Flamingo Vol. II N 6

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CLOTHES that Attract Attention

Not by extreme fashions, but by their innate Quality and fastidious styling. These

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Fashion Park Clothes
are fashioned in the popular novelty patterns of the finest woolens, carefully tailored in the advance styles of the season. Particularly smart are the Spring models.

Manhattan and Eagle Shirts
Dobbs and Stetson Hats
Dobbs Caps

Roe Emerson

Oh You Students--

For your amusement — The Opera House here, The Auditorium and Alhambra at Newark have some real good things coming.

At the Opera House soon Wallace Reid in one of his latest Paramounts. Also the big special, "Frontier of the Stars," "The Little Minister" and "Sand" in which Bill Hart is starred. "Three Musketeers" with Douglas Fairbanks on Friday, March 17th. You should not miss this. Also D. W. Griffith's "Way Down East" on Tuesday, April 18th.

Arrange your dates, so as to SEE the above screenings at The Opera House.

Coming to The Auditorium March 17th, Grace LaRue and Hale Hamilton in the "Comedy with Songs." March 24th "Three Wise Fools" with John Ransome. April 18th "Abraham Lincoln," which was one of the Big Sensation hits in New York last year.

Sousa's Band, Sunday Afternoon, March 26

Ikey—"Papa, let me haf five dollars."
Papa—"Oi, Ikey, you've been playing with dose boys from the colleges again."—Wasp.

WISDOM
"Here's where I dash before the foot lights," murmured the unwelcome suitor as the irate parent appeared in the door way. —Sun Dial.

"Your baby has freckles, hasn't he?"
"No, we just couldn't afford a screen door." —Phoenix.

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HARDWEAR

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Vol. II MARCH, 1922 No. 6
THE FLAMINGO

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The Royal Electric Cleaner weighs only 11 pounds. Special term of payments to organizations desiring such. Investigate at The Delco Light Products Co.

What Is Water Japan?

JAPAN—not the country but a metal-coating varnish—and your morning bottle of milk. Totally unlike, yet associated!

Ordinary japan consists of a tough, rubbery, tar-like “base” and a highly inflammable “solvent.” The solvent dilutes the base so that the metal may be coated with it easily. The presence of the solvent involves considerable fire risk, especially in the baking oven.

Milk is a watery fluid containing suspended particles of butter fat, so small that one needs the ultra-microscope to detect them. An insoluble substance held permanently in suspension in a liquid in this manner is in “colloidal suspension.”

The principle of colloidal suspension as demonstrated in milk was applied by the Research Laboratories of the General Electric Company to develop Water Japan. In this compound the particles of japan base are colloidal suspended in water. The fire risk vanishes.

So the analysis of milk has pointed the way to a safe japan. Again Nature serves industry.

Connected with the common things around us are many principles which may be applied to the uses of industry with revolutionary results.

As Hamlet said, “There are more things in Heaven and earth, Horatio, than are dreamt of in your philosophy.”
THE WATCH

By L. Don Leet, '23

Characters
Alfred Dunstan The Skipper
Mary His Wife
Black Paul A Blue-gum Negro
Joe A Kanaka Sailor

SCENE I

The end of a dock in a seaport town. A portion of a sloop’s deck is visible (L.). Several boxes of merchandise are piled back (r.) and two sailors are loading them into the sloop. Alfred Dunstan, a short, stocky Englishman, is superintending the work. It is late afternoon on a summer day in the fifties.

Dunstan—ere, you, Paul, 'eave to on that bleedin' box and don't be all night about it. We've got to get clear tonight w'ile the breeze 'olds up the sound, and we'll never do it if you don't get a move on you. (Enter Mary Dunstan.) 'ello, dear, got something good in that package?

Mary—Just some of the cakes I baked today. I thought you might like them out there tonight.

D.—That's just like you, Mary. I was thinkin' this noon 'ow good they'd taste 'long about midnight. (Turning suddenly.) Paul, you bloody bounder, if I catch you tarryin' again, you'll be seekin' a new berth after this trip. (To Mary.) If I turn my back for two minutes, that black'll be sittin' down, and if I gave 'im five, the chances are ten to one he'd be asleep. Wait a minute, dear, till I go and tell Joe 'ow to place th' stuff.

M.—Well, Mary, what's 'appened? You looking worried.

M.—I am, Alfred, and I really don't know why. All day, I've 'ad a sort of fear of your sailing tonight.

D.—Oh, nonsense.

M.—But (lowering her voice and glancing toward the boat) I'm afraid o' that Black Paul that you say is so shiftless. When he was sittin' there a moment ago, I 'ad a feelin' that 'e was thinkin' 'ow easy it would be to kill you—and it would, you know, when you're out there with the two of them. A brute like that 'as no respect for human life.

