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Nota di contenuto	Front matter -- CONTENTS -- Acknowledgments -- Timeline: The 1910's -- Introduction: Movies and the 1910's / Singer, Ben / Keil, Charlie -- 1910: Movies, Reform, and New Women / Simmon, Scott -- 1911: Movies and the Stability of the Institution / Bowser, Eileen -- 1912: Movies, Innovative Nostalgia, and Real-Life Threats / Abel, Richard -- 1913: Movies and the Beginning of a New Era / Keil, Charlie -- 1914: Movies and Cultural Hierarchy / King, Rob -- 1915: Movies and the State of the Union / Grieveson, Lee -- 1916: Movies and the Ambiguities of Progressivism / Stamp, Shelley -- 1917: Movies and Practical Patriotism / DeBauche, Leslie Midkiffe -- 1918: Movies, Propaganda, and Entertainment / Latham, James -- 1919: Movies and Righteous Americanism / Singer, Ben -- Sources for Films -- Works Cited and Consulted -- Contributors -- Index
Sommario/riassunto	It was during the teens that filmmaking truly came into its own. Notably, the migration of studios to the West Coast established a connection between moviemaking and the exoticism of Hollywood. The essays in American Cinema of the 1910's explore the rapid developments of the decade that began with D. W. Griffith's unrivaled

one-reelers. By mid-decade, multi-reel feature films were profoundly reshaping the industry and deluxe theaters were built to attract the broadest possible audience. Stars like Mary Pickford, Charlie Chaplin, and Douglas Fairbanks became vitally important and companies began writing high-profile contracts to secure them. With the outbreak of World War I, the political, economic, and industrial groundwork was laid for American cinema's global dominance. By the end of the decade, filmmaking had become a true industry, complete with vertical integration, efficient specialization and standardization of practices, and self-regulatory agencies.

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