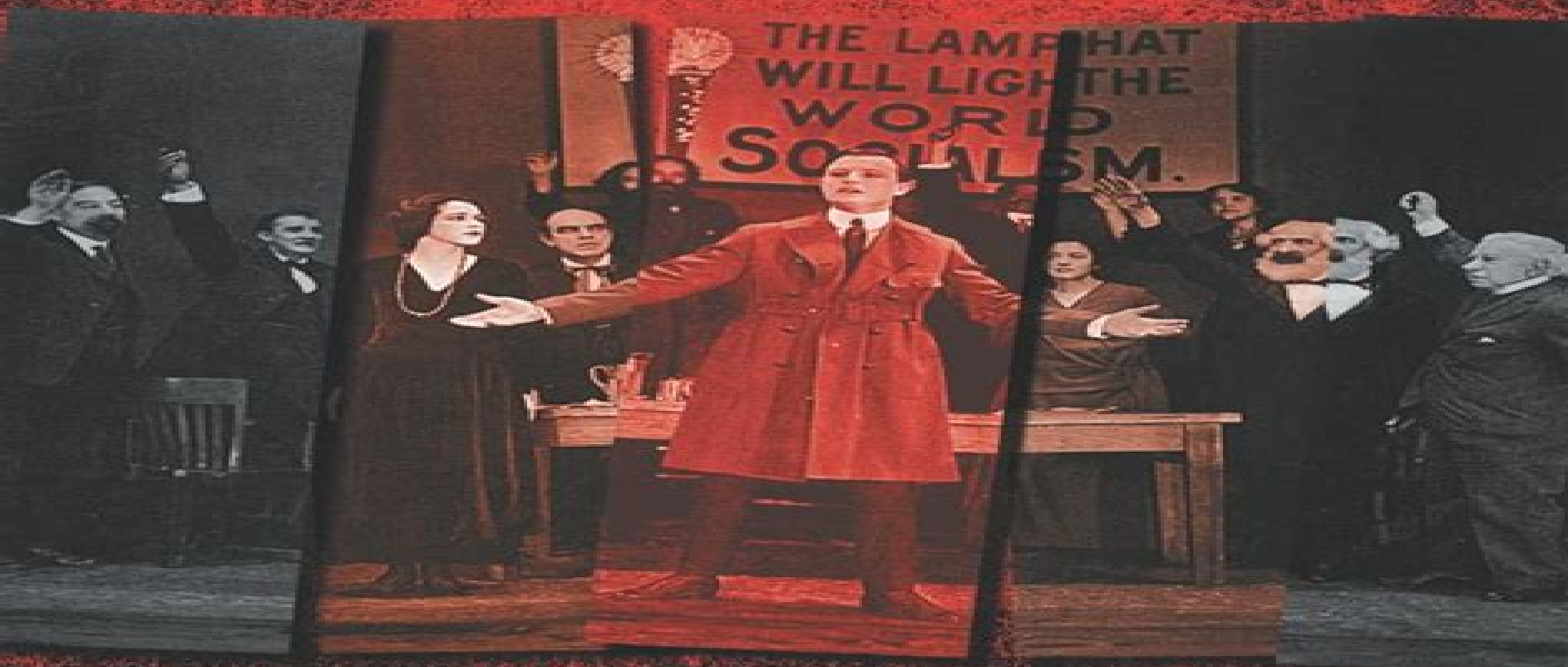


RADICALISM IN AMERICAN SILENT FILMS, 1909–1929



A FILMOGRAPHY AND HISTORY
MICHAEL SLADE SHULL

Radicalism In American Silent Films 1909 1929 A Filmography And History

JS Bruner



Radicalism In American Silent Films 1909 1929 A Filmography And History:

Radicalism in American Silent Films, 1909-1929 Michael Slade Shull, 2011-01-18 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 *Radicalism in American Silent Films, 1909-1929* Michael Slade Shull, 2015-09-03 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 **Silent Film Adaptations of Novels by British and American Women Writers, 1903-1929** Jamie Barlowe, 2024-08-08 Silent Film Adaptations of Novels by British and American Women Writers 1903 1929 focuses on fifty three silent film adaptations of the novels of acclaimed authors George Eliot Charlotte Bront Emily Bront Mary Shelley Louisa May Alcott Harriet Beecher Stowe Willa Cather and Edith Wharton Many of the films are unknown or dismissed and most of them are degraded destroyed or lost burned in warehouse fires spontaneously combusted in storage cans or quietly turned to dust Their content and production and distribution details are reconstructed through archival resources as individual narratives that when considered collectively constitute a broader narrative of lost knowledge a fragmented and buried early twentieth century story now reclaimed and retold for the first time to a twenty first century audience This collective narrative also demonstrates the extent to which the adaptations are intertextually and ideologically entangled with concurrently released early woman s films to re promote and re instill the norm of idealized white married domesticated womanhood

during a time of extraordinary cultural change for women Retelling this lost narrative also allows for a reassessment of the place and function of the adaptations in the development of the silent film industry and as cinematic precedent for the hundreds of sound adaptations of the literary texts of these eight women writers produced from 1931 to the 2020s

Movies and American Society Steven J. Ross, 2014-01-28 The second edition of Movies and American Society is a comprehensive collection of essays and primary documents that explore the ways in which movies have changed and been changed by American society from 1905 to the present Each chapter includes an introduction discussion questions an essay examining the issues of the period primary documents and a list of further reading and screenings Includes a new chapter on American Film in the Age of Terror and new essays for Chapter 9 Race Violence and Film and Chapter 13 Hollywood Goes Global as well as updated Reading and Screenings sections Discusses all the major periods in American film history from the first nickelodeons to the wars in Iraq and Afghanistan and the globalization of Hollywood Demonstrates the unique influence of movies on all aspects of American culture from ideology politics and gender to class war and race relations Engaging and accessible for students with jargon free essays and primary documents that show social practices and controversies as well as the fun and cultural influence of movies and movie going

Love and Marriage Across Social Classes in American Cinema Stephen Sharot, 2016-11-18 This book is the first comprehensive and systematic study of cross class romance films throughout the history of American cinema It provides vivid discussions of these romantic films analyses their normative patterns and thematic concerns traces how they were shaped by inequalities of gender and class in American society and explains why they were especially popular from World War I through the roaring twenties and the Great Depression In the vast majority of cross class romance films the female is poor or from the working class the male is wealthy or from the upper class and the romance ends successfully in marriage or the promise of marriage

Italy in Early American Cinema Giorgio Bertellini, 2010 Giorgio Bertellini traces the origins of American cinema s century long fascination with Italy and Italian immigrants to the popularity of the pre photographic aesthetic the picturesque Once associated with landscape painting in northern Europe the picturesque came to symbolize Mediterranean Europe through comforting views of distant landscapes and exotic characters Taking its cue from a picturesque stage backdrop from *The Godfather Part II* Italy in Early American Cinema shows how this aesthetic was transferred from 19th century American painters to early 20th century American filmmakers Italy in Early American Cinema offers readings of early films that pay close attention to how landscape representations that were related to narrative settings and filmmaking locations conveyed distinct ideas about racial difference and national destiny

Film as a Radical Pedagogic Tool Deirdre O'Neill, 2017-11-22 Emerging from Inside Film a project that helps prisoners and people on probation make their own films this book discusses the need for working class people to represent themselves and challenge mainstream stereotypes and assumptions about them This project gave prisoners and parolees the technical skills necessary to make their own films and tell their own stories in order to counter the

ways they have been misrepresented The author demonstrates that film and television are key means by which socioeconomically marginalized groups are classified according to hegemonic norms as well as the ways such groups can undermine these misrepresentations through their use of the media As a theoretical reflection on the Inside Film project and the relationship between filmmaking and education this book explores what radical pedagogy looks like in action