D.—Oh, don't let Paul worry you. 'E's lazy, but 'armless. Why 'e's nothin' but a hovergrown baby—'e's as one of these great watches and sits by the hour playin' with it and listenin' to it tick. 'E 'asn't brains enough to kill a man—watch 'im now. (Turning.) Paul, you black rascal, come here.

P.—(Paul slouches up indifferently and stands waiting for further orders.)

D.—Show tha lady that watch you always carry around with you.

P.—(Paul sullenly produces the watch, but refuses to let it be taken from his hands.)

D.—It makes enough noise for one twice its size. (With a gesture of dismissal.) That'll do—now get back there and I'll give you and Joe ten minutes to finish up them boxes. (To Mary, after Paul has shuffled away.) Don't you see, 'e's even too much of a baby to let anyone else touch 'is precious watch. Besides, Mary, (placing his hands on her shoulders) you always were getting (Continued on page 30.)
THE MUSICIAN

She was a tall girl with a lovely walk
Straight red mouth and cold blue eyes above.
She had a way about her when she talked;
Her clothes were perfect, like a well-fit glove.

First time I looked at her I was dispossessed
I didn't like her clear amused laugh,
I didn't like the way she seemed to see
Into you with her eyes—half bored and half
Contemptuous. I didn't like the way she chose
A few to love, ignored the rest.
Oh, many flaws there were to be arrayed—
Her inner self I did not faintly guess.

Until one noon I heard her play. Her hands
Made infant chords, cajoled them and car-
cassed
Until they grew emblazoned. Notes from Pan
 Held no more magic than the song, soft
stressed,
She made that noon. An hour the spell she
wove
And under it the first displeasure fled.
An hour my spirit with her spirit roved—
Then suddenly she stopped, and yawning said
Let's play some cards—you deal a wicked

THE MIRACLE

God's hand has moved across the sky:
The blue is changed to red and gold,
The clouds are crimson as they hold
The hills, with fleecy fingers nigh.

God's hand has moved across the earth:
The selfishness is changed to love
Of brotherhood and Him above,
Whose moving finger means new birth.

EVENING, THE SIXTEENTH

This night of all, perhaps, I should be glad,
But things are changed; my heart weighs
down like lead;
The joy has fled and left me weary, sad,
With jumbled thoughts and throbbing, ach-
ing head.
The things I'd planned, and you had helped
me, too.
Have fallen like a child's house of cards
And all around me there they lie.

I turn my thoughts, but like poignards
My dreams return to pierce me, so I fail
To see the book before me and must turn
Away and dream and try to pierce the veil
Of future things; I can do naught but yearn
For you and for those days that might have
 been,
That may be yet, though no man can know
when.

ROAMING

Oh the thrill of the roaming, the joy of the roaming,
With the sea blue sky above;
With the mountain gray loaming through the mists of the morning,
And the lark's lifting message of love.

Oh the wild heart's bounding, and the life
blood pounding,
As I brave the swift rage of the sea;
And mock the great waves as they madly
Toss, sounding
Their deep-throated call to me.

List not to life's moaning but come with me
Where the strong winds rush to the sea;
And hark to the toning of mad breakers
foaming!
They are calling to you and to me.

—W. A. V.

THE FLAMINGO

—I am going to be a movie actress—yes, a
comedian, too! Isn't that exciting? It
won't be long now until you will see me hurl-
ing pies with Mr. Chaplin, and the rest of the
stars. Of course I can't hope to rival Mabel
Underwood, numberless society notices, and
letters to the love-lorn, I attempted to change
my occupation.

I love you,
Your humble admirer,
—Ethel Bogardus.

Flamingo,
Granville-on-Racoon, Ohio
Deary Sir:

Having had the good fortune to be at one
time a student in the University of which
you are, as I understand, the literary ex-
pression, I am more or less interested in your
career.

It may be that you do not reciprocate by
being interested in mine, but stories of the so-called "wild and wooly" west are usually
of more or less interest to dwellers in the
"effete east."

Whereupon I make bold to send you the
following tale of my experiences, when, tir-
ing of pounding out an unresponsive
Underwood, numberless society notices, and
letters to the love-lorn, I attempted to change
my occupation.

I love you,

—W. A. V.

—G. C.
Theseus Up-To-Date Or The Modern Minotaur

A brief allegorical drama in three scenes.

(Explanatory Note: Ancient—Daedalus, an Athenian banished to Crete, built for the king of that island the famous Labyrinth, in which was confined the Minotaur; a beast half man and half bull. Theseus, a Athenian hero bent on slaying the Minotaur so that the yearly sacrifice to it of seven youths and seven maidens should no longer be necessary, was given a clue of thread by the princess Ariadne, which enabled him, by unravelling it as he went in, to find his way out after killing the beast. Of course he ran off with Ariadne.

