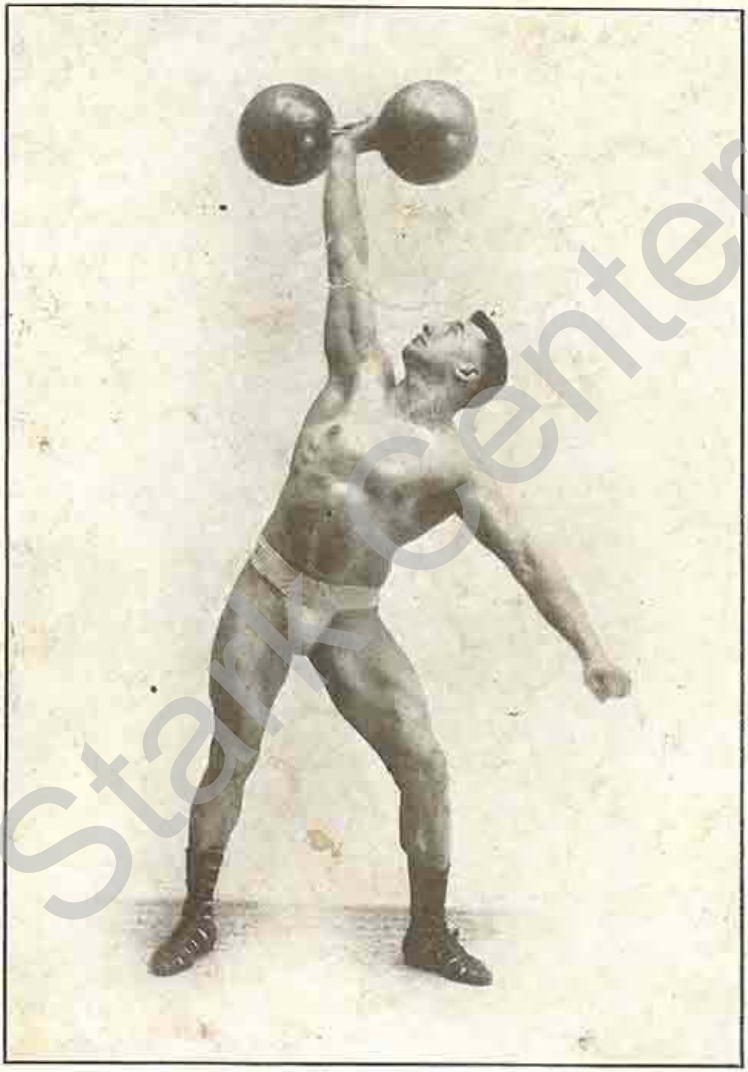
"STRENGTH"

JULY, 1915



ANTON MATYSEK

A recent picture showing the beautiful proportions of this star lifter

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"STRENGTH"

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More About Back and Leg Strength

BY ALAN CALVERT

Proprietor of

THE MILO BAR-BELL COMPANY

Every writer about muscular development tries to impress upon his readers the necessity of a good "all-round" physique. Beginners are warned against developing big arms and shoulders and leaving the legs as "thin as pipe-stems," and, with equal seriousness, are cautioned against acquiring a "build" with puny chest and arms surmounting a powerful pair of lower limbs.

After reading several such articles, the beginner gets the impression that it is merely a matter of "looks." Emphasis is laid on the point that thin arms and big legs (or the reverse) **looks bad.** Most of these writers discourse in very general terms—few of them take the trouble to explain that a man cannot be really strong if all his development is in his arms and shoulders; while no one has sufficiently emphasized the fact that **the man whose principal strength lies in his back and legs is a far stronger individual** than the other fellow who has only arm strength.

Half the instructors and gymnasts (and a host of writers also) lay especial stress on the necessity of developing the **lungs.** The necessity for greater breathing capacity and power is urged as the greatest inducement and chief reason for the training of the body. Talk to an instructor, or "Professor" of the old school, about the lungs, and he will at once straighten up, hollow his back, push out his chest, and demonstrate to you some free movements with the arms, which, he gravely tells you, will expand the chest and give you more lung power. "Constant dripping wears away a stone," and this sort of talk about "free-hand" movements for lung development is one of the fixed beliefs of the average physical culturist.