Hollywood Left and Right Steven J. Ross, 2011-09-06 In *Hollywood Left and Right* Steven J Ross tells a story that has escaped public attention the emergence of Hollywood as a vital center of political life and the important role that movie stars have played in shaping the course of American politics Ever since the film industry relocated to Hollywood early in the twentieth century it has had an outsized influence on American politics Through compelling larger than life figures in American cinema Charlie Chaplin Louis B Mayer Edward G Robinson George Murphy Ronald Reagan Harry Belafonte Jane Fonda Charlton Heston Warren Beatty and Arnold Schwarzenegger *Hollywood Left and Right* reveals how the film industry's engagement in politics has been longer deeper and more varied than most people would imagine As shown in alternating chapters the Left and the Right each gained ascendancy in Tinseltown at different times From Chaplin whose movies almost always displayed his leftist convictions to Schwarzenegger's nearly seamless transition from action blockbusters to the California governor's mansion Steven J Ross traces the intersection of Hollywood and political activism from the early twentieth century to the present *Hollywood Left and Right* challenges the commonly held belief that Hollywood has always been a bastion of liberalism The real story as Ross shows in this passionate and entertaining work is far more complicated First Hollywood has a longer history of conservatism than liberalism Second and most surprising while the Hollywood Left was usually more vocal and visible the Right had a greater impact on American political life capturing a senate seat Murphy's governorship Schwarzenegger and the ultimate achievement the Presidency Reagan

White Robes, Silver Screens Tom Rice, 2016-01-04 The Ku Klux Klan was reestablished in Atlanta in 1915 barely a week before the Atlanta premiere of *The Birth of a Nation* D W Griffith's paean to the original Klan While this link between Griffith's film and the Klan has been widely acknowledged Tom Rice explores the little known relationship between the Klan's success and its use of film and media in the interwar years when the image function and moral rectitude of the Klan was contested on the national stage By examining rich archival materials including a series of films produced by the Klan and a wealth of documents newspaper clippings and manuals Rice uncovers the fraught history of the Klan as a local force that manipulated the American film industry to extend its reach across the country *White Robes Silver Screens* highlights the ways in which the Klan used produced and protested against film in order to recruit members generate publicity and define its role within American society

[The Jewish Role in American Life](#) Bruce Zuckerman, Jeremy Schoenberg, 2007 The relationship between Jews and the United States is necessarily complex Jews have been instrumental in shaping American culture and of course Jewish culture and religion have likewise been profoundly recast in the United States especially in the period following World War II A major focus of this

work is to consider the Jewish role in American life as well as the American role in shaping Jewish life This fifth volume of the Casden Institute s annual review is organized along five broad themes politics values image education and culture

Margarita Fischer Theresa St. Romain,2008 This biography details Fischer s life and career examining not only her work in front of the camera but also the broader issues which informed her personal and professional decisions It follows her sometimes difficult marriage to fellow performer Harry Pollard and examines her work with Pollard Picture Plays a production company founded by the couple Provided by publisher

Sayles Talk Diane Carson,Heidi Kenaga,2006 The first collection of original essays on the work of writer director John Sayles this book addresses the full range of his films from a variety of critical viewpoints

