspects, the first part of the book offers a historical overview of the time in question in the chapter „The Rise and Fall of Spanish

Versions (1929-1931)“; and the chapter „Hollywood’s Spanish-Language Movies in Buenos Aires, Lima, Montevideo, and Mexico City“ also covers the topic of distribution and reception. The authors focus on specific films and on the audience they generated in different countries. Another interesting topic included in the book is films that have been lost over time.

While the book is a great introduction to a topic that is not very well

known, there may not be a big audience that this book is made for. Since each text was originally written to stand on its own, some facts and parts are quite repetitive. For example, what Spanish-language versions are, is explained in at least three chapters. While this is great at the beginning for people who are new to this topic, it could have been avoided while editing the anthology.

Frida Garbers (Marburg)