
Latinos in U.S. Film Industry

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Abstract: *This text is a reflection of the realization of the dreams of those more than eight million Americans of Hispanic origin, which include all the legal Mexican immigrant population, and displayed less real situation of many men and women of Hispanic origin in illegal or integration process in the U.S. Thus, we will focus on Chicano cinema, social cinema and Hollywood cinema, and finally deal with the presence of Hispanic culture in some mythical movies in cinema history. We study how specific social and cultural problems posed by Mexican immigration in the United States is addressed in the film written, directed and produced by Hispanics and other filmmakers of the Hollywood industry. Moreover we revise how Hispanics get involved in the industry: especially to three groups: first, the actors because they often play the role of Hispanic, or to see what role is given both social and starring (if it is considered a hero or a villain, and see what social level holds), second, the directors and third, the producers.*

1. Introduction

There seems to be an evolution in the participation and the degree of importance (or social role) of Hispanic-American population, a phenomenon that is found in relative social mobility and a gradual integration, which is to be equated to other waves of immigration that have occurred previously in the U.S. (Swedish, German, Irish, Italian, etc). The main question of this research is how is the social image of Latinos in U.S. cinema all along the decades. This text is a reflection of the realization of the dreams of those more than eight million Americans of Hispanic origin, which include all the legal Mexican immigrant population, and displayed less real situation of many men and women of Hispanic origin in illegal or integration process in the U.S.

This display would include translating their current dreams resulting in images of their own, specific symbols are inserted in the different scenarios of everyday life: urban space visible, rhythms and styles of life that fill the streets of cities and the different languages that circulate through the space. Recent languages that can not be controlled as easily as a newsstand magazine of the Angels, or the official language of instruction: an expression of this is the proliferation of Hispanic newspapers and magazines, including a paragraph written in Castilian in major newspapers and the political debate on the possibility of including the Castilian as the official language, which ultimately failed. Each of these previous initiatives, are extremely important, but it is behind all of them reach all of those symbolic forms that are present in the mass media and especially in the cinema.

Manuel H. Ayala Palomino and M^a del Roble of Monterrey TEC have researched Hispanic image on movies and think that: "The negative representation of Latinos in American cinema has taken since the beginning of it, and rather than being an invention of film itself, was the projection of the image that Americans perceived a minority of Mexicans, who at the time were their immediate neighbors." (Ayala and Mendiola, 2004). In their investigation, they even say that this negative image persists in the films of the 80s and 90s: "Representations of Latinos in American cinema have evolved over time (...), but apparently and according to the evidence found in the present study, the processing is stopped and during the decades of the eighties and nineties were followed by perpetuating the same negative stereotypes and a usual inaccurate cultural" (Ayala y Mendiola, 2004).

We used the content analysis as a research technique to analyze given explicit messages to the representation that the American cinema makes the characters of Latin origin. The sample of pictures that have been analyzed is 95 from the decade of 30 to nowadays, and the artists of the film industry commented have been over 125.

What interested us to do is a structural analysis of film in the concrete reality of the U.S. pluricultural society, in which demographically not only there is the Hispanic population, and therefore, Chicano is sufficiently

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representative. We can not overlook that in the sixties movement claim begins a social and civil rights on the part of the Chicanos who saw the importance to be heard in the media and has its own expression in motion picture. It's called the Chicano Movement. Chicanos In this film's self-image show what they feel and want to claim (Noriega, 1993). Similarly, many festivals are held in the U.S. where rewarding work of Latino professionals. For example, in Los Angeles held a Festival of Chicano cinema. The festival tries to promote Chicano producers and directors.

On the other hand we also include social cinema, where directors are socially sensitive such as Tony Richardson, Ken Loach's social current called British Free Cinema, and an American director John Sayles, who tries to portray with accuracy what might happen in a city of multicultural coexistence, Texas.

