

LOYALTY--PROGRESS--ART-- THE AMERICAN DISTINCTION BASED ON MERIT
CINEMATOGRAPHER
DEVOTED TO THE CAMERAMEN
THE MEN WHO MAKE MOTION PICTURES

VOL. I. NO. 1

LOS ANGELES, CALIFORNIA, NOVEMBER 1, 1920

TEN CENTS A COPY

OUR BILLION DOLLAR FILM INDUSTRY

Motion Picture Making Attracts Notable People to Los Angeles and Southern California—Important Developments in Evidence in All Studios.

Los Angeles is steadily forging ahead as the greatest of all motion picture producing centers of the world. Millions of dollars are being paid out annually in salaries and operating expenses by companies located in this city, and prominent writers familiar with the subject, state that about 80 per cent of the motion pictures made in America are made in Los Angeles.

This means much to the cinematographers—the men who make the motion pictures. It means that the reliable cameramen of executive and general business ability who know how to correctly photograph motion pictures have a bright and interesting future. But they must work and establish their own identity through original photography while co-operating at all times with their directors.

There is the reason why the members of the American Society of Cinematographers are steadily expanding with the growth and prestige of the industry. These alert, tireless, energetic men of the camera believe in progress along educational lines because they realize their future is in the making. As the motion picture industry grows in importance their work is sure to win that substantial recognition that places them on a par with the director. The cinematographer is in a large measure responsible for the perfect picture, and no matter what ability the star may possess, nor how well the director direct, unless his cameraman knows his business the picture proves a costly failure. The cinematographer is largely responsible for the achievements of the billion dollar industry.

APPRECIATIVE RECOGNITION

It is most pleasing to representative cinematographers to note the feeling of recognition and appreciation of their efforts to aid in producing the highest quality photographic effects in motion pictures. The representative and intelligent directors and heads of producing organizations, stars and players, depend much upon the cameramen. A fitting testimonial to the ability of most of the cameramen is shown on the screens of pictures of note by the appearance thereon following the name of the director, of the name of the cameraman photographing the picture. The recognition of the cinematographer evidences the great mind. It shows the director who is proud of his own achievements who is willing to share honors with his cameraman, and it is the men of this class who create the most notable successes in motion pictures.

THE CAMERAMAN

The man who works the camera must be a thoroughly decent fellow or else he could not hold his position, as he has much to contend with and much is laid upon his unhappy head which should be blamed elsewhere—faulty direction, faulty chemicals, or faulty work in the dark room.

The importance of the cameraman is paramount. Without him no good picture can be taken. He must be a many-sided individual to continue in his position successfully. He must, first of all, be able to take good pictures, apart from that, he must necessarily be a brave man and ready to attempt anything asked of him. He must be clear-headed, so that he can stand on the edge of a skyscraper, and lean over the top of a precipice, for that matter. He must perch himself in almost incredible angles, and perhaps stand waist deep in the river or ocean. He must stand steadily by his work when some wild beast comes menacingly close, when the other members of the party can run to shelter, and all the while he must steadily crank, and see that his camera is not injured by fire, animals or water, and it is a matter of record that very valiant deeds are performed by the cameramen, deeds that few actors or directors care to brave.

The average cameraman is a fatalist and a stoic, and he must have the temper of a saint, for the best of directors are irritable at times, and even cameramen are liable to mistakes, liable to start on a scene without enough film in the box, liable at times to be out of focus, for he has many, many things to think about, and he has to think quickly and to be prepared for emergencies.

The modern cameraman is for the most part a silent individual; he is more or less preoccupied with his work, and has not much time to mix with the players. He has to prepare his camera and magazines in the early morning, and when he returns from the day's work he is occupied with seeing results, so that if there are any retakes, the company may be ready to remake the scenes the following day. By the time he is through with his work he is ready to go home and stay there, for he needs all the rest and sleep he can get as a rule, as he knows he cannot afford to allow such things as nerves to attach themselves to his system. The cameraman leaves little things like that to the players and the directors, and endeavors to go his own way serenely.

The man who works the camera must necessarily be a student, otherwise he will fall into a rut, and then—oblivion. There is so much excellent photography today, and so many new effects being thought of, that a conscientious man is forever thinking of some new and startling effect or innovation—something new, of which he may be proud, and yet he knows that his name is not likely to be mentioned when something particularly new, even of his own creation, is shown on the screen. He is content that it is the child of his brain, and that his fellows of the camera know of his feat.

The cameraman is slowly, surely, coming into his own as screen developments attest his worth.