Modern—Due to an extremely complicated system of red tape, the difficulty of obtaining customers! If they could see this, my magazine as I am merely because they lost half their subscribers! As more marvellous than any of the Seven Wonders of the World! (Explanatory Note: Daedalus—To think that a foolish Athenian stands regarding with smug complacency the Labyrinth, which has just been finished according to his plans and specifications.

Dramatis Personae

Daedalus—The Dean

Theseus—A brave Student

Ariadne—The Secretary

The Minotaur

Scene throughout—Just outside the entrance of the Labyrinth.

SCENE I

Daedalus stands regarding with smug complacency the Labyrinth, which has just been finished according to his plans and specifications.

Daedalus—At last my system is completed! Soon it will be universally acclaimed as more marvellous than any of the Seven Wonders of the World!

Minotaur (from within)—Moo-oo-o!

Theseus—Clever idea, lady. You're a good kid, and I like you. (To his companions) Let's go, fellers! Come on, girls. (To Ariadne) Ta ta, sweetie. Don't take any wooden nickels. I'll keep that date.

Theseus and the others plunge into the gloomy Labyrinth, while the Minotaur bellowing loudly, and Ariadne prays silently to her patron saint.)

SCENE II

The lounge-lizards and sub-debs, in fear and trembling, are preparing to enter the Labyrinth, in expectation of being devoured by the savage Minotaur. Ariadne, standing at one side, beckons to the handgrippest of the youths, Theseus, who comes to her.

Ariadne—O beautiful young man, it grieves me very much that you must die, for I have taken a fancy to your noble map!

Minotaur—Moo-oo-o!

Theseus—Thank you, chicken, but can that "dying" chatter. See this trusty snickersnee in my boot? Any bookmaker will give you odds of eight to one that I sever the monster's head on my first trial. All that worries me, as the old song says, is how I'll ever find my way out again.

Ariadne—O brave youth! Ah! I have an inspiration. Put this ball of string in your pocket, and tie one end to the door knob; then you can follow it back. And don't forget to remember I'll be waiting here with my hair in a braid for your safe return.

Minotaur—Moo-oo-o-o!

Theseus—"Dying" chatter. See this trusty snickersnee in my boot? Any bookmaker will give you odds of eight to one that I sever the monster's head on my first trial. All that worries me, as the old song says, is how I'll ever find my way out again.

Ariadne—My hero! (She runs and kneels at Theseus' feet.)

Theseus—Prettiest decapitation I ever did.

Ariadne—Let's go, fellers! Come on, girls. (To Ariadne) Ta ta, sweetie. Don't take any wooden nickels. I'll keep that date.

SCENE III

Ariadne, all lit up in rolled socks and short skirt, and faultiered is awaiting the return of Theseus. Presently he appears, crawling on hands and knees. He zagged out, as are his companions who follow him.

Ariadne—My hero! (She runs and kneels beside him, taking his head in her lap.)

Theseus, unable to speak, waggles his swollen tongue. Ariadne, with a woman's intuition, divines her need, uncovers the top of her dress (cleverly camouflaged as a vanity case) and pours the contents down his throat. Theseus (instantly revived)—Great stuff! Who's your boodle?er?

Ariadne—Ruf—never mind that. Ah, fly with me! Did you get the old boy?

Theseus—Prettier decapitation I ever did. He gave him a shock at first, though. I found he was more bull and less man than I thought. Are you all set for the grand finale?

Ariadne—Yes. We are done for. (They do so.)

Curtain. J. M. P.
DELIVER ME FROM

The girl who shakes her shoulders and tries to look wicked every time the victrola starts up.

The guy who always gets his dates for all the dances at least four months in advance.

The Prof who gives quizzes the day before or the day after vacations.

The girl who always wants to talk sorority, or the man who always wants to talk fraternity, or vice versa.

The exponent of "platonic friendship."

The chapel speech on Denison's financial standing.

The bird who thinks that Denison graduates are all school teachers or foreign missionaries.

The chapel speaker who has a late breakfast and is too short-sighted to keep his eye on the clock in the rear of the church.

The Honor Court looking for an example.

“She certainly has stage presence,” muttered the jealous understudy as the leading lady came off with an armful of flowers.

AT THE TRYOUTS

Judge—"There's a girl who will make a good villainess."

"Nother Judge—"How do you figure that bowlegged creature as a villainess?"

Judge—"Oh—they give her such an arch look!"

"You've got an awful line," said the grad to the owner of the B. & O.

"I'm getting worried about that ten I lent to Doc Mather."

"How's that? He's honest enough."

