

Lives of Circus Men and Women

FORCED TO BE STRICT IN THEIR CONDUCT—FAMILY TIES NOT BROKEN—WATCHFUL EYES OF THE MATRONS.

The devoted wife of the late James A. Bailey traveled with him every summer and looked after his comfort. She had a beautiful home in New York and plenty of money; yet she "kept house" for him, with a colored cook, in his private car en route.

But Mrs. Bailey was the only woman with the show proper who had no direct part in the show itself. With such a vast necessary outfit there is never any room for deadheads; not for one. Wives of performers frequently adopt some role in order to travel with their husbands, but it must be one which is necessary or useful to the show—such as driving a chariot, caring for properties, etc.

The daughter of the tattooed couple became a freak, known as "the moss-haired girl," so as to be with her parents. Mme. White was customer, her daughter Emma was "Haute Ecole" rider, and the latter's husband was property man. Mr. White had trained dogs. This family of four started a third generation while en route abroad, with a girl born to the young couple in Germany and a boy born in France.

The children were put out under nurses—and when the parents started for the United States, after the five years' tour, they gathered up their progeny, to find that the girl understood only German and the boy only French. The parents knew only English. The charming young mother, who, with two brief intermissions, had appeared in the ring all that time, was not able to understand her own children and could not be understood by them.

Not infrequently more than two members of the same family belong to the show—husband, wife, daughter or son. Mme. Dockrill belonged to the show when her little daughter was in the carrying act and her husband was equestrian director.

There are more married couples in the circus business than in any other. Sometimes they play the part of some times it is a wife and sometimes the husband is a clown, while his wife is a trapeze artist, or the husband is at the horizontal bars and his wife does the slack wire, or the wife drives a chariot, while the husband is employed in the administrative department and so on.

There is a sympathetic chord common to the whole family of performers, and this is danger. Any dangerous feat is always the subject of general solicitation. A man may be painted, and dressed as a clown, but he can't very well feel funny when his wife or daughter is poised in the air preparatory to a swinging catch or somersault which may be her last act on earth.

I have often witnessed this tender solicitude which others did not see, and have noted the deep-drawn breath of relief when the danger was passed. There are many such anxious faces at every performance, and consequently upon the family relation, but dangerous feats have the sympathy of all without exception. Even the unformed ring attendants look pleased when the thing is over, while the father, mother, husband, wife, brother or sister, not in the act, having watched it breathlessly from some secluded corner, silently thank God that the time which is sure to come sooner or later has not yet arrived.

When you see these couples and families huddled together in the shade of the wagons, or in remote cool corners of the big tents, between performances, the women sewing, knitting or crocheting, the men gossiping, smoking or snoozing, it would require stretch of the imagination for you to picture them in tights and tinsel on horseback, on the high trapeze or doing the bars—they look so homelike, domestic and commonplace.

On Sundays they enjoy a grant rest, writing letters, reading and doing only necessary sewing and darning. I knew a clown who used to put in all his spare time painting and sketching. He had a small easel set in the back of his trunk, and in the very whirl of the coming and going, he put in touches with his brush on some picture in hand.

Husband and wife often occupy places near each other. Though the canvas which separates the dressing rooms is between them, they are not things to each other beneath the curtain and enjoy each other's society during the progress of the performance.

They must preface lead a regular and moral existence. The nature of their calling, which demands quick eye and steady hand, compels the strictest observance of the rules of strenuous life. They are even prone to practice in the dressing rooms between hard work some feat, some fresh muscular exercise.

Now you will see why the morals of the circus personnel of today are superior. Do you suppose for an instant that all of these husbands and wives and fathers and daughters are likely to tolerate the presence among them of disreputable women and immoral men? Not much! The atmosphere would soon be made too hot for them. There is no place, no consolation, no companionship for them. If they are there they are on their own, and are innocuous. Their character is unknown.

The great spectacles carried by the modern circus bring from 50 to 500 women into the person of the women are, as a class, respectable and highly respected. They are present everywhere—behind every bit of canvas about the tents, in the sleeping cars, at the eating tables—and this omnipresence enforces a certain comeliness and a degree of decency of language and decorum of action rarely found among any other class of men.

The surroundings and supervisory care of these women are such that the most sensitive and refined young

woman might travel with a circus from one end of the country to the other and a whole season with an absolute safety to her person, her mind and her morals as if she were attending any reputable boarding school.

