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Richard Hooker , William E. Butterworth III

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MASH TV Series

MASH Goes to Hollywood Details

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Christopher Rush says

Coming after the enjoyable "Las Vegas," "Hollywood" is, unfortunately, somewhat of a letdown. Returning to some more of the by-now used-up formulae (such as the boy meets girl rather rapidly motif), Hollywood seems somewhat forced, despite the potential the title implies. The "romance" of Steve Harris and Zelda Spinopoulous is too sudden within the last two chapters to be as enjoyable as some of the earlier romances in previous books. Another disappointing element in this book (an occasional frustration throughout the series) is the characterization of Boris. Part of his "charm," in a sense, is his brusque self-importance, as portrayed well in his first appearance and again in "Las Vegas." The Boris of "Hollywood" is banal and forgettable - though, perhaps the argument could be made that he behaves differently because he is suffering from a stage embarrassment for the first time. This potential character development could have been handled much better; instead, he comes off as an entirely different character. This is similar to the ever-changing depiction of Horsey Chevaux, who, for some inexplicable reason, is sometimes called "Frenchy" at the beginning of this book. The positives of this book are that it recalls an early series technique of cameoing a main character of the previous book: Matthew Framingham makes a brief appearance, though nothing is mentioned of his wife he supposedly married at the end of "Las Vegas." Also, Trapper has a lot of good lines and a fair amount to do, for those Trapper John fans (this was another highlight of "Las Vegas"). The oddest thing of this book is that, unlike the others in which the MASH crew+ actually go to the city of the title, no one actually goes to Hollywood. The scene oscillates to it a couple of times, but only to pick up people there and bring them back to Maine. That much of the action is in Maine is nice, especially since it brings back Wrong Way and Nurse Flannegan (though she inexplicably calls Margaret "Margie"), but this book again forgets about Duke and Spearchucker. This one is worth reading because it focuses on character a bit more than others and hints at the possibility of flaws in Boris's character, but it is hard to be enthusiastic about it because of so many disappointments.

Benn Allen says

"M*A*S*H Goes to Hollywood"? A more accurate title might have been "M*A*S*H Goes Hollywood" given how virtually none of the story takes place in La-La Land.

While not a laugh riot, "Hollywood" does have its amusing moments here and there. But like most of the "Goes to" series, "Hollywood" 's "humor" is supposedly derived from the usual misunderstandings and mistaken identities that are a common trope to the series. Not to mention the usual gathering of different groups of people to one location where a fight breaks out. In other words, there's nothing really new here.

On the other hand, Hawkeye and Trapper John make more than a mere cameo appearance in this one. But instead of being located in Crabapple Cove and working at the Finest Kind Clinic, they are now surgeons in Spruce Harbor. When did that happen? And what happened to Spearchucker and Duke?

Overall, "M*A*S*H Goes to Hollywood" is an okay read, but it pales in comparison to the original novel, the movie and TV series.

Kathryn says

It needed more Margaret.