CINEMATOGRAPHERS IN THE FIELDS OF ACTION

News Notes of Current Events in the Studios Where the Films Are in the Making—Mention of Recent Releases.

The season of 1920-1921 with the members of the American Society of Cinematographers promises to be unusually active and interesting, with several remarkable productions in the making that should establish new precedents for the film industry.

Mr. Charles G. Roshier, cinematographer for Mary Pickford, is in the midst of production photographing modern Italian scenes for Miss Pickford's new six-reel picture, "The Flame in the Dark," directed by Frances Marion.

Mr. Philip E. Rosen, who is directing Metro productions, recently finished the picture "White Ashes," an all-star cast being featured. The story is by Luther Reed, written for the Metro. Mr. Rosen is now directing May Allison in that remarkable story entitled, "Are Wives to Blame," a six-reel that promises unusually interesting features.

Mr. King D. Gray, cinematographer with J. Grub Alexander, fea-

turing Ben Wilson and Neva Gerber in "The Crimson Lash," a spectacular dramatic serial of fifteen episodes, says this picture will rank among the modern thrillers as a very exciting serial. It will be completed about December 15th.

Mr. Ernest S. Depew, who is photographing "Slim" Summer-ville and Bobby Dunn, under the direction of Joe Bordeaux, in a big Manning comedy production, says the laugh lovers will receive full benefits when they look upon this film, now about ready for release.

Mr. Fred W. Jackman, who is in the midst of a remarkable series of comedy stunts for a big Mack Sennett Comedy wherein Ben Turpin and Charlie Murray are being starred, describes a number of camera effects more than usually out of the ordinary, covering special photography of all arts and angles in this five-reel 1920 spell-binder.

(Continued on page 2)

SOUTHERN CALIFORNIA IDEAL FOR PICTURES

Philip E. Rosen, president of the American Society of Cinematographers, and a director of all-star casts for the Metro organization, an authority on matters of photography in motion pictures, who has toured most of the interesting sections since establishing his home in Los Angeles about two years ago, is pronounced in his praise regarding the charming beauty of this wonderland of Southern California for moving pictures. He says:

"There is every evidence that the charms and alluring nature—settings of Los Angeles, San Bernardino, Riverside, Redlands, the mountains and foothill districts tributary, and famed Catalina Island, which are embodied in moving pictures, are popular throughout the world.

"Through the great variety of scenery, plains, forests, golden fruit orchards, mountains and marine perspectives, this country offers unusual advantages for the settings of moving picture scenarios, especially in the radiant days of the almost continuous summer months—and nearly all the year is summer in the Southland.

"Alpine settings may be found in the snow and declivities of Mt. Wilson and Old Baldy, only a few miles away; the great sweeping beaches of the Santa Monica Bay, Redondo and San Pedro, with Catalina Island in the nearby distance, offer most fitting surroundings for the activities of shipwrecked sailors, pirates, fishing scenes, shipping and seaside romances. Farm life, with the old homesteads, and the mystery of the foothills, cactus and sage brush, all furnish the common and uncommon needs of the scenarios.

"These great advantages have led to a new industrialism in Southern California, moving picture studios and manufacturing plants have been erected in many places, and what the neighborhood has to give to the pictures in perfect surroundings will be returned in commercial profits; the time having come when even the still life of natural beauties can be a source of profit.

"The value of pictures has been enhanced, and while people all over the world are being made acquainted with the beauties of Los Angeles and the attractive regions surrounding, the pictures themselves are being improved a hundred fold because of the superior and real nature of the background. Nature and the moving picture form a splendid and educational partnership as told by the cameras of our cinematographers.

BUILDING IMPROVEMENTS

Many substantial and representative improvements are being made by the film manufacturing and producing interests in and around Los Angeles giving evidence of the growth and importance of this great industry where in millions of dollars are invested.

AMERICAN CINEMATOGRAPHER

CINEMATOGRAPHERS IN FIELDS OF ACTION

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THE AMERICAN CINEMATOGRAPHER

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"CAPTAIN JACK" POLAND, EDITOR
MARY B. HOWE, ASSOCIATE EDITOR

A Semi-Monthly Newspaper Devoted to the Cameramen. An Educational and Instructive Publication Espousing Progress and Art in Motion Picture Photography, While Fostering the Industry.

Published Under the Auspices of the AMERICAN SOCIETY OF CINEMATOGRAPHERS

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We Cordially Invite News Articles Along Instructive and Constructive Lines of Motion Picture Photography from Our Members and Directors Active in the Motion Picture Industry. All Articles for Publication Must be Signed by Name of Writer.