She never passes out of the range of the watchful eye of the matron of her section, whether in dressing room, arena or in the cars. She is marched from car to tents, from dressing room to meals and back to the car after the performances with a gentle, motherly, but firm hand that knows no breach of duty.

Her life is too busy to leave room for discontent or to chafe at restraint. There are no attractions for her, anywhere, in the dusty crowd of a village show day—no place to go, nothing to see. Her sole companionship must be found on the road for theatrical people.

The married couples are in a car by themselves. The single male performers, heads of departments, etc., are in their own car. The "razor-backs," canvasmen and the animal men and others of that grade are in their particular cars. Each car has a porter and superintendent.

The single women are under the close supervision of an elderly lady, who sees that every woman in the charge reports at the car immediately after the last performance. She directs the man porter who waits upon those of that car.

When an immense spectacle is on the road, in which hundreds of dancers, figures and figurants are employed, it is the carrying act and her husband was equestrian director.

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Don't Use Animal Fat.

money orders addressed to themselves or distant relatives are purchased against the "rainy day." As they have no immediate need of much money for the most part en route, many of them leave their salary undrawn till the close of the season, when it is paid to them in bulk.

In some respects the circus man reminds me of the sailor. He is the same innocent, unsuspicious, great-hearted, improvident, generous, soul, once free from the stern demands of duty.

It is an axiom among old showmen, who have been through it, that "the circus man is the biggest sucker of them all." Fortunately he is usually aware of his own weakness and immediately starts for home at the close of the show or secures a winter's engagement at the vaudeville theaters. Meantime, and in either case, his hard-earned money is soon gone.

VOICE OF THE LOCOMOTIVE

ENGINEER'S WHISTLE IS A NECESSARY NUISANCE.

Code of Signals Known to All Trains—Meaning of Various Calls.

One of the most misunderstood of all things connected with the operation of railway trains is the locomotive whistle.

How many persons reading this article know, the first necessity for the locomotive whistle is that of sounding a warning to some possible person or animal on a grade crossing. How many persons living contiguous to a railroad line, and awakened from a sound sleep by the scream of a locomotive whistle, have anything but expetives for the engineer at the cab window?

How many people ever have stopped to think that for the locomotive engineer, one of the prime necessities in capable service is his whistle, steam up to gauge with the least expenditure of coal, while every blast of the whistle represents a loss of steam power without direct return in traction?

This article is not to suggest that some other contrivance might not be substituted for the locomotive whistle, but it will insist that with the steam whistle as the accepted agency for its purpose, that whistle is indispensable to the movements of the modern train of any class.

TWO BLASTS IN STANDARD CODE.

In the standard code of the American Railway Association there are two blasts of the whistle recognized for signaling purposes, one of them short, indicated by the letter "o"; the other a longer blast suggested by a compositor's "3m" dash (—). The only variation in the use of these characters for signaling is when the valve is opened in the long drawn, steady note of the whistle announcing the approach of the train to a railway station. The "o" blast only may be used in groups; the "—" blast may be used solely in groups; or both "o" and "—" blasts may be used together in the engineer's message, which may be for the public or for his train's crew, only.

It is the necessity for the train's crew knowing why the engineer should whistle at all which is one of the first reasons for a whistle code. In the next place it is the necessity for the engineer's communicating with the train's crew behind which at present makes the locomotive and the locomotive signal code absolutely imperative in the movements of all trains.

But with the indicated code for train signals written in this "dot and dash" simplicity, it is no simple matter for the average engineer to give to his signals all the clearness and force possible to the method and the means. Speed of a train; the length of it—especially in freight trains; the direction and force of the wind; the condition of the barometer; the distance to which the engineer's signal itself—all these things must be taken in consideration by the engineer in his cab.

EMERGENCY CALL FOR BRAKES.

For example, if a signal expected by the train's crew be represented by a series of "—" blasts of the whistle, conveying to them an expected order, it is desirable that the unexpected emergency signal of the same composition instantly should carry a warning of danger. Thus, in the signaling by the locomotive whistle the engineer might find a keener efficiency in his whistling were he to be master of piano music also.

Occasionally the locomotive engineer, with his train under way, needs to bring the train to a standstill for a reason which the crew in the train behind have no knowledge. His engine may be disabled or conditions ahead of him may be menacing.

CLEAR SIGNALS TO FLAGMEN.

Perhaps in the unexpected stopping of the train at command of the whistle the engineer is conscious of another train's following him within a possible danger zone. He feels that the delay of which the train's crew knows nothing—may be so long as to imperil his own train.