As a matter of fact, the man who desires to develop his lungs should do **leg** work. A brisk trot of a quarter-mile, finished perhaps in 90 seconds, will do more to develop your lungs than a half-hour's swinging of Indian clubs—or an equal time spent at the exclusive arm and shoulder movements of the old time-honored dumbbell drill. If you don't believe it, just try it—you will convince yourself.

The more cubic inches of muscle you use at a time, the harder your lungs have to work; that is why, for example, that a man who practices for five or ten minutes with even moderately heavy bar-bells and dumbbells gets more lung work than the man who swings the five-pounders for a half hour.

Let me give you an example: You all know the first exercise in the light dumbbell drill. You stand erect, arms hanging at sides, with a five-pounder in either hand, and then you bend the arms at the elbows, raising the bells to the shoulders and lowering them again to the hips.

This is a "biceps" exercise, and it is well named. At first you repeat it twenty times or so; after a few weeks you make, perhaps, one hundred repetitions. Towards the finish of the exercise, the upper-arm muscles commence to tire and ache somewhat, but that is practically the only result; you are breathing scarcely faster than when you started, and apparently only the arm muscles have been worked.

Now watch another man try the same exercise with a **bar-bell** weighted to about 50 or 75 pounds. He starts with the bell in the position shown in Figure "A"; he keeps his elbows still and raises the bell. As soon as his arms are at right angles, with the forearms parallel to the floor, and the bar-bell about 12 inches in front of him—what happens? Why, unless the chain of muscles along his spine and under-thighs get busy, the weight of the bell will pull him forward on his face. In the effort to balance himself, the lifter will **lean back** a trifle from the waistline, and the heavier the bar-bell, the more one has to lean backward. Six or eight successive "curls" with 50 or 60 pounds will give you fine biceps work, and will at the same time vigorously exercise your back muscles—and, what is more, will call your lungs into very active play.

This, by the way, is one of the movements that "show up" the utter fallacy of the "spring-grip" and similar dumbbells. The vendors of such bells (and there are many patterns) attempt to tell the public that if a small dumbbell is split in two, and springs of 25-lb. resistance placed between the halves, that when you take the bell in your hand and compress the springs, the effect is just the same as if you were exercising with a 25-pound weight. It is very hard to see how intelligent men can be thus misled. Luckily, a trial will convince the most skeptical. The ordinary 12-year-old boy will take a pair of these spring-grip dumbbells, squeeze the halves together, and hold the two bells out at arms' length in front of him, and the same small boy could no more hold a pair of solid 25-pounders out in the same manner than he could lift a house.

It is practically impossible to handle a bar-bell of 75 pounds or heavier without bringing into action

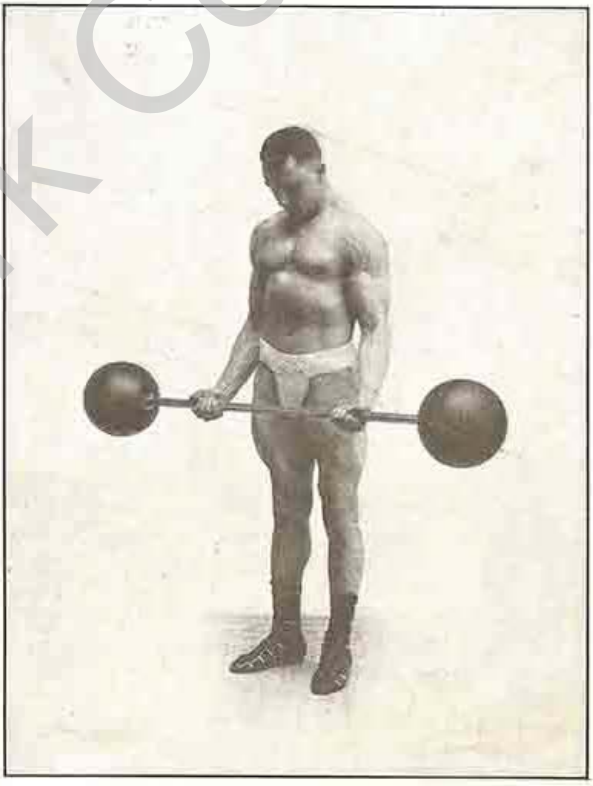


Figure A

large groups of muscles. The best built men in the world have all been users and advocates of graded heavy dumbbell and bar-bell exercise—and it is the all-round strength that comes with such practice that enables these "perfect men" to lift and carry around weights that two or three ordinary men will fail to budge.