LOYALTY! PROGRESS! ART!

With the above motto in the hearts of its members the American Society of Cinematographers was duly organized in Los Angeles and incorporated under the laws of the State of California in January, 1919. Today, this organization of cameramen—the men who make the motion pictures—is one of the most notable in the motion picture industry because its members are upbuilders believing in advancement along educational lines.

The ideals of its membership call for distinction based on merit in the making of motion pictures. The organization was formed for the purpose of bringing into the closest confederation those leaders in the cinematographic science whose attainments in this rapidly developing field entitle them to recognition, and for the purpose of establishing and maintaining the high standards set for the organization, and at the same time to promote the interests and welfare and protect the rights of all who may become a member thereof.

Membership to the American Society of Cinematographers is by invitation only, each man being judged solely upon his record and ability as a cinematographer and his personal fitness as a man, the ideal being that membership in this Society may become a mark of special honor.

The Society's interests are for improvements in all technical matters and details as regards cinematography and closer relationship between the cameramen and the directors in productions of sterling worth and merit. The splendid improvements notable during the past twenty months brought about by cinematographers simply demonstrate their ability and real worth to the industry.

A better feeling of understanding and appreciation is fast growing between members of this Society and directors and production managers because the intelligent producer and director feels with the cinematographer, that by honest ideals and persistent study and effort together, each can materially support the other, and through co-operation, high-class modern ideas in motion picture photography be developed.

Loyalty! Progress! Art! is therefore the uninterrupted and constant motto of the members of the American Society of Cinematographers.

Mr. H. Lyman Broening, who has recently finished the last picture with Dorothy Phillips and Mr. Victor Milner, formerly photographing H. B. Warner, visited Glacier National Park for several weeks' work on a new production with Marshall Neilan. The A. S. C. boys mention some wonderful camera effects on this trip.

Mr. Wm. C. "Billy" Foster, now with Lois Weber productions, has recently finished photographic specialties of excellent drama effects in the picture "Branding the Lily" (which name may be but temporary), wherein Lois Weber, the famed woman director, features Louis Calhoun and Claire Windsor in an effective specialization. The natural interiors and lighting effects are said to be excellent.

Mr. Perry Evans, well known comedy photographer, with the Mack Sennett Company, is busy on a five-reeler entitled "The Small Town Idol," being directed by Earl Kenton, featuring Phyllis Havor and Ben Turpin. As this is the first picture to be turned out under the Mack Sennett new releasing arrangements, the details are being handled thoroughly. About 100,000 feet of film have been shot on this picture and it is only about half finished, this attesting the importance of the Sennett system.

Mr. Reggie Lyons, of the Vitagraph photographic forces, is in the midst of work on the costume drama, "Black Beauty," directed by David Smith, featuring Jean Paige. This picture is in seven reels and will present new novelties in light effects, with wonderful action in racing scenes.

Mr. J. D. Jennings, who has been for several years a star cinematographer with the Goldwyn organization, and who created such ideal photography in Miss Pauline Frederick's masterpiece, "Madame X," one of the big cinema productions of the year, has been engaged by this world-famed star to take full charge of the photography for her future pictures with Robertson-Cole.

Mr. Frank Good, known as one of the most adventurous of cameramen, now photographing Tom Mix features for the Fox company, under the direction of Lynn Reynolds, has recently completed scenes for another sensational Tom Mix western that bids fair to attract attention from those loving thrills. Mr. Good states that the first Fox production to enter the Capital Theatre, New York, was a Tom Mix-Fox feature, "The Untamed."

Mr. Harry M. Fowler, cinematographer for the Universal, reports the recent completion of a remarkable five-reel picture starring Harry Carey, directed by Val Paul. In this picture photography was taken under extreme difficulties in the depths of a copper mine about 2,000 feet below the surface. Harry says if it is thrills one wants, just try taking pictures down in a mine when the miners are blasting all around your camera. When a blast of dynamite is set off close the sudden shock of air rushing through the tunnels puts all lights out, and the ordinary Los Angeles earthquake shock seems like a miniature vibration in comparison. The powder smoke gives one a headache that lasts for a week. In the Carey

picture, Fowler photographed one scene wherein a blast that contained seven tons of giant powder was discharged in the making of a thriller in photographing "West Is West."

Mr. Sam Landers, photographing Bessie Love, directed by Arthur Berthelet, in "Penny," a drama for the A. J. Callaghan Productions, is authority for the statement that this picture gives the star unusual opportunity to photograph in a most effective manner, and he says Miss Love knows how to take advantage of dramatic incidents in true to life form.