Thirdly in Hollywood motion pictures we have the image of Latinos, or the role assigned to Hispanic Hollywood, which note that is evolving in the status and treatment given to Hispanics, although we suspect that one of the main reasons is for attract Latinos audiences.

Thus, we will focus on Chicano cinema, social cinema and Hollywood cinema, and finally deal with the presence of Hispanic culture in some mythical movies in cinema history.

The focus of the matter of this article is original, as we didn't find other writings about this issue raised in this way. Furthermore, the scientific interest lies in the systematic collection of data to help end what image Latinos have had throughout American film production.

Today it is already recognized about irreconcilable differences between two languages and two cultures. Actually Obama's presidency has brought some hope in U.S. society. So, we try to see if all this is really reflected in Hispanic cinema modes. Also we are worried about how specific social and cultural problems posed by Mexican immigration in the United States is addressed in the movie written, directed and produced by Latinos and other filmmakers of the Hollywood industry. Moreover we study how Hispanics get involved in the industry: especially to three groups: the actors because they often play the role of Hispanic, or to see what role is given both social and starring (if it is considered a hero or a villain, and see what social

level holds), the directors and producers. Not study the dubbing, or other trades inside of the cinema enterprise.

2. Description of "Chicano Cinema", "Social Cinema" and "Hollywood Cinema."

2.1 Chicano Cinema

The first pictures to be produced as Chicano cinema were: *I am Joaquín* (1969, Luis Valdez) based on the epic poem of the same name written by Rodolfo "Corky" Gonzales, and *Raíces de sangre* (Trevino, 1977) a Chicano Mexican production and realization. In the early '70s, UCLA training served the majority of Chicano filmmakers. In 1976 was held in San Antonio (Texas) the first Congress on the pan-Latino media. In 1975 there was also founded "El Chicano Film Festival" (Noriega, 1993). Other festivals later emerged as "the National Latino Film and Video Festival" (1981) in New York and "the Chicago Latino Festival" in Chicago (1985). The first generation of directors was formed by Luis Valdez, Moctezuma Esparza, Jose Luis Ruiz, Jesus Salvador Trevino. The following was composed by Gregory Nava, Isaac Aronstein, Paul Espinosa, Lourdes Portillo, and so on.

Among the iconic pictures of the 80s is *Seguín* (1981). *Zoot Suit* (1981, Valdez) in Castilian also titled "Latin Fever" is about the difficult adaptation of Hank Reyna in North America. It's a family guy who wants to keep his Mexican inheritance, and second, he tries to adapt to American society with difficulties because there is a rejection. *The Ballad of Gregorio Cortez* (1983, Young) is an outlaw on the frontier of the nineteenth century. *El Norte* (1984, Gregory Navas) deals with two Guatemalan brothers who travel from their village to the U.S. *Stand and Deliver* (1988, de Les Blair) is about the math teacher Jaime Escalante.

La Bamba (Valdez, 1987) was a commercial success and propelled facilitated independent film production (Noriega, 1993). It develops the biography of the singer and guitarist, Ricardo Valenzuela. *Born in East L.A.*, a comedy, (1987, Cheech Marin) was Golden Globe nominee for best picture in 1988. He caricatured the adventures of a Chicano who accidentally discovers that the other side without a U.S.

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passport that allows you to legally return to their country. Finally we will mention some films as *Un lugar llamado Milagro* (1988), *La ofrenda: the Days of the Dead* (L. Portillo, 1988), *Break of dawn* (Artenstein, 1988).

We highlight of the pictures in the 90 the one titled *Mi familia* (being writer / director Gregory Navas, 1995) that deserves special attention because it tells the tale of a Mexican's life and the family that founded and established with his wife in California. Through this family history we can see all the efforts by passing an immigrant and the struggle to integrate his family in another country. They have a total of six children that give us the adaptive variety of American society. Two sons work in a restaurant, one son is gang member and finally dies, another son use to warring against the law, another daughter is dedicated to solidarity with political refugees, and another son is a lawyer that aims to improve their social position. Another movie from Gregory Nava is *Selena* (1997). Jennifer Lopez represents Tejano singer Selena. In 1998 Nava received for this film: Alma award, Golden Globe, Lasting Image Award, Lone Star Film & Television award.