I dislike to be personal, but perhaps my readers have noticed that the younger athletes, famous in physical culture circles for their great strength and bodily beauty, are all pupils of the **Milo Bar-Bell Company.** The "man on the street" thinks that I teach only weight lifting—that my pupils have big arms and shoulders, and nothing else; whereas all my advanced pupils have most wonderful chests, backs and legs.

Twenty years ago the popular idea was that a dumbbell lifter must necessarily have the shape and heaviness of a hippopotamus. Well, I have changed all that; and I call your attention to the distinct type of men I am producing—the kind of which Matysek, McMahon, Carr, Littrell, Karasick, are examples; men who average 180 pounds in weight, with 44-inch chests, 16-inch arms, and 24-inch thighs—way above the average in size, and yet they are so admirably proportioned that each one appears to be built as much for speed as for strength.

Those advocates of home-training whose work has been with 5-pound dumbbells, or rubber wall-exercisers have literally no idea of what real strength is. They stand on one spot and solemnly wave their little dumbbells **this** way 100 times—**or** tug their pulley-weights **that** way 100 times—all the time working against resistance that would not seriously tax the strength of a high-school girl. Understand, I don't condemn such exercises; they are great for the semi-invalid, the tired business man, or the stout party whose doctor says "must take exercise"—but why any healthy male between 16 and 40 years old who is seeking **real** strength and vigor should spend weary months at kindergarten exercises, passes the comprehension of anyone who has followed the fascinating uphill climb of graded **progressive** heavy dumbbell exercise.

To thousands of health-seekers dumbbell exercise means the 5-pound dumbbell drill—the old routine that Blaikie and Dowd standardized forty years ago, and which has not been improved since.

Some health-seekers figure this way: "What's the use of buying adjustable bar-bells? None of that for me! I am going to use a pair of fives, then a pair of 10-pounders, and so on until I can handle 100 pounds in each hand."

Old stuff! if they only knew it; thoroughly tried out in the nineteenth century by scores of men who thereby acquired the ability to handle a pair of "fifties," and the "top-heavy" development of the caricatures, but who would have folded up like accordions if they had been asked to shoulder and walk away with the weights that some of my advanced pupils juggle with.

Here is why the two-dumbbell scheme will not work:

First.—Because the advocates of this scheme practice mostly arm and shoulder movements. The old 5-pound dumbbell drill furnishes nothing else.

Second.—The main object of bar-bell exercises is to strengthen and develop the tremendously large and strong muscle masses of the trunk, hips and legs. You can do back and leg exercises easier and better with a 150-pound bar-bell than with two

50-pound dumbbells (mind, I don't say better than with two 75-pounders, but better than with two 50-pounders.)

Third.—The amazing fact that the man who builds up his back and legs by using a bar-bell can outdo the two-dumbbell man in anything requiring arm and shoulder strength. Once I saw a man who had trained with pairs of "forties" and "fifties," take a pair of "sixty-fives," "curl" them slowly from thighs to shoulders and push them aloft. An advanced pupil of mine took the same bells, curled and pressed them, and then lowered them straight out to the sides in what is called the "Crucifix Lift." My pupil then took a 220-pound bar-bell, pulled it from floor to chest in one lightning-like movement, and pressed it slowly to above head. The other man actually could not get the bell higher than his waist; his grip was good, and his arms were strong, but he simply did not have the back and leg strength necessary to bring 220 pounds to the chest, for when a big bar-bell is brought from floor to chest **correctly,** the legs and back do all the work. You feel no pull on the muscles of the upper arms.