Mr. Allen M. Davey, cinematographer for the Edna Eehley Productions, now producing thirteen two-reelers, translations of "Scattergood Stories" by Clarence Buddington Kelland, directed by Alfred McKinnon, with Scattergood Baines played by Wm. H. Brown, with Charles Gordon and Magda Lane playing leads, says these pictures will meet general commendation, as each reel is a comedy of merit.

Messrs. William McGann and Harry Thorpe of the A. S. C., have been unusually busy during the past few weeks keeping pace with that tireless producer Douglas Fairbanks, now creating "The Curse of Capistrano," Johnston McCulley's novel of love and adventure. Direction is in the hands of Fred Niblo, assisted by Ted Reed, the scenario was prepared by Eugene Mullin. The cinematographers report that this picture will create a sensation.

Mr. C. E. Schoenbaum, photographing Wallace Reid, is now busy filming Reid in a laughable comedy of the spectacular, plenty of action kind, "Free Air," directed by James Cruze. Schoenbaum says this picture will be the equal of "Always Audacious," one of Wally Reid's best.

Mr. R. J. Bergquist, cinematographer for Madame Nazimova, one of the wideawake boys of the Metro staff, is happy because of the expected return of this great star to Los Angeles where she will soon begin another notable production.

Mr. Ira H. Morgan, former cameraman with King Vidor, has joined the Cosmopolitan staff and is sojourning in the wealthy colony at Santa Barbara. Ira says it is an ideal city in which to produce quality photography.

Mr. Walter L. Griffin, cameraman photographing James Oliver Curwood productions, David Hartford directing, has recently returned from an interesting location-seeking tour through the wilds of Utah, Idaho, Wyoming, winding up in a raging snow storm in Leadville, the most picturesque of western cities, where most of the films for the new picture will be made. Mr. Griffin's last picture, "Nomads of the North," which "Wid" pronounces a wonder in photography, was released through the First National, and the first showing will be made in Los Angeles this week. While filming a forest fire in this production, Mr. Griffin relates that the wind suddenly changed and swept the entire company before it, so that they fled for their lives. At times the flames were so close that the hair on the back of their heads was singed.

Al Siegler's splendid picture, "The Restless Sex," which is en-

THE CAMERAMAN

He does so much, he braves so much, yet gets so little thanks
He must not tire, must face a fire, and risky places span;
Through waves that dash, in battle's clash, he stands his ground and cranks,

And stands there, too, till he is through—your patient cameraman.

No danger fears, at time clocks sneers, each morn his work's begun;

High mountains scales, wades streams, walks dales—he's always in the van,

With more to do when "work" is through and slowly sinks the sun—

Your silent, wiry, never-tiry, patient cameraman.

So—when you go to a picture show, remember if you can

That a need of praise for good photoplays belongs to the cameraman.

joying a record run at Grauman's Rialto in Los Angeles, shows every attribute of superior attractions, especially in the photography. Marion Davies, the Cosmopolitan star, heads the cast, admirably supported by Ralph Kellard and Carlyle Blackwell. The photographic unfolding of the story presents tense situations in a capable manner, making this one of the gorgeous cinemas of the season.

"Always Audacious," Wallace Reid's latest Paramount picture, photographed by Mr. C. E. Schoenbaum, which was the big attraction at Grauman's Million Dollar Theatre last week, gave the cameraman an excellent opportunity to display the art of cinematography in an interesting manner. The double characterization of the star disclosed histrionic ability of exceptional merit and Mr. Reid simply added new laurels to his well established prestige.

Mr. Rene Guissart, cameraman for Anita Stewart's late picture, "Harriet and the Piper," which was featured recently at the Kinema, brought forth new specialties in camera work that added greatly to the attractiveness of the star and the scenes of the picture.

Mr. Paul Perry continues to delight large audiences by the laughable manner in which he photographs "Fatty" Arbuckle, the famous funny man. "Fatty," in his latest, "The Roundup," gave Mr. Perry an opportunity to bring forth meritorious comedy photography under difficulties.

Mr. Roy Klaffki, photographic and laboratory specialist in charge of this important branch at the Metro studio, is adding to his well established prestige through careful study of photographic effects, while lending every aid to the directors and cameramen producing Metro features.

Mr. J. A. Dubray, cameraman for Gasnier, set a new pace in the filming of Lew Cody in "Occasionally Yours," which showed at the Symphony last week to large audiences. Dubray seems to get the conceptions desired by the celebrated star in a convincing manner.