2.2 Social Cinema

We newsflash the film *La frontera* (1982, Richardson) directed by an English. Also we highlight *Lone Star* (1996, Sayles). The U.S. director likes to tell true stories and letting them build their characters tell themselves their story. There is a broad set of actors Chicanos in this motion picture: Josse Borrego, Elizabeth Pena. According J.G. Lorenzo is "a story of borders or boundaries, temporal and sentimental, set in Texas bordering Mexico border history (...) where migration and coexistence of different races originate a mixed community and identity problems occurred. The knowledge of their past will be linked to a plot police following a sheriff's investigations into the assassination of his predecessor" (Fijo, 2004). Sayles paints strokes over three generations and refers to the various races: American, Mexican, African, African American Afro-Indian, and their complicated coexistence in Texas. *Men with Guns* (Sayles,

1998) is a film director himself entirely in Spanish on the armed rebellion in Central America.

In this writing has a special place *Pan y rosas* (Loach, 2000) that won the Winner Prize of Phoenix, the Santa Barbara International Film Festival. The British director Ken Loach's approach inherits the social concern of the British Free Cinema -represented for example by Tony Richardson in *La frontera* (1982). Richardson is best known for *Tom Jones* (1963).

2.3. The Hollywood Cinema Until its "Colorization and Pluralization".

The year 2001 signifies a milestone to the fact that the Academy rewarded with an Oscar to an African American actress (mulatto) Halle Berry for her performance in *Monster's Ball*, and actor Denzel Washington for *Training Day* (2001, Fuqua). But looking back, there is a "colorization and pluralization" of American cinema, this has been a slow and difficult path that we pass to describe.

In the decade of the 30 the 60 take-off on the participation of Hispanic actors in the 40 starts in the beginning to emphasize, but timidly. After the 50s and claim social events most notably the leadership of Martin Luther King, there is a law of integration by which actors have to appear from other races, not just whites. Is reflected in the motion picture *¿Adivina quien viene esta noche a cenar?* (Kramer, 1967) The couple of Katherine Hepburn and Spencer Tracy have to accept the courtship of his white daughter, Joanna Dayton with an African American doctor John Prentice (Sidney Poitier). Katherine Hepburn won an Oscar, and Spencer Tracy was nominated in 1968.

Among other actors we stand out: Ramon Novarro in silent movies first appears as first Ben Hur, Pedro Armendáriz (father of Jr.) appears in *El fugitivo* (1947 Ford), *Fort Apache* (Ford, 1948), *Desde Rusia con amor* (1963, Young), Martin Sheen father, Gilbert Roland, Indio Fernandez, Indio Bedoya, Jose Mojica, and Mel Ferrer (who married Audrey Hepburn). Anthony Queen deserves special attention in *Zorba the Greek*. Among the actresses, we can emphasize: Elena Marquez, Silvia Pinal, Dolores del Rio, Rita

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Hayworth (1946 Vidor) in *Gilda*, in *Sólo ante el peligro* (Zinneman, 1952) Mexican actress Katy Jurado acts as Elena Ramirez.

The visions of the Mexicans that live in the border by American Southerners appear in *Centauros del desierto* (1956 Ford). In the border with Mexico Ethan-a cowboy searching for his kidnapped niece, Debbie- often is lead to the Indian chief, Scar that robbed and killed her family. As they see that can be started a feud and revenge later, they prefer to leave and not take part to be at peace with the Indians. We can also consider this view of the Mexicans in *Gigante* (Stevens, 1956), *Horizontes de grandeza* (Wyler, 1958).