As a further illustration of how leg and back strength increases the strength of the individual as a whole, I can state that even in those lifts with a bar-bell that are generally supposed to be performed by pure arm strength, the man who has strong legs will always outdo the man with weak legs.

At one time I had a pupil who was anxious to be able to "curl" 75 pounds from the hip to the shoulder by the strength of the right arm. Seventy pounds had been his limit. I prescribed certain leg exercises, and after practicing them for two weeks he was able to stand erect and easily "curl" the 75 pounds. He claimed that he seemed to have a tremendously increased purchase on the ground, and that on account of his being able to **stand** so much more firmly he was enabled to flex his arm muscles more powerfully than before.

Let me see if I can "put over" just what leg and back strength mean—how vitally important such strength is to the athlete, and even more to the health-seeker.

From time immemorial, a straight back and a springy step have been regarded as a sign of vigor in an individual. Most story writers in talking about strength make ridiculous statements, but one or two authors have a wonderful insight into the sources and signs of strength. Mr. Kipling, in "Kim," makes the old soldier, yearning for youth once more, cry: "Oh, for a straight back and a tight knee!" Mr. Kipling knew the two infallible signs of vitality and strength. A man who always sits up straight, and who stands and walks with firmly knit knees is strong, enduring and vigorous.

In another story Kipling describes a hand-to-hand encounter in a narrow gulley between detachments of English and Afghans. The foes are breast to breast, each side trying to break through the other's ranks, and the English Captain calls out: "Push! you paper-backed beggars! Do you want me to **pull** you through?" Most people think the back is used only in lifting, but Kipling knew that it takes a strong-backed man to **push** ahead against resistance.

Great jumpers and sprinters always have strong backs, as well as strong legs. As a matter of fact, **all** very strong-legged men are equally strong in the lower back. The man who gives his legs very vigorous work gives equally hard work to the muscles of his abdomen, the sides of his waist, and the small of his back. Rowing at high speed on a sliding seat—pushing a loaded

wheelbarrow uphill—or fighting your way through a massed football line—takes high-grade back and legs. Several years ago, before they had "reformed" football, Coach Yost, of Michigan, had a team that pushed its opponents all over the field, and many times a season rolled up scores of a hundred points. Yost came out with an article, saying that he used halfbacks and full-backs with tremendous leg development. When Cornell won boat races every year for a long time, rival coaches claimed that Courtney had a great advantage because all the Cornell students had to daily climb a high hill to get to the college, and that, therefore, Courtney had a lot of strong-legged men to pick from.

When I was about 15 years old I had a boy friend who excelled all the rest of us at running and wrestling. He did not care for gym work, but was forever running, and wrestling, and moving and carrying heavy objects. His chest was full and deep, his legs splendidly shaped, and his back flat and straight. One day when returning from a football game this chap slipped first through a high iron gate, slammed it to, and then grasped the iron bars and braced himself, leaning forward with legs spread, and arms straight. So great was his strength that it took three of us to push the gate open, and then it was only because his shoes slid on the brick pavement.

This was when it first began to dawn upon me that big upper arms alone did not make a man strong; that the **back** was the most important part of the muscular system; that the back was, in fact, the **mainspring of the human machine,** and that broad hips and strong loins were actually more essential than big biceps muscles.

As an example of how leg and back strength influence the ability to throw a fast ball, I can mention that when this chap was catching, the second baseman insisted on wearing a big mitt to take the terrific throws.

Years ago, the great French authority, La Grange, cited the case of a one-legged soldier, who said: "I could deliver a terrific blow with my fist before I had my leg cut off."

I knew another young man who had legs like the "Pillars of Hercules." Without moving his feet he could throw a ball 125 yards, much further than most professionals can throw with a run. He would make about one hit a game, and usually lost the ball.

Take another case: "Home-run" Baker could probably hit a ball as hard as any player of recent times. Baker is not a particularly large man, but has a grand pair of legs. A newspaper correspondent traveling through the West with the Athletics, reported that during a half hour's halt caused by a breakdown of a train, the members of the team indulged in a contest in the standing broad jump, and that Baker won easily, far outjumping all the others.

