

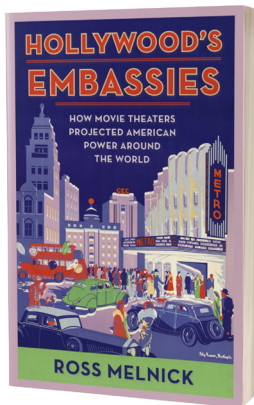
# THE INTERDISCIPLINARY HUMANITIES CENTER SERIES:

## HUMANITIES DECANTED

### PRESENTING NEW PUBLICATIONS AND CREATIVE PROJECTS BY HFA FACULTY

Join us for a dialogue between **Ross Melnick** (Film and Media Studies) and **Charles Wolfe** (Film and Media Studies) about Melnick's new book, *Hollywood's Embassies: How Movie Theaters Projected American Power Around the World*. Refreshments will be served.

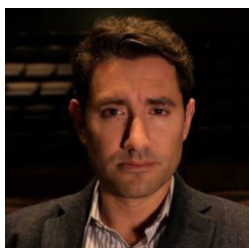
**Tuesday, November 15 | 4:30 pm**  
McCune Conference Room, 6020 HSSB



#### ROSS MELNICK

*Hollywood's Embassies: How Movie Theaters Projected American Power Around the World*  
(Columbia University Press, 2022)

Beginning in the 1920s, audiences around the globe were seduced not only by Hollywood films but also by lavish movie theaters that were owned and operated by the major American film companies. These theaters aimed to provide a quintessentially “American” experience. Outfitted with American technology and accoutrements, they allowed local audiences to watch American films in an American-owned cinema in a distinctly American way. In a history that stretches from Buenos Aires and Tokyo to Johannesburg and Cairo, Melnick considers these movie houses as cultural embassies. He argues that the story of Hollywood's global cinemas is not a simple narrative of cultural and industrial indoctrination and colonization. Instead, it is one of negotiation, booms and busts, successes and failures, adoptions and rejections, and a precursor to later conflicts over the spread of American consumer culture. A truly global account, *Hollywood's Embassies* shows how the entanglement of worldwide movie theaters with American empire offers a new way of understanding film history and the history of U.S. soft power.



Ross Melnick is Professor of Film and Media Studies at UC Santa Barbara. He is the author of *American Showman: Samuel “Roxy” Rothafel and the Birth of the Entertainment Industry, 1908–1935* (Columbia, 2012) and coeditor of *Rediscovering U.S. Newsfilm: Cinema, Television, and the Archive* (2018).

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