There is participation of Latinos actors in westerns like *Grupo Salvaje* (1969, Peckinpah) as Jaime Sanchez in the role of Angel and Emilio Fernandez in the general Raccoon. At *Easy Rider* (Hopper, 1969) Antonio Mendoza acts in the role of Jesus. In *La Diligencia* (Ford, 1939) the bartender is a Mexican American married to an Indian, who later betrays them because they assault their diligence.

The historical evidence of the formation of the State of Texas is in *El Alamo*. This is a classic version in which participates as an actor, director and producer John Wayne in 1960. It highlights the injustice imposed by General Santa Ana (Mexican) in the state of Texas, his bid for independence by General Huston (U.S.) that fails to recruit enough volunteers to come to the rescue of the mission of the Alamo, which resists making time for the recruits. General Santa Anna fights with 7,000 Mexicans just after a bloody resistance against 185 outnumbered Americans (the legendary Jim Bowie and Mexican had married, had two children and liked to land and its people). They die in this siege legendary heroes like Colonel Davy Crockett of Tennessee (John Wayne), Jim Bowie (Richard Widmark) and Colonel Travis (Lawrence Harvey). The film won the Oscar for best soundtrack. The story that follows this episode has subsequently faced Houston to Santa Ana in 1836, and won by getting the independence of the State of Texas. In 1845 his intervention was decisive for the state of Texas entered the Union and Houston was later a senator (Payan, 2004).

In the 70s there is participation of actors in legendary pictures, but without leading roles and social roles involving

as being a sign of social assimilation. Fernando Rey is Alain Charnier in *French Connection* (Friedkin, 1971), Perry Lopez is Lou Escobar in *Chinatown* (Polanski, 1974). In *The Godfather* (Coppola, 1972) Richard S. Hispanic plays Peter Clemenza. *West Side Story* (1961, Robbins) reflects the status of Puerto Ricans in a New York suburb. The Hispanic actors are, for example, the dancers Rita Moreno as Anita, and Jose Vega as Chinese, the respective partners of the main characters. In *Alambrista* (1974, Young) Edward James Olmos appears drunk. Tom Berenger plays a prominent role in *La sombra del testigo* and *Cristales rotos*. Butch is the legendary outlaw in the first blows of Butch Cassidy and the Sundance Kid (Lester, 1979).

In the 80s there is greater participation and leadership demonstrated by the professionalism of some players enshrined. Edward James Olmos plays Gaff, the role of police chief, in *Blade Runner* (1982, R. Scott). Emilio Estevez stars in and directs *Wisdom, el delincuente* (1986). His brother Charlie Sheen appears. He interprets twice Billy the Kid in *Joven arma* (Cain, 1988) and *Intrepidos forajidos* (Murphy, 1991). In *Platoon* (Stone, 1986) Tom Berenger and Charlie Sheen appear. In *Wall Street* (1987, Stone) film stars Charlie Sheen acts as Bud Fox, a son of a mechanic who becomes an ambitious stockbroker. In *Apocalypse Now* Martin Sheen is the doughty Captain Willard. He is required to carry out a secret mission. They have to penetrate and kill a former Green Beret, Walter Kurtz because he has created his own army. They will kill him and discover the Vietnam War. He also appears as an English journalist who supported Gandhi in the film with the same title as the leader (1982 Attenboroug).

Other investments are in *Raiders of the Lost Ark* (1981, Spielberg) where Alfred Molina is an assistant to Indiana Jones. His name is Satipo. In *ET, the extra-terrestrial* (Spielberg, 1982) Peter Coyote acts as Keys, the researcher with good will with the alien. In 1989 *Old Gringo Viejo* (Luis Puenzo) is Jimmy Smits.

In the 1990s to 2004 mainly in the State of California, Texas and states bordering Mexico, Hispanic social reality are represented in all social classes and professions generals, politicians, businessmen, liberal professions, middle class and humble professions . We will see that the

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image is trying to follow the reality of assimilation and yet also shows the cultural resistance.