The heights by great men reached and kept,

Were not attained by sudden flight;

But they, while their companions slept,

Were toiling upward in the night.

AMERICAN CINEMATOGRAPHER

ANNUAL BALL OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

Believing that the best and most aristocratic dancing palace in the West is just about what is required to maintain the growing social status of the organization, the officers of the American Society of Cinematographers of Los Angeles have engaged the beautiful and imposing ballroom of the new Ambassador Hotel, in which to stage their annual ball this season, which will be featured on the evening of January 22nd in the \$5,000,000 hostelry.

The annual Souvenir Ball Booklet of 1920-1921, which is now being prepared, will be one of the most attractive publications of its kind ever published, and it is gratifying to note the splendid personnel of the leaders and others of the profession who are supporting this work of art.

Full details of the grand ball of the A. S. C. will be published in later issues of The American Cinematographer, and the press of Los Angeles, as well as in our own trade journals of the motion picture fields.

NEW PRODUCING COMPANY

Edna Schley Productions, Inc., have completed two of the famous "Scattergood" stories by Clarence Budington Kelland. The first filmed, "Scattergood Makes a Match," received very flattering comment at a preview at the Strand Theatre, Pasadena.

The second, "Soothing Syrup," is ready for preview and is said to be greater entertainment than the first. "Down the Line" is ready for production and it is the plan to produce thirteen "Scattergood" two-reelers a year. William H. Brown, formerly a Griffith player, is featured as Scattergood the Optimist. Drama and comedy are equally divided in these human interest stories of rural life that have met popular favor for years in the Saturday Evening Post, the Cosmopolitan and the American Magazine. So strong is the demand for them that Harper Brothers & Company are preparing a group for book publication.

Alfred McKinnon is directing the series.

Allen Davey is responsible for the excellent photography.

The most unusual photography ever seen in pictures is brought out by Andre Barlatier in the filming of "Earthbound." He has placed himself upon the supreme heights of cinema photographic fame. The direction by T. Hayes Hunter was something which could hardly be surpassed. At no time during the filming was there an incoherent moment.—"Close-Up," October 20, 1920.

A review of the developments in photoplay productions during the past few months promises the exhibitor and the theatre-going public a harvest of attractive offerings. Famous stars and players, noted authors, able directors, and skilled cameramen have enlisted in the army of motion picture creators, and continue to add the results of their labors to the heightened efforts of producers of proven ability.

MOTION PICTURE COMPANIES AND DIRECTORS

An Almost Complete List of Leading Organizations and Directors Recognizing Los Angeles as the Film Producing Center of the World. With Every Producing Company the Cinematographer Is a Prominent Factor.

Los Angeles is not only known the world over as the film metropolis of the country, but is known as the home city for many notables of the great industry. Many of the leading production organizations own and operate extensive studios in this city, and many directors, stars, players and cinematographers own cozy, some costly and elaborate, homes and estates, all adding to the financial importance of the city and creating an atmosphere of permanency for the motion picture industry that is far reaching and valuable.

There are now in Los Angeles and vicinity the following producing units:

Douglas Fairbanks Film Corporation, Thomas H. Ince Productions, Vitagraph Company of America, Fox Film Corporation, Charles Ray Productions, Metro Pictures Corporation, Robert Brunton Productions, Carter De Haven Productions, Benjamin B. Hampton Productions, Christie Film Company, Hal Roach (Harold Lloyd Comedies), Rolin Film Company, Mack Sennett Comedies, George Loane Tucker Productions, George Beban Company, Albert Capellani Productions, Haworth Pictures, Sydney Chaplin Company, Katharine MacDonald Picture Corporation, Federal Photoplays of California, Campbell Comedies, Chaplin-Mayer Company, J. Parker Read, Jr. Productions, David Horsley Studios, Betty Compton Productions, Allen Holubar Productions, William De Mille Productions, Berwillia Studios, Clermont Photoplays, Frontier Film Corporation, Robertson-Cole Company, Henry Lehrman Productions, Inc., Atlas Film Company, Willat Productions, Master Films, Inc., Associated Producers, Pinnacle Productions, Inc., Lois Weber Productions, Harold Bell Wright Picture Company, Hank Mann Comedies, Anita Stewart Productions, Henco Film Company, King Vidor Productions, Famous Players-Lasky Corporation, Goldwyn Pictures Corporation, Charles Chaplin Film Corporation, Jesse D. Hampton Productions, William S. Hart Productions, Garson Studios, Inc., Universal Film Company, Allan Dwan Productions, Hollywood Studios, Inc., Astra Film Corporation, National Film Corporation, Mary Pickford Productions, Reart Pictures Corporation, Brentwood Film Corporation, Lloyd Carleton Productions, Zane Grey Pictures, Inc., Edgar Lewis Productions, Marshall Neilan Productions, Lew Cody Film Company, Francis Ford Producing Co., Gale Henry Comedies, Maurice Tourneur Productions, Balboa Film Corporation, Bessie Barriscale Features, Cecil De Mille Productions, Selig Polyscope Company, C. L. Chester Productions, The L-KO Film Company, Doubleday Productions, Hermann Film Corporation, Hamilton-White Productions, Special Pictures Corporation, Al Jennings Photoplay Company, Ruth Roland Film Company, R. C. P. Smith Productions, Ida May Park Productions, Clune Film Producing Company, Nell Shipman Company, Drascena Productions, Master Pictures Corporation, Oliver Morosco Productions, Berwillia Film Corporation.

