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The Lady of the Mount by Frederic S. Isnam

CHAPTER I—Countess Elise, daughter of the Governor of the Mount, has chance encounter with a peasant boy. CHAPTER II—The "Mount," a small rock-bound island, stood in a vast bay on the northwestern coast of France...

like hall intersecting the ground floor. On either side closed doors, vaguely discerned, hinted at the secrets of the chambers they guarded; the atmosphere, dark and close, proclaimed the sunlight long a stranger there. At the end of the hall the dwarf, who had walked with the assurance of one well acquainted with that musty interior and all it contained, paused; shot sharply a bolt and threw open a door. The action was the signal for a chorus of hoarse voices from within, and the little man stayed not on the order of his going, but, thrusting the mountebank across the threshold, leaped nimbly back, slammed hard the door, and locked it.

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Untruthful Portrayal of The West in moving Pictures. The head of the Pinkerton Detective Agency, on a recent visit to the Pacific Coast, speaking of the connection of the moving picture show and dime novel in the development of criminals, said:

"I do not mean to denounce the moving picture show as a whole. I like to go where good films are shown; and I know that the pictures, are, in many instances, both entertaining and instructive. But the scenes portraying hold-ups, kidnapping, burglaries and cowboy-Indian combats, with the narrow escapes, the thrilling experiences and the fusillade of shots accompanying, ought to be prohibited. They do not have a single meritorious feature and develop the worst instincts in the impressionable youth. The cheap dime-novel detective story is another evil, and the circulation, or sale, of such literature ought to be forbidden."

Mr. Pinkerton is in a position to know the results of these evils. His calling brings him into contact with young men and young women forgers, embezzlers, kidnapers and even murderers who were incited to wrongdoing by some insidious influence. He attributes their downfall in a measure to the causes named.

This is but an additional word of condemnation against the untruthful representation of the west in moving pictures. Police records are full of cases of crime caused by the young of the country whose minds have been poisoned through the medium of the moving picture show; and scarcely a day passes but what the newspapers contain accounts of some boy or girl leaving his or her home and pleasant surroundings to seek the wild and woolly frontier that they have been lead to believe still exists in our western states.

The good people of the west who take pride in their peaceful communities are justified in bringing to the attention of the public—fathers and mothers in particular—the fact that moving picture houses, depending principally on the young for support, should be prohibited from staging these "blood and thunder" plays as being typical of western life. Boards of censure should condemn them on sight. Time was, perhaps, that these scenes occurred on the frontier but those times are long since past, going, as they did, with the Indian and the cowboy of free range times. The completion of the overland rail route, and with it the coming of civilization, speedily put an end to the old west—everything now is calm and peaceful: the thousand-acre ranches have given way to the tiller of the soil. The chaps and six shooter, so much in evidence in moving picture sketches, if displayed today on the streets of a western city, would create as great a stir as they would if shown on Broadway, New York, or State Street, Chicago. Many people, no doubt, are hesitant about seeking a home in the west, for the reason that they believe these sensational conditions still exist. Movements of the proper sort, have a worthy mission to fill, in providing wholesome amusement and entertainment for both young and old, at a small cost, and the educational purpose to which they are now being put is highly commendable. Let sober-minded fathers and mothers demand that the shows visited by their children shall be of a nature that tends to uplift, and forbid their attendance at those places that depict scenes of western life that are next to impossible, much less probable. Popular sentiment should demand the better class pictures, such as innocent minds may view without injurious effects. The owners of the picture houses will benefit, eventually, by showing clean plays, as a better class of patronage will result, and the few who demand Dare Devil Dick picture will either withdraw their attendance or materially change their tastes in regard to amusement.

Christmas Program To be given at Moon School House December 21st, 1912 at 8 O'clock

- Song "Happy Christmas to you" School Recitation "When Papa Was a Boy" Raymond Pinckney Exercise "Christmas Telephone" Dialogue "Counting eggs" Song "Churning" Primary Class Recitation "A Surprise for Santa" Kathryn Ling Song "Three Cheers for the Turkey" Edith, Adelbert and Clifford Ward Dialogue "Harry's Lecture" Recitation "News Boy's Christmas" Amy Nellray Solo "Little Jack Frost" Adelbert Ward Recitation "A Merry Christmas" John Ward Dialogue "A Practical Joke" Recitation "The Longest Night" Edith Ward Drill "Santa's Brownies" Duet "Christmas morning Long Ago" Cecille and Gladly Ling Recitation "After Christmas" Adelbert Ward Dialogue "An Inquisitive Man" Exercise "Christmas Eve" Recitation "Xmas" Clifford Ward Song "Little Mothers" Pantomime "Night Before Xmas" Recitation "Bud B's Christmas (Stocking)" Everette Gilbert Duet "The Quarrel" Edith and Clifford Ward Recitation "A Small Boy" Burnette Pinckney Dialogue "Train to Mauro" Song "Santa Claus is Coming" Primary Class Emma F. Rowe, Teacher.



"Oh, I suppose we'll have to take care of him!"