The actors with important roles in 90 are: Jennifer Lopez, Andy García, Benicio del Toro and Salma Hayek. In *Breaking Up* (1997) Salma Hayek appears as protagonist. It is a conflict between an Hispanic woman and middle-class white American man. They marry when she was pregnant, separated and then he returns to California, because he valued her as a person, regardless of culture, social status, etc. He appreciated the value that she passed him like the family support. Jennifer Lopez plays with Russell Crowe. Other films in the works are: *Indomable* (1994, Rodriguez), *Desperado* (Rodriguez, 1995), *Abierto hasta el amanecer* (Rodriguez, 1996) represents in this horror film a vampire.

Other famous actors include Antonio Banderas and Sheen saga: Martin Sheen father and his sons Charlie Sheen and Emilio Estevez. Antonio Banderas appears in *Desperado* and *El mejicano* (2003) for Robert Rodriguez's trilogy that leads next to the mariachi. Martin appears in *Gunfighter* (1998, C. Coppola), *Sin código de conducta* (1998, Michaels) Martin father is protagonist with his son, Charles Sheen. Martin appears once more with Charlie in *Una carta desde el corredor de la muerte* (1998, Michaels and Baker). We stress as supporting roles: Ricardo Montalban, Billy Crystal, Lorenzo Lamas, Alfred Molina, Jimmy Smith, Esay Morales, Guillermo del Toro, Elpidia Carrillo, Maria de Medeiros, Sonia Braga and Penelope Cruz.

It is convenient to describe a review of some films to unravel further the image of Hispanic reflecting. We cite two more films, but less significant: *White River Kid* (1999, Glimcher) where Antonio Banderas represents Morales, a Hispanic, accompanied on their sales to a fraudster posing as a monk. This is a brilliant little comedy. It is about a criminal prosecution in which are involved the monk and himself. With irony Morales seeks a rule book for how to be American, he knows to survive with a knife that is hidden in the sock, he seduces women, and eventually he lives in Las Vegas with big money. It has lots of chutzpah and low morale. *Al otro lado de la frontera* (2000, Spotti) a Guatemalan immigrant fleeing their country and emigrated to the U.S., but corrupt police will meet at the border. The

film won the Silver Award Winner Worlfest Houston film-suspense/thriller theatrical feature.

Another case draws our attention *Maid in Manhattan* (Wang, 2002) produced by a "Major", Columbia, for the role it gives to the Latina. It is a waitress, but she has her dignity and finally it seem to be politically correct to marry a politician, with all that entails respect for her and promotion of social and cultural acceptance for Latinos. This film is presented as an imitation of the Cinderella myth. The protagonist Marisa, is separated or divorced and pulls forward a son as a waitress in a Manhattan luxury hotel. A politician is hosted and mistakenly thinks she is also housed there, and he falls in love because of her sincerity of feelings. She has little sense of her status as a person and however a strong sense of his dignity. She defends it against the social establishment. She may have a more humble and less socially level, but she does not consider her below anyone, and she sees no problem in mixing socially with him. They end up getting married, while respecting the social condition of each and without complexes.

It was announced by the same producer another film that appear in 2005 entitled "Spanglish" starring Paz Vega, Tea Leoni and Adam Schandl directed by James L. Brooks. This is the story of Flower, a Hispanic, which migrates to offer better life for her daughter. She is a house assistant at an American family, but his arrival caused the group fragmentation. Spanglish theme appears as a mixed linguistic situation that shows the difficulty to fully adopt the English by Hispanics immigrants. Justo Barranco journalist of "La Vanguardia" in a commentary believes that with the intention of this film is to capture the attention of Latinos in the U.S. (Barranco, 2004).