Many of my Advanced Pupils, through practicing the back and leg exercises with bar-bells, have become remarkable jumpers. Think of a man who can clear 10 feet, 6 inches in the standing broad jump, and put 200 pounds above the head with one hand, and you get an idea of the combined agility and strength that **progressive** bar-bell exercises can give.

By the way—don't take any of my arguments on faith; try them out. For example: Stand on one leg and see how far you can throw the ball or put the shot.

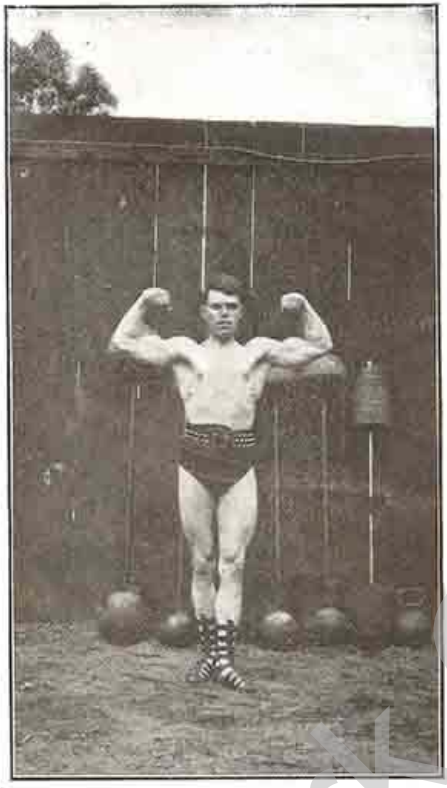
To the man seeking health and vitality, leg and waist exercises are the real thing. You can do free arm movements for an hour at a time, and hardly breathe faster or raise a sweat, and without building up the lower body. But do **leg** exercises,

and you at once start the lungs working; and every time you move your legs you bring into play the muscles of the hips and waist, and, vice versa, every time you do an abdominal exercise you work the muscles on the front of the thighs; and exercises for the muscles of the small of the back likewise exercise the muscles of the buttocks and the underside of the thighs. Every leg and waist exercise brings not only better circulation to the digestive and assimilative organs, but also "kneads" them in a way that arm exercises can never do.

The back and leg muscles are so very big, and capable of such development and strength, that it takes great resistance to properly build them up. Long continued light exercise—like Marathon runs, and 20-mile walks—make a man thin, and keep him thin, as is proved by the extreme slenderness of long-distance men, as a class. But graded heavy exercises bring size and power to the back and legs, and only a few repetitions are necessary. Heavy bar-bell devotees have finer legs than the best jumpers, and better backs than the most powerful laborers. As far as build goes, I leave the case to you. My pupils not only are strong, but they look strong; their arms and shoulders are masses of muscle, but the great effect of strength, shapeliness and speed comes from their symmetrical development from head to heel.

Very few men or boys in business have the opportunity to spend several hours a week at outdoor exercise. If a business man ran home from his office he would probably be arrested as a lunatic before he got very far. Young men starting in to earn their living cannot spare a couple of hours a day to play tennis or baseball or to row a boat. If a man joins the Y. M. C. A., or a private gymnasium, it usually takes an entire evening to make the trip to the gym, undress, fool around on the floor with his friends in a class drill, bathe, dress again and return home.

On the other hand, a man who practices graded exercises with an adjustable bar-bell and dumbbell need spend only a couple of hours a week, and can get his exercise in concentrated form. Three or four times a week is plenty often enough to practice with even moderately heavy bar-bells and dumbbells. Two hours a week of this kind of work will yield greater results than two hours a day of any other kind of indoor exercise.



L. M. LITTRELL
Figure 1

L. M. LITTRELL

In my editorial in this number I stated that my Advanced Pupils were developing a certain type of physique. Of this type Littrell is an excellent example. Measurements alone are no indication of physical perfection. In considering a man's build you have to take into consideration the relative proportions of his trunk, arms and legs. Mr. Littrell gives a great impression of combined strength and activity; no one part is developed at the expense of the rest of his body. His muscles are long and flexible, in addition to being very clean cut. There is a certain refinement of shape that comes only from advanced work with heavy weights. Take the arms, for instance. Study the contours of Mr. Littrell's arms as shown in the various photographs — especially in the front view in Figure No. 1. You will note that the upper arm is very large, and that it is accompanied by an equally pronounced development of the forearms and the deltoid muscles on the points of the shoulders.