"Oh he's honest, alright, but I just read in this book that, 'to a geologist a thousand years is but a day.'"

"You tell 'em" said the dying priest as he left his beads to the novice.

"No wonder they kick about the smallness of the Recital Haul," said Doc Ebaugh as he counted the meager returns from an "Artist's Concert."

TWAS ALWAYS THUS

Brown eyes,  
Star eyes,  
Come to your lover;
He who adores you  
With steadfast devotion.

Little one,  
Pretty one,  
List to my pleadings,
Come and sit by me.

Coy one,  
Cruel one,  
Your face is cold marble;
Your tresses so silken
Are disarrayed charmingly.

Pert one,  
Fresh one,  
Back to your kennel;
Fie on my fancy
For owning such poodles.

—W. A. Vogel.

"No wonder Jim made Masquers so easily.""Why did he?"

"I just found out that he's been working for the last six months at the Pastime picking up cues."

"This will take a lot of jack," said the Packard owner as he stopped to put on a new tire.

"I hear that the Masquers pulled a wild-west scene in practice the other day."

"Prof. Jonnie tripped over the rug and all hands ran over and held up the stage coach."

"It looks like rain" remarked the polite caller as he sipped his tea.

Breathes there a man with soul so dead,  
Who never to himself has said,  
@lb?*!;".,?-@$$;!!*lb**?;:!$$lb
On seeing his name misspelled in the Denisonian.

Prof—"How are diseases transmitted?"

Stu—"Well, mostly carried around by dead animals."

"HEARD ANY SNAPPY YARNS LATELY?"

"NAW. I HAVEN'T HAD A DATE WITH A SEM GIRL FOR WEEKS."

NOW WE KNOW WHERE THE FLAPPER GOT HER NAME.
women from all branches of college activity
markably representative one. Men and
organization, and the Bird has delegated him-
write-ups extolling our individual heroes and
may be found upon the roll. Athletics, de-
spread the fame of Denison's dramatic or-
ing good name and reputation of the organ-
bers thus secured the Bird sees no possible
reason for a let up in the constantly increas-
tative in the Club.

HUMOR STAFF
E. T. Owen, Editor
W. W. Spencer Business Manager

LITERARY STAFF
T. F. Gnagey
G. W. Bennett
Elfreda Jessel
W. A. Vogel

ART STAFF
Delmar Ubersax
Edward Schmitz
Grace Williams
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In choosing the Masquers Club as a fitting subject for the final issue of the Bird under the present staff, the Big Red Fowl has been influenced by several motives. The athletic element of our campus life is justly celebrated in the Denisonian, with pictures and write-ups extolling our individual heroes and their prowess. The Glee Club also has its share of publicity and praise from that and other sources. It remains for some one to spread the fame of Denison's dramatic organization, and the Bird has delegated itself for the task.

The personnel of the organization is a remarkable representative one. Men and women from all branches of college activity may be found upon the roll. Athletics, de-
bate, publications, glee club, class offices, student government, all have their representatives in the Club.

The Club is to be especially commended on the excellent material secured by the recent try-outs. With the twenty-one new members thus secured the Bird sees no possible reason for a let up in the constantly increasing good name and reputation of the organization.

The Fowl wishes to register its plea for more and better support for Masquers, with a little greater realization of the effort involved in getting out a play and putting it across in the finished way for which the Masquers Club is noted.

Among the prominent landmarks loved and honored by all who call Denison "home" rises in its proud might Recital Hall. This magni-
ificent edifice has for the last seven years been dedicated to those muses which ram-
page so freely in our little college community, Music and the Drammer. With a seating capacity of almost half the student body, a stage fully as large as that in the justly famed Lyric of our neighboring town of New-
ark, and the unsanitary dressing room en-
tirely done away with, this building presents a spectacle which could easily move the strongest man to copious gushing tears.

Two Dollars the Year.
Twenty-five Cents the Copy.

And while the Fowl is putting out gratu-
itious suggestions he might as well advance the theory that a little advertising of some of the lighter sides of campus activity might do some good in making the college on the hill a little better known throughout the state and country.

The Glee Club is generally admitted to be a good advertiser. A play which the club has presented in recent years could not have taken the road successfully. It is true that the management of such a road trip would involve no little effort, but the opportunities for spreading the fame of the Club and the University are so great that a careful examination will show the desirability of such a move.

It is with a feeling of no little satisfaction that we present the Keys to the Bird Cage to the Editorship by the Board of Control of Student Publications showed a discernment of similar nature are doing some pretty efficient work in spreading the name of their respective colleges broadcast. Even Kenyon boasts of a club which presents an original musical comedy each year and sends it out touring the state. The Bird wishes to propose that the Mas-
quers adopt some such plan. He believes that no play which the club has presented in recent years could not take the road successfully. It is true that the management of such a trip would involve no little effort, but the opportunities for spreading the fame of the Club and the University are so great that a careful examination will show the desirability of such a move.