Las mujeres de verdad tienen curvas (2002) is a film whose director is Patricia Cardoso, a Colombian based in U.S.A. The film tells the partly autobiographical story of Josefina Lopez, a daughter of Mexican immigrants in the U.S. The movie takes place in Los Angeles. Ana is 18, she just finished high school and she does not know whether to continue studying. Her tutor says yes, but her parents do not want, especially his mother, because she began working at thirteen, and thinks that now it is her daughter that must work by tradition. During the summer, Anne helps his sister

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who works at the sweatshop that her older sister runs. They concoct and fancy dresses designed only for \$ 18 and they may never dress them because the brand that sells to markets charges \$ 600 and because they don't fit into the dresses. Ana will try to change this.

They are also interesting the historical genre movies because they give social and historical portrait. There are many films made on the subject of the Alamo and its heroes, for example *Texas* (Lang, 1995), *True Women* (Arthur, 1997), *El álamo* (Hancock, 2004) and *The Mask of Zorro* (1998) by the Australian director Campbell. It is played by Antonio Banderas (Alejandro Murrieta) besides Anthony Hopkins, (Mr. Diego de la Vega) as the hero. This is an adventure motion picture produced by Amblin. He sees the struggle of the Mexican people of California battered by Rafael Montero, the Spanish governor, then by the Mexican woman and then an attempt to become an independent state (the California) that would be ruled again by the governor and despotically lords. Together they manage to defeat this tyrant and finally the ones who fight for good triumph.

Then the dissertation pays attention to movies where Hispanic actors are starring and get awards. *Raza de campeones* (Young, 1991) E. J. Olmos plays Virgil Sweet, a talent scout of beisball team called "Angels". He has no educational qualifications, is a former professional player. He doesn't want to marry his girlfriend, Bobbie who is a psychologist, because he has no money to offer, or status. However she did not care. *Días de fortuna* (1996, Davis), Andy García unfolded two orphaned brothers who were wetbacks, and when they grow dispute the farm of his American adoptive mother. In *La noche cae sobre Manhattan* (1997, Lumet) Andy Garcia is a cop, son of police, who studied law with brilliance, and serves as counsel for 30 years for their efforts deserved, until he reaches the opportunity to advance as District Attorney. His mother is Catholic and Hispanic. He preserves traditional values of caring for her father, and her mother would have liked him to be a priest, and so on. Another case in *Gangs of New York* (Scorsese, 2002) Cameron Diaz is nominated for a Golden Globe for Best Performance by an Actress in a Supporting Role in a Motion Picture. And the career of Elpidia Carrillo, an actress multifaceted and perhaps the one that has

intervened in more movies, *Predator I* and *II* (McTiernan, 1987, Hopkins 1990), *Solaris* (2002, Soderbergh). They both appear in *Cosas que diría con solo mirarla* (2002, Garcia). Cameron Diaz characterizes a clever blind girl and Elpidia plays an unhappy woman that commits suicide.

An analysis of Latinos actors in supporting roles and stereotypes they represent shows that usually they already have in 90 the character of hero and defenders of their homeland.

As a police character: *Pulp Fiction* (Tarantino, 1994) with Paul Calderon and Maria de Medeiros (Fabienne). When the two thieves attacked and entered the restaurant with guns to frighten the kitchen, they directly say, "Let's go for the Mexicans." *Traffic* (Soderbergh, 2000) Benicio del Toro and Luis Guzmán represent both two honest cops, Javier Rodriguez, Tijuana and other built in the U.S., DEA police. The fight against drugs proceeds through the cooperation that began with the U.S. police Benicio, gives information on the two Tijuana drug *cartel* to benefit the children who live in these urban areas so they can play and they don't fall into other vices. Curiously, Benicio gave these ideas during filming to screenwriter Stephen Gaghan. Meanwhile Luis Guzmán was killed by a bomb that has been installed by a bully, but his companion will work more to catch the Hispanic drug dealer. Benicio del Toro won an Oscar in 2001 as Best Actor in a Supporting Role, the Silver Berlin Bear for Best Actor (2001), the Bafta film award (2001), The CFCA Association Chicago Film Critics, Circle film critics in Florida, the Golden Globe and Golden Satellite Award. Andy García in *Black Rain* (Scott, 1989) represents the nice policeman Charlie Vincent mate of a hard Michael Douglas. He appears also in *The Godfather III* (1990, Coppola). In 1991 he was given the Golden Globe for Best Performance by an Actor in Supporting Role in a Motion Picture.