For the convenience of those interested we present a partial list of stars and players who have an estimated \$5,000,000 invested in beautiful homes and estates in Los Angeles—a great factor in establishing the permanency of the industry in Los Angeles:

Douglas Fairbanks, William S. Hart, Gloria Swanson, William Farnum, Anita Stewart, Thomas Meighan, Clara Kimball Young, Sessue Hayakawa, Roscoe Arbuckle, Enid Bennett, Earle Williams, Bessie Barriscale, Tom Mix, Dorothy Phillips, Viola Dana, Wanda Hawley, Alice Lake, Julian Eltinge, Louise Glaum, Gladys Brockwell, Nigel Barrie, Helen Gibson, Ann Forrest, Agnes Ayres, Donald Crisp, Lon Chaney, Norman Kerry, Francella Billington, Frank Keenan, Marjorie Daw, Mary Miles Minter, Doris May, House Peters, Kathlyn Williams, Roy Stewart, Jack Holt, Mary Pickford, Wallace Reid, Will Rogers, Betty Compton, Douglas MacLean, Geraldine Farrar, Jack Pickford, Hobart Bosworth, Monroe Salisbury, Katherine MacDonald, William Russell, Mr. and Mrs. Carter De Haven, Bert Lytell, Robert Warwick, Priscilla Dean, Dustin Farnum, Ruth Roland, Henry Walthall, Beverly Bayne, Louise Fazenda, Helen Holmes, Helen Ferguson, Peggy Hyland, Irving Cummings, Naomi Childers, Lloyd Hughes, Betty Blythe, Lila Lee, Mildred Davis, Lyons & Moran, Colleen Moore, Billy Rhodes, Louise Lovely, Neal Hart, Annette Kellerman, Charles Chaplin, Pauline Frederick, Charles Ray, Lew Cody, Bebe Daniels, George Beban, Alla Nazimova, Harold Lloyd, Tom Moore, Mildred Harris Chaplin, Ethel Clayton, Bessie Love, May Allison, Elliott Dexter, William Desmond, King Baggot, Mme. Yorska, Rosemary Theby, Margarita Fischer, Lloyd Hamilton, Edith Roberts, Charles Clary, J. Warren Kerrigan, Harry Carey, James Kirkwood, William Duncan, Mitchell Lewis, Max Linder, Frank Mayo, Lewis Stone, Za Su Pitts, Walter Hiers, Al St. John.

And scores of others, all boosters for this glorious Southland City. And it might be timely to mention here the names of many of the directors who live in Los Angeles and rather like the sunshine and atmosphere that makes their labors pleasant and interesting. Such as Cecil B. De Mille, Maurice Tourneur, Frank Borzage, King Vidor, Lois Weber, Allen Holubar, John Ince, Frank Lloyd, Herbert Blache, Robert Brunton, William Christy Cabanne, R. A. Walsh, T. Hayes Hunter, Eric Von Stroheim, Charles Brabin, Charles Maigne, Lloyd Carleton, Sidney Oleott, Irvin Willat, Emil Chautard, Alfred Green, Hugo Ballin, Fred Fishback, Douglas Gerard, Wallace Worsley, Victor L. Schertzinger, Jack Conway, Roy Clements, Marshall Neilan, William C. De Mille, Jessie D. Hampton, Mack Sennett, James Young, Al E. Christie, Lloyd Ingraham, Rex Ingram, Lawrence Semon, Louis Gasnier, Rollin Sturgeon, E. Mason Hopper, Frank Beal, Robert Thornby, George Beranger, Tod Browning, Hal Roach, Tom Forman, Jacque Jaccard, Paul Powell, Harry Beaumont, Fred Niblo, William Worthington,