Avant! to those who would with profane and slanderous tongues seek to make jest of this hall of Art. Avant! to those who would scoff at the home of our Masquers.

The Bird wishes to cast his lot with the conservatives. The vandals who are seek-
trying to tear down our customs (and surely Recital Hall is a hoary and venerable cus-
tom) should be driven from our midst—

The election of Ralph Garrison of Dayton, Ohio, is another commendable piece of work for the next nine flights to L. Don Leet of the grand old city of Cleveland, Ohio. Don has
been a most consistent and efficient worker in his capacity as Managing Editor, and his elec-
tion to the Editorship by the Board of Control of Student Publications showed a discernment which is only too rare in student organizations. In editorial and organizational work Leet has shown his merits and we feel assured that the Bird faces a most successful year.

The election of Ralph Garrison of Dayton, Ohio, is another commendable piece of work on the part of the Board. Garrison has demonstrated unusual art of gathering ads during his term of service with the Bird, and with his hand controlling the Business-Managership the Fowl should run true to form.

It was with a feeling of no little satisfaction that we present the Keys to the Bird Cage to the Editorship by the Board of Control of Student Publications showed a discernment...
THE FLAMINGO

MARIAN SIMPSON '22

Miss Simpson, the Corresponding Secretary of the Club is noted for her ability in the portrayal of character parts. Mable, the soubrette, in "Nothing but the Truth," the old lady in "Joint Owners in Spain," the leading role in "The Noble Lord," and Mrs. Alice Campbell in "The Witching Hour" are some of her roles.

RALPH GARRISON '24

"Garry" was elected to Masquers as year ago. His initial appearance was as the butler in "The Importance of Being Ernest" and his work was so acceptable that he has been given a part in "The Witching Hour."

ELIZABETH LESLIE '24

Miss Leslie won her spurs with the Masquers by her acting in the part of Cecily in "The Importance of Being Ernest" this fall, at which time she displayed great promise as an actress who could be depended upon for ingenuous roles.

HAROLD WILEY '22

Wiley is Treasurer of the Masquers this year. He plays the part of Clay Whipple in "The Witching Hour," and was the valet in the one-act play, "The Finger of God," given a year ago.

ELIZABETH BARBOUR '23

Miss Barbour's initial appearance with the Masquers occurred last year when she played Mrs. Raleston in "Nothing but the Truth," a character part rather difficult of portrayal. At the present time she holds the position of Mistress of Properties.

CLARKE OLNEY '22

Olney has had a corner on all the acting having to do with decorous and otherwise persons. He has characterized men "of the Cloth" in both "The Importance of Being Ernest," and "Nothing but the Truth." He plays Justice Henderson in "The Witching Hour."

ROBERT ABERNETHY '22

Abernethy is an old standby of the Masquers. His leading part in "The Witching Hour" as Jack Brookfield will mark his fifth appearance before a Masquers audience. In addition he has played in "The Lost Silk Hat," "You Never Can Tell," and "Uh Huh," the latter a one act play of his own composition and direction.

ERNEST OWEN '23

Owen will appear as Tom Denning in "The Witching Hour." He was Property Man for "Nothing but the Truth," Antonio, the Duke of Milan, in "The Tempest," and played John Worthing, the lead, in "The Importance of Being Ernest."

MARJORIE SCHAIRER '22

Miss Scharer served the Masquers as Recording Secretary, during her Sophomore and Junior years, Mistress of Properties last year, and now holds the office of Vice President. Aside from her official duties Miss Scharer has appeared in "Joint Owners in Spain" and will play Viola in "The Witching Hour."

LOIS JONES '22

Lois is the leading lady" of the Masquers. In her first appearance on the local stage she had the lead in "Nothing but the Truth," and since that time she has had principal roles in "Uh Huh" and "The Tempest." Lois Jones will appear as Mrs. Helen Whipple in "The Witching Hour."

EMERSON BURKE '22

Burke is the manager of "The Witching Hour" due largely to the interest and ability he has shown in the work of the Cast Committee of which he is a member. His principal roles have been Mr. Bohun in "Nothing but the Truth," and King Alonzo in "The Tempest."

GLADYS JONES '23

Gladys is another of the Jones family to make an enviable record in Denison dramatics. Her portrayal of Gwen, the leading role in "Nothing but the Truth," deserves very favorable mention. She has the position of Recording Secretary of the Club.
THE FLAMINGO

SHE—"I'VE GOT AN AWFUL COLD. GUESS I'LL HAVE TO GO TO THE ARAB DANCE TONIGHT."
HE—"IF YOU'RE ILL YOU'D BETTER STAY AT HOME."
SHE—"NO. THE DOCTOR GAVE ME SOME COLD MEDICINE TODAY AND THE LABEL SAYS 'SHAKE WELL BEFORE USING.'"

