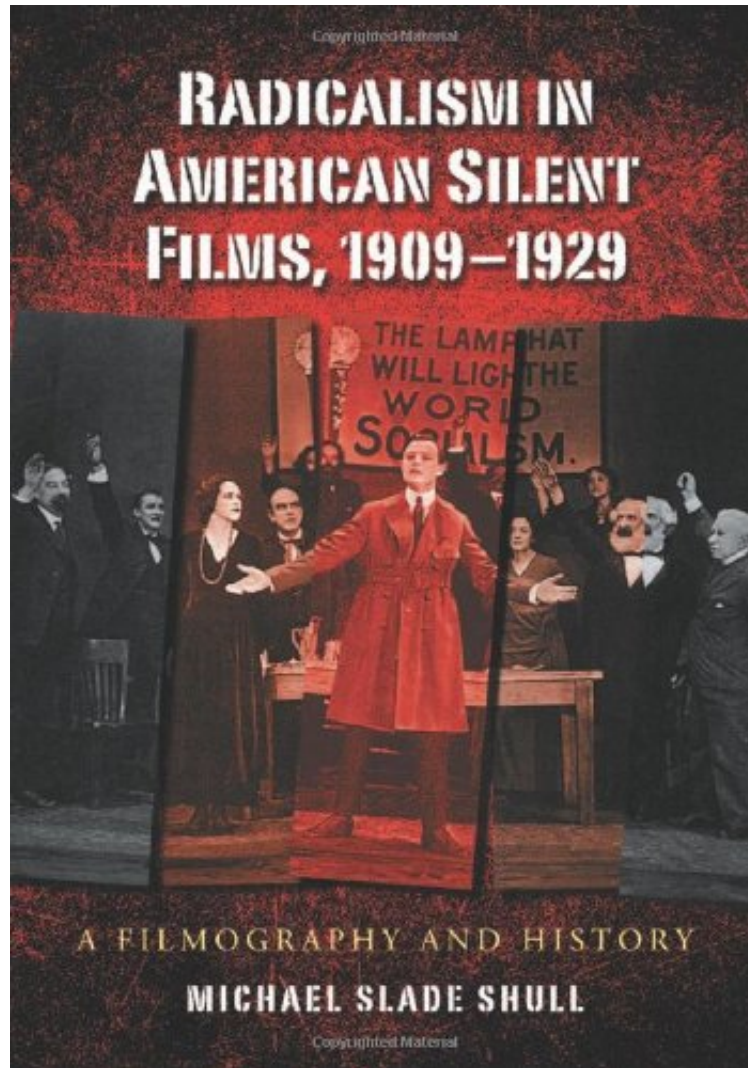


(Read free) Radicalism in American Silent Films, 1909-1929: A Filmography and History

Radicalism in American Silent Films, 1909-1929: A Filmography and History

Michael Slade Shull

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Michael Slade Shull : Radicalism in American Silent Films, 1909-1929: A Filmography and History before purchasing it in order to gauge whether or not it would be worth my time, and all praised Radicalism in American Silent Films, 1909-1929: A Filmography and History:

This work identifies 436 American silent films released between 1909 and 1929 that engaged the issues of militant labor and revolutionary radicalism. It begins with an extended introduction and analytical chapters that investigate the

ways in which the American motion picture industry portrayed the interrelationships between labor radicals, exploitative capitalists, socialist idealists and Bolsheviks during this critical twenty-year period. Each entry contains a detailed plot synopsis, citations to primary sources, coding indicating the presence or absence of 14 predominant discernible biases (including anti- and pro-capitalism, socialism, revolution and labor), and subject coding keyed to 64 related terms and concepts (including agitators, Bolshevism, bombs, female radicals, militias, mobs, political refugees, and strikes). These statistical data included in the filmography are presented in a series of charts and are fully integrated into the historical-critical text. Total number and percentage statistics for the instances of these coded biases and traits are given per year, per era, and overall.

From Library Journal
Shull (Hollywood War Films: 1937-1945) reworked his thesis for this volume. Of the 20-year period studied, he argues that films made prior to a post-World War I Communist scare often evinced sympathy for liberal causes, while the medium was consistently unfriendly to radicalism after 1918. This painstakingly researched book contains an extensive bibliography and index, as well as a comprehensive filmography with standard production information for individual, thematically coded entries and vital information about surviving film prints and their location. The unique study is valuable for its inclusion of all silent films that have radical themes beyond those films that physically survive. Unfortunately, the often verbose writing style (as in "Its essence centered around an unambiguous linear narrative plot whose development and ineluctable socially positive resolution ") is a distraction. Recommended for large public and academic libraries.-Bruce Henson, Georgia Technical Lib. Information Ctr., Atlanta Copyright 2000 Reed Business Information, Inc. Recommended. --Library Journal
About the Author
Film historian and media propaganda specialist Michael Slade Shull currently teaches film history at George Washington University and teaches mass communications at Montgomery College (both in the Washington, D.C., area). He lives in Rockville, Maryland.