J. Gordon Edwards, J. Farrell McDonald, David Hartford, Hampton Del Ruth, William Bertram, George Loane Tucker, Thomas H. Ince, Allan Dwan, Reginald Barker, George D. Baker, Albert Capellani, Joseph De Grasse, Henry King, Clarence Badger, George Melford, Paul Scardon, Ida May Park, Henry Otto, Jack Dillon, Rupert Julian, William D. Taylor, Colin Campbell, Edward Sloman, Lynn Reynolds, Tom Santschi, Jerome Storm, Jack Ford, William Robert Daly, Ernest C. Ward, Chester Withey, Edward J. Le Saint, John P. McGowan, Howard Hickman, William C. Dowlan, Bertram Braeken and many others.

And we might add, that we have quite a number of representative cinematographers who own homes and are directly interested in the progressive advancement and upbuilding of the motion picture industry in Los Angeles and Southern California.

AN APPRECIATION

A letter from the production offices of the Bradley Feature Film Company, Cleveland, Ohio, under a recent date, tells about Mr. Harry W. Gerstad, a popular member of the American Society of Cinematographers, in a pleasing and appreciative manner.

The communication states: "It has been our good fortune to be able to secure Mr. H. W. Gerstad, member of the American Society of Cinematographers, for our past production "Women Men Love," starring Wm. Desmond, directed by Samuel R. Bradley, which has just been completed. We might mention that this picture is one of the few big pictures that was ever photographed in a mansion, which consists of solid sets throughout. This home formerly belonged to Horace Andrews, at one time associated with John D. Rockefeller. It was built at a cost of \$500,000, and if it were to be duplicated today would probably cost double that amount. The home has forty-eight rooms, all carved woodwork throughout, frescoed ceilings and walls, imported tapestries from all over the world, which offered a setting almost impossible to reproduce in stereotyped studios. The results obtained by Mr. Gerstad will only be best known when one sees the picture screened. This splendid cinematographer worked under a rather difficult handicap, as his angles were limited, which is always the case in solid set backgrounds. We are very pleased with his work and your organization can be proud to have him affiliated with same. We will make an effort in the releasing title on the picture to include Mr. Gerstad as the photographer and a member of the A. S. C.

One who claims to know all about it.

Tells me this world is a vale of sin.

But I and the bees and the birds, we doubt it.

And think it's a world worth living in.

If you were me, and I were you, What wonder-working things we'd do—

We'd see the good in every one; We'd do the work like it were fun; We'd gossip never, nor be blue— If you were me, and I were you.

THE "PRIDE-MARK" OF SEVENTY MEN



LOYALTY, PROGRESS, ART

The crest of the American Society of Cinematographers on a picture is the personal word of the man who photographed it that he has put the traditions of the Society into his work, and that he believes it to be another step toward the artistic goal of each individual member.

Like the old guild-mark of excellence, the crest of the

AMERICAN SOCIETY OF CINEMATOGRAPHERS

may only be used by one who has been called to membership.

The following cinematographers have earned the right to give the producer engaging them the use of the Society's crest with all of its significance to art:

OFFICERS:

PHILIP E. ROSEN	President
WILLIAM C. FOSTER	First Vice-President
L. GUY WILKY	Second Vice-President
FRED W. JACKMAN	Treasurer
H. LYMAN BROENING	Secretary

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King D. Gray	W. L. Griffin	F. W. Jackman
Roy H. Klaffki	L. Guy Wilky	S. S. Norton
Philip E. Rosen	Homer A. Scott	Philip H. Whitman

MEMBERS:

- | | |
|---|--|
| ABEL, DAVID—Mayer Studio. | KURRLE, R. B.—With Edwin Carewe. |
| ARNOLD, JOHN—With Viola Dana, Metro Studio. | LANDERS, SAM—With Bessie Love, Hollywood Studio. |
| AUGUST, JOSEPH—With Wm. S. Hart, Hart Studio. | LEZER, JOHN— |
| BAKER, FRIEND F.—With Shirley Mason, Fox Studio. | LOCKWOOD, J. R.—With Mack Sennett Productions, Sennett Studio. |
| BARNES, GEORGE E.—With Courtenay Foote, Ince Studio. | LUNDIN, WALTER—With Harold Lloyd, Hal E. Roach Studio. |
| BECKWAY, WM. J.—With Carlton King, Master Pictures. | LYONS, CHESTER A.—With Frank Borzage, American Studio. |
| BERGQUIST, R. J.—With Doralina, Metro Studio. | LYONS, REGGIE—With David Smith, Vitagraph Studio. |
| BROENING, H. LYMAN—With Marshall Neilan, Hollywood Studio. | MACKENZIE, JACK—With Earl Williams, Vitagraph Studio. |
| BROWN, KARL—With Roscoe Arbuckle, Lasky Studio. | McGANN, WM. M.—With Douglas Fairbanks, Fairbanks Studio. |
| CLAWSON, L. DAL—With Raoul Walsh Productions, Biograph, N. Y. | MILNER, VICTOR— |
| CROWJAGAR, HENRY—With Mary Pickford Productions, Brantton Studio. | MORGAN, IRA H.—With Cosmopolitan Productions, American Studio. |
| DAVEY, A. M.—With Edna Schley Productions, Universal Studio. | NEWHARD, ROBERT S.—Brunton Studio. |
| DEPEW, E. S.—With Slim Summerville Productions, National Studio. | NORTON, E. S.— |
| DORAN, ROBERT V.—With Rola Comedies, Hal E. Roach Studio. | PALMER, EARNEST S.—With George Loane Tucker, Brantton Studio. |
| DUBRAY, J. A.—With Cassier, Robertson-Cole Studio. | PERRY, PAUL P.—With George Melford, Lasky Studio. |
| EDSON, ARTHUR—With Clara Kimball Young, Garson Studio. | PETERSON, G. C.—With King Vidor, Vidor Studio. |
| EVANS, PERRY—With Mack Sennett Productions, Sennett Studio. | POLITO, SOL—Metro Studio. |
| FILDEW, WILLIAM—With Priscilla Dean, Universal Studio. | REYNOLDS, B. F.—With Eric Von Stroheim, Universal Studio. |
| FISHER, ROSS G.—With Lloyd Ingraham, Mayer Studio. | RIZARD, GEORGE—With Charles Ray, Ray Studio. |
| FOSTER, WM. C.—With Lois Weber Productions, Louis Weber Studio. | ROSEN, PHILIP E.—Directing May Allison at Metro Studio. |
| FOWLER, HARRY M.—With Harry Carey, Universal Studio. | ROSEH, CHARLES G.—With Mary Pickford Productions, Brantton Studio. |
| GAUDIO, T. G.—With Allan Dwan, Hollywood Studio. | SCHOENBAUM, C. E.—With Wallace Reid, Lasky Studio. |
| GERSTAD, HARRY W.—With Wm. Desmond, Cleveland, Ohio. | SCHOLTZ, A.— |
| GOOD, FRANK B.—With Tom Mix, Fox Studio. | SCOTT, HOMER A.—With Grace Desmond, Mack Sennett Studio. |
| GRANVILLE, FRID L.—Directing Samuelson Productions, Isleworth, England. | SEITZ, JOHN F.—With Rex Ingraham Productions, Metro Studio. |
| GRAY, KING D.—With Ben Wilson Productions, Berwillia Studio. | SIEGLER, AL— |
| GRIFFIN, WALTER L.—With David M. Hartford Productions. | SMITH, W. S. JR.—With Joe Ryan, Vitagraph Studio. |
| GUISSART, RENE—With B. E. Features, Brantton Studio. | THORPE, HARRY—With Douglas Fairbanks, Fairbanks Studio. |
| HEIMERL, ALOIS G.— | TOTHOE, R. H.—With Charlie Chaplin. |
| HILL, GEORGE W.—Mayflower Productions, Brantton Studio. | VAN TREES, J. E.—With Wm. D. Taylor Productions, Lasky Studio. |
| JACKMAN, FRED W.—Supervising Cinematographer, Mack Sennett Co. | WARRENTON, GILBERT—With Lasky Company in New York. |
| JENNINGS, J. D.—With Pauline Frederick's, Hollywood Studio. | WHITMAN, PHILIP H.—With Del Lord, Fox Sunshine, Fox Studio. |
| KLAFKI, ROY H.—In Charge of Photography and Laboratory, Metro Studio. | WILKY, L. GUY—With Wm. DeMille Productions, Lasky Studio. |
| KOENEKAMP, H. F.—With Larry Semon, Vitagraph Studio. | |
| KULL, EDWARD—Directing Eileen Sedgwick, Universal Studio. | |

Membership is by invitation only, each man being judged solely upon his record and ability as a cinematographer and his personal fitness as a man.

To communicate with Members address the Personnel Secretary at the Society's headquarters, 325 Markham Building, Hollywood, California.