"There's that darn doctor again. I owe him ten and every time I turn around I meet him face to face."
"Try eating an apple a day."

WANA
Me no wana
Walk to class,
Her get me all
Upset.
Prof him wana
Ask all day
Silly stuff you
Bet.
Girl no wana
Go with I,
Make me awful
Sore.
Me no wana
Go with she,
Never any
More.
Man him wana
Swipe my wife,
Give I awful
Pain.
Now me wana
(De me wana?)
Knock he in the
Brain.

BENNY SAYS:

You remember that girl of mine in Rochester that I was telling you about. Well—the funniest thing happened at her house the other day. Her father died. We were both rather bored. You see, it made us late for the theater.

It happened this way. He was out in the alleyway between their house and the people's they borrow from, chopping wood. His son came out and asked if he could be of any assistance. His father dropped dead.

It surely was tough on my girl, too. She was having a birthday party the next day and wanted the parlor.

My girl has a pretty nice family and I like 'em all but her brother. Her brother—well, he's too careful in the first place. Why, he's so economical that he takes off his glasses when he's not looking at anything. He—oh, I don't know just how to describe him. You've seen two men standing on a street corner and one looks bored to death. The other one is her brother.

My girl has a pretty good job in Kresges. That's where she got her taste for good music. She plays the piano in the sheet music department. Does good business, too. Every time she plays "Naio," they sell a hundred copies of "Nobody's Darlin'."

She says that to ruin her fine taste by banging there almost kills her. I tell to think of others, too—for Humanity's sake!

RE—"I'M A LITTLE STIFF FROM LACROSSE."
SHE—"IS THAT SO? WHY I HAVE SOME VERY GOOD FRIENDS FROM THERE."

Sweet Young Thing (rapsodizing on the wonders of nature)—"See girls. Look at this cute little bumble bee that just flew in the window. With kindness I can train the little creature so that he will never think of harming me. See, he is resting on my hand, preening his glossy wings—Ouch! Damn the little beast. He stung me!"
THE FLAMINGO

MASQUES OF LEARNING

COMME CI — A DIALOGUE

Our Characters are Two Masquers

"Scene I is a ballroom. Now how the deuce are we to put a ballroom on that stage?"

"Can't we put them in the garden instead?"

"Ye gods! A ballroom scene in a garden! Where would you put the fireplace, behind some bushes? And where would you put the French windows?"

"Well, we haven't any ballroom scenery, and we haven't the money to buy any. Guess we'll have to use another play."

"This one has been decided upon and rehearsed, we can't change now. Let's look over the canvases. Now here's a room but it's got two doors. We can't use it."

"Make one of the doors into a French window and the other into an alcove." (Oh, Happy Thought!) "That will have to do for that, but Polly is in a pale light and there aren't any shades on the footlights. We'll have to get some of the girls to make them and post the orchestra when to put them on."

"How about this street scene?"

"Put it in the garden. We'll have to. There isn't any drop curtain that will fit and if we did have one, there wouldn't be any way of dropping it. Oh, Death, where is thy sting?"

"All right, the street scene is in the garden."

"Let me see now. Here's Act II, scene 2, in a garden. Gurgles of ghostly gumdrops! That sets us pretty for one part at least."

Some time later, when the play was given, Polly in the ballroom scene was poking the fire and accidentally hit one of the foot pedals on the organ. A few minutes later in the street scene in the garden, a player made the horrible mistake of putting in some cancelled lines about "let us repair to this store and purchase the diamond ring."

But the players were satisfied with two full houses—six hundred motley followers of the art had witnessed a masterpiece. Ingenuity displayed on every side, from the interpretation of the lines down to the disguising of the organ for a fireplace. —W. G. K.

Sardeson-Hovland Co.

SMART WEAR FOR WOMEN

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For Exclusive Styles

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Springtime Beauty

is in every line, youth is in the ensemble of every

BETTY WALES DRESS

which has been designed for spring. Taffeta is the dainty, crisp fabric out of which many of them are fashioned. Canton Crepe permits the beautiful drapings which are seen on many other models. Vivid Bulgarian trimmings adorn many handsome dresses in dark shades, of which

We Invite Your Inspection.

The W. H. Mazey Company
Newark, Ohio

We learned in Drama class the Other day that The AMERICAN STAGE is in its Infancy. And at once The question Arise just Why no one had Got around to Taking out First papers For RECTAL HALL!