Only men who have done real work can show such development. In order to be able to handle the weights that Mr. Littrell uses it is necessary to have tremendous strength in the wrists and the shoulders, as well as in the upper arms. The developing effect of such heavy exercise is plainly shown in Figure No. 1.

Those interested in development should study Mr. Littrell's upper arm carefully. The ordinary physical culturist when he alludes to his upper arm usually calls it his "biceps." The biceps muscle constitutes not more than 35 per cent. of the bulk of the whole upper arm. Note that while Mr. Littrell in Figure No. 1 has a swelling muscle on top of the upper arm, he has an even bigger muscle on the under side of his arm. If a man wants to develop big arms, he must pay special attention to developing the **triceps** muscle, which is almost twice as big as the biceps muscle.

In Figure No. 2 you get an idea of the splendid depth of Mr. Littrell's chest. Also of the long, graceful lines of his whole body. These pictures must be a revelation to those athletic instructors who have never touched a heavy weight in their lives, but who are quite convinced that every heavy bar-bell devotee has short, knotty muscles.

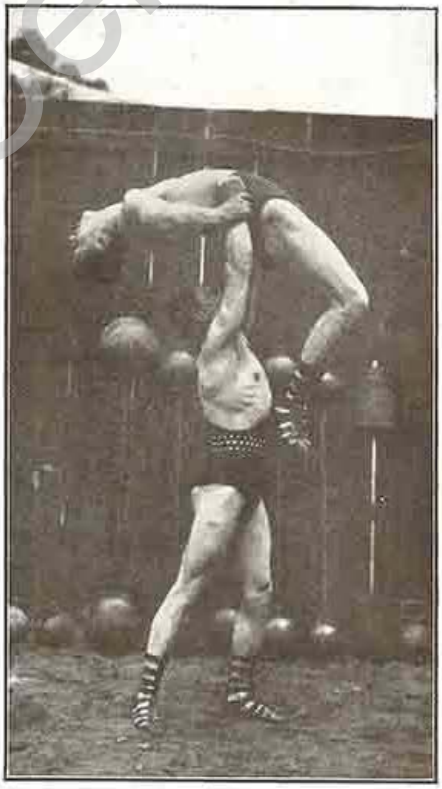
Figure No. 2 also shows how the act of lifting a heavy weight above the head calls into play the muscles of the back. You can plainly see the enormous latissimus dorsi muscle right underneath the armpit; also the serratus magnus (or "saw-tooth") muscle, which is attached to and lifts the ribs when a heavy weight is pushed aloft.

Mr. Littrell's legs are practically beyond criticism. No matter from which pose they are viewed, they show perfect contours and proportions. The development of the muscles on the outside and under side of the thighs is something that you very rarely see except in a man who has practiced special leg and back exercises with heavy bar-bells.

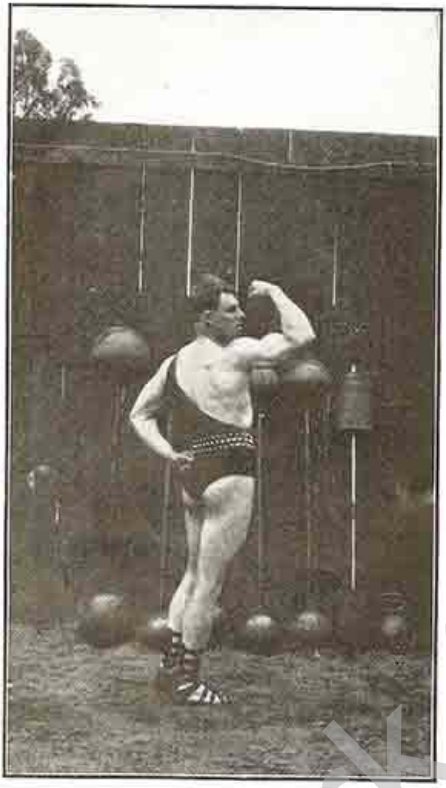
Mr. Littrell is an enthusiast, and has purchased many bar-bells from us. His favorite training instrument is the LARGE SIZE Milo Triplex Bell, but he also uses a very heavy plate bell in some parts of his training. The big hollow shot-loading bells are for exhibition purposes.