"Send a flagman back to protect the train" is a message which he wishes to get to the conductor as soon as possible. This is the whistle message which he sends: "—" o o!

It may be that on a single track line two flagmen may have had to go up and down the track to protect the standing train. Naturally when the watchmen and gates are provided, the engineer must give the crossing signal first, and he must walk. Safety demands that the flagman at the front continue at his post longer, waiting to be picked up by his train.

In such an emergency the engineer's signals for recalling the flagmen must vary. His train even may have been disabled at another road's crossing at grade. Therefore, he has the signal call: "—" o o!

BUY LUCKY BOYS

LARDER LAKE. 6 CENTS PER SHARE.

MEMORANDUM: We sold 2,500,000 shares of Blue Bell in 30 days at 10 cents per share. We have 1,000,000 shares of Lucky Boys at 6 cents per share. It won't last long.

This will probably be the last opportunity to purchase Larder Lake shares of inside properties at such a low price.

We recently made a most successful flotation of the wonderful Blue Bell Gold Mines, Limited. We offered to investors half of the capital stock, amounting to 2,500,000 shares, at 10 cents per share. We stated to our clients and investors in general that the shares of Blue Bell were a great purchase, and that the amount offered would be fully subscribed. Our predictions in this respect were fulfilled—the full amount of shares offered have been subscribed for. We have had to return money and turn back many applications. Some of our clients and many investors were very much disappointed at not being able to obtain these shares.

We now offer what we believe to be an investment equally as inviting and one that also is as good an investment and which we believe will prove equally as profitable. The LUCKY BOYS shares at 6 cents per share will come within the reach of many more investors on account of the price and also account of not so large an amount of money being required to be invested therein in order to obtain some of the shares. We will say with every confidence that the One Million shares of Lucky Boys which we now offer will be largely over-subscribed.

We want to serve every investor the same and advise all who want to make a safe, profitable investment, and one that will make you many times the amount that you invest, to PLACE YOUR RESERVATIONS AT ONCE. We will file all reservations in the order received, whether received by mail, telephone or telegraph, and will hold all such reservations for a sufficient length of time to enable the remittance for same to reach us.

The Lucky Boys claims were staked last summer and were well selected. Gold-bearing quartz is found upon each and every claim. Some of the claims adjoin the famous Reddick claims; others adjoin the well-known Proprietary Gold Fields Company, and others adjoin the wonderful Blue Bell properties. We can advise investors truthfully that there are no better claims in the Larder Lake gold district than those of the Lucky Boys. We do not believe it is necessary for us to go into as much detail regarding Larder Lake, its possibilities and resources, as we have heretofore done in our advertisements pertaining thereto. All Canada must have heard of Larder Lake—the new Eldorado of northern Ontario—and of its wonderful gold deposits.

Our own expert miners and mining engineers who are now in the field are sending out reports to us almost daily of the great gold finds that are being made and of the wonderful extent of the gold veins and their remarkable widths. Mining men of experience and mining engineers of reputation and standing, declare that there is nothing in the world that has ever been known to excel what is found there in the great lodes that lie open and are exposed to the surface, many feet in width and extending for miles.

The gold which is found at Larder Lake is most marvellously and equally distributed throughout the quartz. To obtain it is only guess work at this time for anyone to say what quantity of gold will be taken out within the next year or two, but it is safe, from present indications, to count upon many millions. Cobalt is a wonder and has made a number of millionaires in the past three or four years, but the number of millionaires that will be made in Larder Lake gold district within the next year will be many times that which Cobalt has produced. There are men in the world who have not more than several hundred dollars, or perhaps less, who will possess within the next year as many hundred thousands as they have hundreds of dollars to-day. The production of gold last year exceeded FOUR HUNDRED MILLION DOLLARS. Somebody got this money. Most of it went to the people in ordinary circumstances. By investors plucking their money in Larder Lake NOW, they will reap great profits. Many millions will be

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orders. "Flagman return from east or north."

One of the commonest of small accidents, especially to the freight train under way, is the breaking of a coupling. If the engineer discovers the accident he needs to warn the conductor in the caboose. "The train has parted!" His signal is: "—" o o!" and it must be repeated until his warning is answered by a brakeman on top of the train swinging his arm, flag or lantern at arm's length in a circle vertically across the track.

HOLDING CONVERSATIONS WITH WHISTLE.