"DO YOU GO TO COLLEGE?"
"NO, I' M NOT THAT KIND OF A GIRL."—Lord Jeff.

"Jim is my idea of a wholesome and satisfying actor."
"Whadda you mean?"
"He sure was a ham in the leading role."

RAH! RAH! RAH!
Oil—"Fewer movies are being made."
Can—"But not from lack of raw material."
—Orange Peel.

"I understand your on the right side of temperance."
"Yes, inside."
"What! Intemperance!"
Doc.—"It's a good thing you didn't put off coming to me any longer."
Ill—"My, gosh, Doc. Are you as hard up as all that?"

"Sh attractiveness girl."
"Ohio he! Sh-daughter of a steel magnate."—Goblin.

Manager—"Tonight, old man, we will play 'Hamlet.'"
Actor—"Then you must lend me fifteen cents for a shave."
Manager—"On second thought we will play 'Othello.'"—Scalper.

"Another stage struck girl," murmured the bored patron as the villain slapped the heroine.

She—"Have you noticed what a lot of simple things there are in evening gowns this year?"
He—"I should say I have. I've danced with at least twenty of them."—Bean Pot.

HERE'S THE LATEST DOPE
First Actor—"She drug me down."
Second Ditto—"Who?"
First Same—"Ah, the Heroin."—Froth.

"De noive of dat guy," complained Jimmy, the demon office boy, "offerin' me six dollars a week. Wha's he think I am? A college graduate?"—Mercury.
March 1922 Our 42nd Anniversary Month

As we look back on the forty-two years the "OLD HOME" has served, we know that in our own case that when once we got the right start, the battle for success was half won.

Though old in experience, the "OLD HOME" is young in spirit—that's why we welcome the opportunity to serve young people who are trying to get started right—that's why we want you to get better acquainted with

The Home Building Association Co.
North Third and West Main Sts.
Newark, Ohio

(Continued from page 11.)

The purple derby goes to the Fresh R. O. T. C. hopeful who thought it was the proper thing to salute the senior who was a major in English.—Octopus.

"How do you feel about reforming the movies?"
"Most of the pictures I've seen are more to be pitied than censored."—Judge.

"I have heard that the Duke has such wonderful manners."
She—"Oh yes, he is a perfect gentleman."—Octopus.

"That girl has wonderful presence of mind."
"Yes, she got away with some pretty fair ones of mine, too."—Gargoyle.

Marion—"George was the goal of my ambitions, but—"
Marion—"But what?"
Marion—"Father kicked the goal."—Sun Dodger.

Pinto—"How did you like that hoola dancer?"
Plutocrat—"She shakes a mean bundle of alfalfa."—Green Gander.

Stude—"I've become a Socialist since the end of the semester."
More Stude—"One of the Bushwah, huh?"
Stude—"Yeah, the Dean said I had to stick with the lower class."—Froth.

"Do you like that hoola dancer?"
"No. What?"
"Old soak broke his neck."
"How come?"
"They rubbed his sprained back with alcohol and he died trying to lick it off."—Bean Pot.

Pluto—"How did you like that hoola dancer?"
Science—"Realistic? Man, after that concert last night my face was positively black with coal smoke!"
Callander Cleaning Co.
Fourth and Church Street
Newark
Auto Phone 1710 Our High Class Dry Cleaning SERVICE is at your SERVICE.

Visitor—"You have a peculiar faculty here for—"?
Senior—"Sh! I know it—but we can't help ourselves. They were thrust upon us."

Fred—"I feel Teutonic."
Ted—"How?"
Fred—"Low marks!"—Wasp.

DOITY WOIK
"Them guys soitenly has got a noive, Mamie askin' us to go ridin' wit 'em!"
"Yeah, day must t'ink we're a coupla them 'ere sorority goils!"—Siren.

Has Bangs had a good education?"
"I should say he has. He can tell when a man has engraved cards without running his finger over them."

Fussy Old Gentleman (boarding a street car)—"You have very clumsy steps."
Irate Conductor (taking the thing entirely too personally) —"What do you expect for a nickel—Pavlova?"—Yale Record.

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For Delicious Baby's Delights, Homemade Candy and Ice Cream
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JOHNSTON'S CHOCOLATES

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Johnston's Chocolates

STAPLE AND FANCY
GROCERIES
Phone 8212

The Person to See is
C. A. Stanforth

THE FLAMINGO

AD IN!

A Romance of Modern Business
"HYDE, BROTHERS," cried HERMANN as he saw GENERAL ELECTRIC raise his STETSON above the GRANVILLE BANK of the Raccoon. "By HECK, I'll have to challenge him," said RUTLEDGE, "What is the password?"

"SARDESON HOVLAND," muttered the BUCHER, his EAGLE eye taking in the CORDON of MUELLERS which were buzzing about him like so many BUSY BEES.

