

31st
Triennial Conclave
OF THE
Knights-Templars
OF THE WORLD

Chicago, August 8th to 13th, 1910

No doubt many of our esteemed exhibitors will avail themselves of the opportunity of visiting the greatest Templar Conclave the world has ever known. For the benefit of those fortunate enough to attend as well as those who were unable, we proffer for your consideration our great film subject,

“THE TEMPLARS’ CONCLAVE”

Having secured the exclusive and protected rights for the production of the truly wonderful film, we solicit your encouragement. You cannot afford to let this great event pass unnoticed. If you are interested, write your exchange today. If they have not got the film write us and we will tell you who has.

Selig Polyscope Co.
45 Randolph Street,
Chicago, U. S. A.

shows, and the most of the films that all these people see are entirely different from the class indicated by the *World*. It is true that there are melodrama films, better acted, by the way, than the old stage melodramas, but there are also amusing comedies, travel pictures and higher class dramatic subjects that would open the eyes of the *World* editors if they should see them. Motion pictures, generally speaking, are far from what they ought to be or from what their best friends hope to see them become, but they are improving all the time; they are moral and largely uplifting in their influence and as a class they have certainly progressed very much above the dime novel or melodrama standard by which the *World* would judge them.

If the *World* had gone a little further in extracting at random titles of pictures prepared for exhibitors it could not have failed to discover such recent subjects as these: A Broken Symphony, Nellie's Farm, Becket, Old Glory, On the Ethiopian Frontier, Catching Lobsters, Manon, The Little Preacher, Mexican Domain, Tropical Java, The Lord's Prayer, An Ancient Mariner, The Stepdaughter, Grandmother, Under Western Skies, U. S. Submarine Salmon, Peg Woffington, A Vacation in Havana, An Arcadian Maid, The Call to Arms, Serious Sixteen and a hundred other recent titles of similar import. Any suggestion of the dime novel about these?

One serious defect with the *World's* list of sample titles appears to be that it was selected entirely from Independent films, there being not one Licensed or so-called "trust" subject in the lot. The Independents, while they have improved and are improving all the time in the quality and character of their output, have not yet approached the higher tone of the "trust" pictures, and it must be remembered that the Licensed companies

supply two-thirds of the theatres of America.

The silly season appears to be getting the best of our good friend of the *Film Index*. Here he is again harping on the Jersey string, or is it (to use his own inelegant expression, "gnawing" the Jersey "bone," or "chewing" the Jersey "rag"?) THE MIRROR film reviewer who has criticised pictures that were produced in familiar Jersey scenery when that scenery is inappropriate to the story and hopes to continue to so criticise them whenever they appear, recently praised a film for its scenery that is now said to have been located in New Jersey, and the *Film Index* in great glee declares that THE MIRROR critic has been caught napping. Pray spare us such straining to make a point. THE MIRROR reviewers do not pretend to recognize all parts of New Jersey nor to say that there are not numberless varieties of attractive landscapes in the State, but they must be looked for and it usually takes more than 5 cents car fare to reach them. The "familiar" Jersey scenery that is so often made to do duty for the Black Hills or the Rocky Mountains or the Western Plains, to which THE MIRROR reviewers have taken exception, is located across the river around the Palisades, and our good friend of the *Film Index* knows this very well.

THE SPECTATOR.

MISCONCEPTION IN ST. LOUIS.

The St. Louis *Globe Democrat* in favoring proposed censoring of motion picture films in St. Louis, falls into the common error regarding prize fight pictures that while "women and children do not go to prize fights," the vocation has arisen of taking these and other degrading scenes to them." The *Globe Democrat* continues its argument based on the apparent assumption that picture shows are still overrun with such films as the James Boys and train robberies. It declares that motion picture "exhibitions may work an insidious moral injury and lead to various forms of social debasement and demoralization." Big words, but what do they mean?