If the conductor or brakeman has discovered the breaking of the coupling, the man from the roof of the car must give the same circling vertical signal until the engineer, by means of the whistle, has given the prescribed "—" o o!" blasts for "the train has parted!"

When a train is standing and the engineer wishes to give the order "back up," his whistle signal is "—" o o!" But, if the engineer wishes the train to move forward, he gives the signal "back," the man on the top of the standing train swings arm, flag, or lantern vertically in a circle across the track, and continues it until he gets the "o o o" from the whistle. He then says, "What am I to do?" he needs to ask. The whistle's "o o o o!" is the engineer's call for signals. Having called for these signals, he indicates that he has received them intelligently by "o o!" unless another answering signal for the occasion has been provided for by a special order.

WARNING TO OTHER ENGINEERS.

Whenever a train is followed by another section, whether day or night, the locomotive bears the indicating signal flags or lights on the front of it. When such a train passes a meeting train that has taken the siding, the engineer of the train having the right of way is required to call the attention of the waiting engineer to the fact of another section following him. This call to observe signals is "—" o o!"

In approaching all public crossings at grade, unless in the cities where the watchmen and gates are provided, the engineer must give the crossing signal first, and he must walk. Safety demands that the flagman at the front continue at his post longer, waiting to be picked up by his train.

In such an emergency the engineer's signals for recalling the flagmen must vary. His train even may have been disabled at another road's crossing at grade. Therefore, he has the signal call: "—" o o!"

"Flagman return from west or south."

WHAT EYES TELL ABOUT CHARACTER

THEIR POSITION, COLOR AND SIZE INDICATE PERSONAL QUALITIES.

Alfred Wyndham Warren, professor of psychology, Oxford University,

writes: To be able to read a person's character at first sight is, indeed, very important. And, when we consider that by merely committing a few rules to memory we may possess the knowledge of a useful art, no one need be excused. From the eyes alone one can read the character of a person.

The position of the eyes as regards the brain will enable you to average the individual's intellectual capacities, namely, by the manner in which they are set in their sockets.

There is more shrewdness and keenness of observation with deep-set eyes than with prominent ones. Whatever we perceive is conveyed to the brain by means of the optic nerve; thus the deeper the eyes are set in the head, the closer their proximity to the brain. The nerve being shorter accounts for a quicker transmission of sensation and sight.

A projecting eye more readily receives impressions from surrounding objects; it indicates ready and universal observation but a lack of close scrutiny, and perception of individual things.

People with deep-set eyes receive more definite and accurate impressions but they are less readily impressed and less discursive in their views. Round-eyed persons see much and live much in the senses, but think less.

Narrow-eyed persons see less, but think more and feel more intensely. The larger the pupil of the eye, the clearer the intellect and the quicker the powers of comprehension.

People who show the whites above and below the pupil are generally very restless and half simple. You will never find this kind of eye in clever or sensible people; it is generally known as the stupid eye.

The color of the eyes is caused by fluids of various tints or shades, the darker the more condensed in quality; consequently dark eyes indicate power and light ones delicacy. There is no such thing as "black eyes," although they are often mentioned both in writing and speaking. The darkness is caused simply by a condensation of the pigment or colored matter, which, if dissolved in spirit or acid, would be of the palest tint of yellow. There are many characteristics attributed to the



color of the eyes, but there is no anatomical basis for them. There is certainly more passion and intensity in dark eyes, whereas gray and light blue are calculating, cool and more precise. Hazel eyes are said to be indicative of intellect, agreeableness, fickleness, love and hastiness of temper.

Prominence or fullness under the eyes indicates large language; and persons with prominent eyes have a great command of words, and are ready speakers and writers.

The organ of language, or eloquence, as it ought to be more properly called, lies in the brain behind the ball of the eye at the top; and when large it pushes the eye outward and downward causing prominence or anterior projection.

Eyes that are much employed in the keen examination of objects are bright and glistening, whereas the eyes of the scientific and literary, being almost purely intellectual, and not requiring much ocular discernment, are somewhat dull.

Rolling of the eyeballs indicates unsteadiness of character; the pupil should hold a steady central position and not move about from right to left and up and down. Honest people with good intent always look up and straight before them.

Cheerfulness brightens the eyes, and anxiety and worry bedims them. Pleasant emotions enlarge the eyeball as well as the pupil. That is why eyes appear larger in youth than in old age. When hope is small and the disposition becomes anxious and fretful, the eyes shrink, and elderly people's eyes are often very shrunken because they have lost hope at an early age.

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PILES

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