"PASSMAN," retorted the guard, "but don't come back to-MORROW or I'll think you're DICKEN me."

"Who's the ROHRER up there," shouted MITCHELL, "Your shouting REXALL my plans. WYANT you a little more careful?"

With a DUERR die look our hero approached the OLD HOME and, knocking at the door said, "Is the VARSITY IN?" But to his AMAZEY got no answer. "STANFORTH," he shouted, "O'NEILL at my feet when I get to you."

But 'ENOCHED and JOHN'SON was not at home, so he began to fear that he had PERISHED. SUPPOSEY try HALBROOKS, and in CASEY fail there—how he would LAMSON when he found him! His CORNELL days were over, these were GRANVILLE TIMES and if he found MAC EOWEN much SEILBER at the OPERA HOUSE he would make him wish that he had learned more than the STUART at college.

He remembered that in the old days when he was editor of the Denisonian and had made KOLLEGE CLEANING his KONCERN that PETERS on the MORROW had tried UNMANNING him by taking him WOODWARDS and telling him that GRANVILLE boasted of a CO-OPERATIVE institution. He could still feel the seat of his ARMY STORE pants HORTON where the DELCO LIGHTED during the CULLISON,—

He renewed his vow that JONES would not make a GRIFFING out of his son.

The End.

(THis feature won the first prize in our advertising contest. The second prize winner will appear in our next.—Ed.)

Special Rates Made to All Denison Students on Rooms
WARDEN HOTEL
C. D. GARDNER, Mgr.

WHY GO HUNGRY?
The Person to See is
C. A. Stanforth

STAPLE AND FANCY
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EXPERT MECHANICS
OIL, GAS, ACCESSORIES
MILLER TIRES
STORAGE
Taxi Service—Day or Night
Phones 8266—8545
Granville, Ohio
"No, I don't. They have to wear a wig, and amateurs don't know how. It worries 'em so much I can't get the facial expression."

"How do you make movie actresses?" I inquired engagingly.

"It's work, graft; good hard graft," replied Mr. Dobell earnestly. "They've got to be trained. I'm gonna bring in a lot of stars, and we can't expect Wally Reid to handle a bunch of amateurs. I'm going to conduct a class of those who join the company." (Aha, so that was it.) "We don't want any girl who is afraid to be kissed in public. She may not mind it in private, but in public it's a different thing." I looked interested and blushed delicately. "This is no place for prudes; we go just as far as the censor'll let us!" (Just fancy that, now! He should have seen some of the shows we used to put on in Stone Hall.)

"What kind of a figure have you got?" he demanded suddenly.

"Why, not bad," I replied modestly, "I swim quite a lot; that develops the figure, you know." Mr. Dobell didn't seem impressed; he probably doesn't swim. "I suppose everybody wants to do the Wally Reid stuff?" I suggested in my most colloquial manner. Mr. Dobell nodded. "Didn't many want to be comedians?" I persisted.

"No," sadly, "and we need 'em bad." Here was my cue.

"I'd like to play comedy," I ventured hopefully. Mr. Dobell showed interest.

"Would you?" A long pause, in which I held my breath. My fate as an actress hung trembling in the balance. "Well, I'll take you," he added finally. I sighed happily as Mr. Lionel Dobell handed me a little card and told me to report at rehearsal the next night.

"I hope I make a good comedian," I beamed.

"I hope to heaven you will," replied Mr. Dobell fervently.

"Can you give me a couple of rooms?" —Hotel Clerk.

"Yes. Suit one." —Girlie.

"Sir?" —Goblin.

“Huh—they take anybody,” he retorted hearlessly. "And there," indicating my card, "is when they take away your money." So when you see me on the silver screen, at the receiving end of a custard pie, you'll know how I got my start: graft—hard graft.
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everything is quiet, save the same emotionless tick-tick, tick-tick which now moves back away from the bunk and is lost as the sound of the waves swells up once more and again becomes faint and subdued.

Curtain.

She—"Are you fond of the ocean?"
Gob—"Well, I should say, I always share my meals with it."

FOR THE WORSE
Prison Visitor—"Why are you here?"
Counterfeiter—"Oh, I just decided to make a little change."—Dirge.

DAILY REMINDER
Sonny—"Mother, I won't be in until late to-night."
Ma—"All right, my boy. Don't forget to bring father in off the stoop when you come back."
—Octopus.

Co-ed—"How lovely these roses are. There is still some dew on them."
Ed—"I know it, but how the deuce did you?"—Voo Doo.

He—"Do you go to college?"
She—"No, I'm not that kind of a girl."
—Lord Jeff.

Don't Forget an Easter Corsage for HER
CHAS. A. DUERR
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