Reviews of Licensed Films

Betty as an Errand Girl (Pathe, Aug. 1).—Betty is evidently proving a favorite with many picture patrons, as her reappearance in this film was greeted by murmurs of approval among the spectators when THE MIRROR reviewer witnessed the picture. She is the same bolsterous Betty in a new set of pranks. Her chief value as a laugh-maker lies in her strenuous activity in playing her part. How she escapes sound in body after her numerous collisions and tumbles is a mystery. In this picture she hires out to a milliner as delivery girl and is sent with a newly purchased hat to a lady's house. She loses her job, of course, but will no doubt have a new one in the next subject.

Hunting Bats in Sumatra (Pathe, Aug. 1).—This travel film shows scenes in Sumatra, including a bat hunting trip which is very interesting. The bats are of enormous size and are found in large numbers roosting on the trees in daytime.

Shrimps (Selig, Aug. 1).—The catching of shrimps as an industry is well illustrated in this film. The fishermen setting and drawing their nets and the delivery of the little fish in quantities so great that they are literally scooped into the baskets by the thousands, are clearly shown. Then follows the steaming process and the drying in the sun preparatory for shipment.

Her First Long Dress (Selig, Aug. 1).—The actor that plays the part of the girl's youthful brother in this comedy film does some excellent work. He is sincere and natural, while exaggerating the character within reasonable limits. The girl is also good, although perhaps a trifle mature for the tender age represented in the story. But the old chap who makes love to her when she appears in her first long dress overdoes the business, and this is true also of the other men who pursue the girl with their attentions. Their acting would have been more convincing if more natural. The girl is so displeased with their pestering attentions that she goes home and cries. Brother dresses in her new outfit and sallies forth. The mashers accost him and he retaliates with his fists with really amusing results.

An Arcadian Maid (Biograph, Aug. 1).—The fine character acting of a charming little ingenue of the Biograph stock is the chief feature of this film, although the pretty rural scenes and the excellent support of the rest of the company add to the film's value. The girl of the story, a housemaid for a farmer's family, is of the stupid, uncouth type, pretty but most intensely dumb. A swaggering young peddler is struck by her beauty and makes love to

her, finally promising to marry her and thus inducing her to steal the money of her employer. Then he decamps, taking the first train out of town. But he gets into a quarrel on the train and is thrown off, being fatally injured. The poor girl has watched the train pass by and is there to see the peddler breathe his last. Clutching the recovered money she runs home and replaces it. The throwing of the peddler from the train is very realistic, and the girl waiting for him to come is most effective. The last scenes should have been tinted to represent night.

Three Hearts (Lubin, Aug. 1).—This is a regulation Lubin film, showing the ancient triangle that makes rough the course of true love. Although the girl loves one very respectable young gentleman, her father's dying wish binds her to another. When as a result of a railroad wreck this second lover becomes blind and disfigured the girl persists in marrying him. He, learning the true state of affairs, renounces the girl and leaves her to her own choice. The narrative as developed by the film is rather foolish, it must be admitted; the specially unconvincing part is the poisonous reptile that killed the girl's father. Such animals don't hang around New Jersey farms, nor do they usually attack a person unless they are disturbed. The best acting is in the distressing scene in which the blind lover decides to yield his place to his rival. The acting throughout is better than the story. In some points the management seemed to be at fault; for example, the scene between the heroine and the first lover, when they meet beside the blind man's chair, could never have taken place on the street.

An Unfair Game (Vitagraph, Aug. 2).—Acted with the usual effective reserve of the Vitagraph players, this film story has a strong appeal, although there is little to tell in the story itself. A young society woman goes on a hunting trip with her father, is helped by a young woodsman to get back to camp after an accident, and rewards him by playing with his affections. The awakening comes when the girl's city lover arrives in camp and the woodsman realizes that he has been trifled with. There is a fist fight that jars a little in the story, and the girl goes back to town to marry her city young man. In the last scene we see the young woodsman a picture of woe in a blinding snowstorm, realistic but something fierce in the size of the snow flakes. He ends by throwing himself on the ground, but whether to perish or only to get a bad cold we are not informed. The young