Screening Reality Jon Wilkman,2020-02-18 A towering achievement and a volume I know I ll be consulting on a regular basis Leonard Maltin Authoritative accessible and elegantly written Screening Reality is the history of American documentary film we have been waiting for Kenneth Turan Los Angeles Times film critic From Edison to IMAX Ken Burns to virtual environments the first comprehensive history of American documentary film and the remarkable men and women who changed the way we view the world Amidst claims of a new post truth era documentary filmmaking has experienced a golden age Today more documentaries are made and widely viewed than ever before illuminating our increasingly fraught relationship with what s true in politics and culture For most of our history Americans have depended on motion pictures to bring the realities of the world into view And yet the richly complex ever evolving relationship between nonfiction movies and American history is virtually unexplored Screening Reality is a widescreen view of how American truth has been discovered defined projected televised and streamed during more than one hundred years of dramatic change through World Wars I and II the dawn of mass media the social and political turmoil of the sixties and seventies and the communications revolution that led to a twenty first century of empowered yet divided Americans In the telling professional filmmaker Jon Wilkman draws on his own experience as well as the stories of inventors adventurers journalists entrepreneurs artists and activists who framed and filtered the world to inform persuade awe and entertain Interweaving American and motion picture history and an inquiry into the nature of truth on screen Screening Reality is essential and fascinating reading for anyone looking to expand an understanding of the American experience and today s truth challenged times

The Columbia Companion to American History on Film Peter C. Rollins,2004-03-24 American history has always been an irresistible source of inspiration for filmmakers and today for good or ill most Americans sense of the past likely comes more from Hollywood than from the works of historians In important films such as The Birth of a Nation 1915 Roots 1977 Apocalypse Now 1979 and Saving Private Ryan 1998 how much is entertainment and how much is rooted in historical fact In The Columbia Companion to American History on Film more than seventy scholars consider the gap between history and Hollywood They examine how filmmakers have presented and interpreted the most important events topics eras and figures in the American past often comparing the film versions of events with the interpretations of the best historians who have

explored the topic Divided into eight broad categories Eras Wars and Other Major Events Notable People Groups Institutions and Movements Places Themes and Topics and Myths and Heroes the volume features extensive cross references a filmography of discussed and relevant films notes and a bibliography of selected historical works on each subject The Columbia Companion to American History on Film is also an important resource for teachers with extensive information for research or for course development appropriate for both high school and college students Though each essay reflects the unique body of film and print works covering the subject at hand every essay addresses several fundamental questions What are the key films on this topic What sources did the filmmaker use and how did the film deviate or remain true to its sources How have film interpretations of a particular historical topic changed and what sorts of factors technological social political historiographical have affected their evolution Have filmmakers altered the historical record with a view to enhancing drama or to enhance the truth of their putative message

Cultural Sutures Lester D. Friedman, 2004-05-06 A collection of essays on medicine and media from newspapers through film television and computers

Doing Their Bit Michael S. Shull, David E. Wilt, 2014-05-23 The golden age of animation stretched from the early 1930s to the mid 1950s with movie cartoons reaching an extraordinarily high level of artistry and technique far higher than today's TV cartoons for instance Nearly 1000 cartoons were produced by the seven major animation studios in the U S between January 1 1939 and September 30 1945 the immediate pre World War II period up to the cessation of hostilities More than a quarter of the cartoons substantially refer to the war and thereby are invaluable in helping to understand American attitudes and Hollywood's reflection of them The meat of *Doing Their Bit* is a filmography with extremely detailed summaries of the 260 or so commercially produced animated war related shorts 1939 1945 There is also a good bit of overall commentary on these films as a group Two chapters wrap up animated cartoons of World War I and the general political tenor of animated talkies of the 1930s This edition also includes a new chapter on the outrageous government sponsored Pvt Snafus

Mob Culture Lee Grieveson, Esther Sonnet, Peter Stanfield, 2005 *Mob Culture* offers a long awaited fresh look at the American gangster film exposing its hidden histories from the Black Hand gangs of the early twentieth century to *The Sopranos* Departing from traditional approaches that have typically focused on the nature of the gangster the editors have collected essays that engage the larger question of how the meaning of criminality has changed over time Grouped into three thematic sections the essays examine gangster films through the lens of social gender and racial ethnic issues

International Labor and Working Class History, 2001

Choice's Outstanding Academic Titles, 1998-2002 Rebecca Ann Bartlett, 2003

Griffithiana, 2001 Journal of film history

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In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Radicalism In American Silent Films 1909 1929 A Filmography And History** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those who partake in its reading experience.

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