As a spy: Antonio Banderas appears as supporting actor in *Spi kids* in two occasions (Rodriguez, 2001 and 2002). He has a comic role; Cortez is the father of two young spies. In this picture it is highlight the value of family, courage, justice, service to country and obedience to the President. As rivals they have two other white spies. The girl is honest and the child is diverted to the lust for power as

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his father. Ricardo Montalban is the grandfather of the child, his mother's father, also a spy.

As bodyguards: Tom Berenger appears as Miles Utley in *Los Angeles de la Venganza* (1995, Baxley). He is a professional bodyguard of the Mormon community who is forced to become a turncoat because of his faith and is forced to investigate a scandal involving murder and land speculation (13).

As a marginal soldier: the film *La última Fortaleza* (2001, Lurie) tells about a military prison that killed a Hispanic soldier, son of a bricklayer, who refuses to stoop and that restores the dignity due to the behaviour that inspires former Colonel Winter (Robert Redford). Latinos as soldiers are represented in *Saving Private Ryan* (1998) and *Black Hawk Down* (2001, Scott).

As a teacher of music: in *Philadelphia* (Denman, 1993) Banderas characterizes Miguel Hernandez. He teaches music. We see an opening to a liberal profession.

Among Latinos directors and producers in the industry hollywoodiense, we quote as directors Luis Valdez, Gregory Nava *A tres bandas* (1998), Roberto Rodriguez *The Faculty* (1998) with Salma Hayek; Martin Sheen in *Cadence* (1991); Emilio Estevez y Salma Hayek in *El milagro de Maldonado* (2003), a motion picture that tells the story of a Latino who flees the immigration department and was wounded in the shoulder. As director and producer: E. J. Olmos *Sin referencia* (1992), Antonio Banderas *Crazy in Alabama* (1999), Rodrigo Garcia (son of writer Gabriel García Márquez) *Cosas que diría con solo mirarla* (2000). As producers: Andy García *Como caído del cielo* (1999, Wenk); *Servicio de compañía* (2001, Hickenlooper), Antonio Banderas *White River Kid* (1999, Glimcher), actress and producer Salma Hayek in *Frida* (2003, Taymor). She was nominated for Oscar for best actress as lead role in this year.

3. Conclusion

Chicano Cinema and social cinema have fulfilled and meet cultural-as surplus edifying available to modern audiences- the role of defending some Hispanic cultural identity of its own that do not want to lose to other cultural

groups, but wanting to integrate into American society, living together with other cultures and being American, but still being proud of having Mexican origins and values that their culture brings to them. Chicano cinema defends the dignity that of that cultura precisely because it can be measured from the outside by any receiver.

Furthermore, we now see in the latest productions a germ of incipient films where an image of Hispanic greater social integration and "social self" without losing their original cultural identity, or even more, as an identity with its own personality but politically correct at the American society.

It will be our wish and our hope, rather than a final conclusion, what can make or eventually become Hispanic cinema, in the example of Chicano cinema: beyond the complaint, criticism for a true transnational public sphere, an area of real cultural dialogue that brings the rich values that has a pluricultural American society. A cultural discussion where production is mediator in Hollywood and patrons increasingly Hispanic-American productions with works freely express freedom and all the creativity of filmmakers. While this process will be slow, there is a group of filmmakers who try to produce their films and they are distributed worldwide.

We believe that the process of cultural integration of these subcultures will be enriched, will trade and mixed as the cultural production of Latinos feel very integrated and this production take place in the society which in itself it is so very homogeneous and pluricultural.

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