Mr. Littrell is an amateur. As he states in his letter, he took up other sports as he gained strength from practicing Progressive Weight Lifting. He excels at throwing weights as well as lifting them.

In a future number I hope to be able to show my readers some special muscular poses by Mr. Littrell. The four pictures accompanying this article are snapshots by a small camera, and they do not really do justice to Mr. Littrell's superb muscular equipment. He is a master of the art of posing.



L. M. LITTRELL
Figure 2



L. M. LITTRELL
Figure 3

San Francisco, California

May 27, 1915

Mr. Alan Calvert, Propr.,
The Milo Bar-Bell Co.,
Philadelphia, Pa.

Dear Sir:

Enclosed you will find a few photographs taken of me recently.

It has been about three and a half years since I purchased my first MILO bell from you. I was then, as you well know, in a very weak and debilitated condition. A prominent physician told me my heart was weak, and advised me not to attempt heavy weight lifting.

Of course, I progressed slowly at first, and I found to my great surprise that my heart was being strengthened, due, I think, to the rhythmical breathing instructions in connection with the lifting. I think they alone are worth the price of the outfit.

It was two years before I could really call myself strong; and then in connection with my weight lifting, I took up other branches of athletics, they being weight-throwing, shot-putting, hand-balancing, boxing, wrestling, etc.

I have listened to certain physical authorities, unfamiliar with weight lifting, theorizing as to this and that of the detrimental effects resulting from heavy weights. Strange as it may seem, I have perfect health and abounding strength to-day—gained through methods that I KNOW are

right. They have proved so in my own case, and my faith in heavy dumb-bell exercise as a creator of permanent health and strength is confirmed by the fact that I know a retired professional "Strong Man", who lifted weights for twenty-five years. Never before have I seen a more vigorous and robust specimen of manhood than this man represents.

I am sincerely grateful to you for the assistance you have rendered me in the Advanced Course, and also the interest you have taken in me. I only regret that I have never had the pleasure of your personal acquaintance.

Yours very truly,

(Signed) L. M. Littrell
1629 McAllister Street

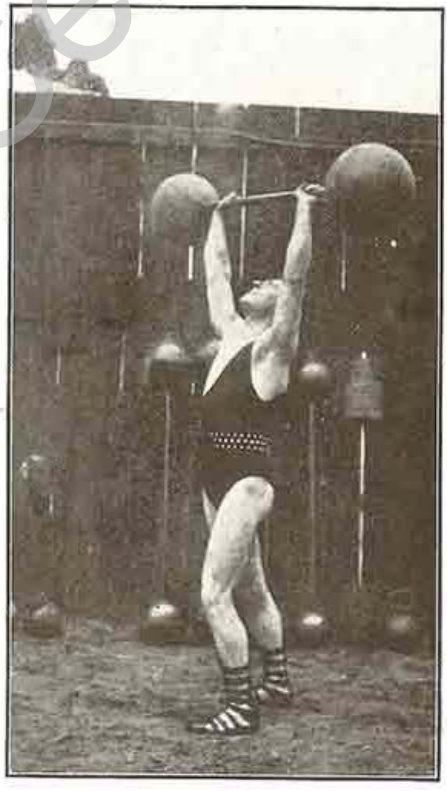
Mr. Littrell's measurements are:

Height	5 ft. 9½ in.
Weight, stripped	175 lbs.
Chest (normal)	43 in.
Arms (flexed)	15½ in.
Waist	32 in.
Thigh	24 in.

His Record Lifts:

Two-arm Jerk	260 lbs.
Two-arm Press	200 lbs.
One-arm Snatch	140 lbs.
One-arm Jerk	183 lbs.
One-arm Bent Press	226 lbs.

Throwing the 56-lb. weight a distance of 31 ft.

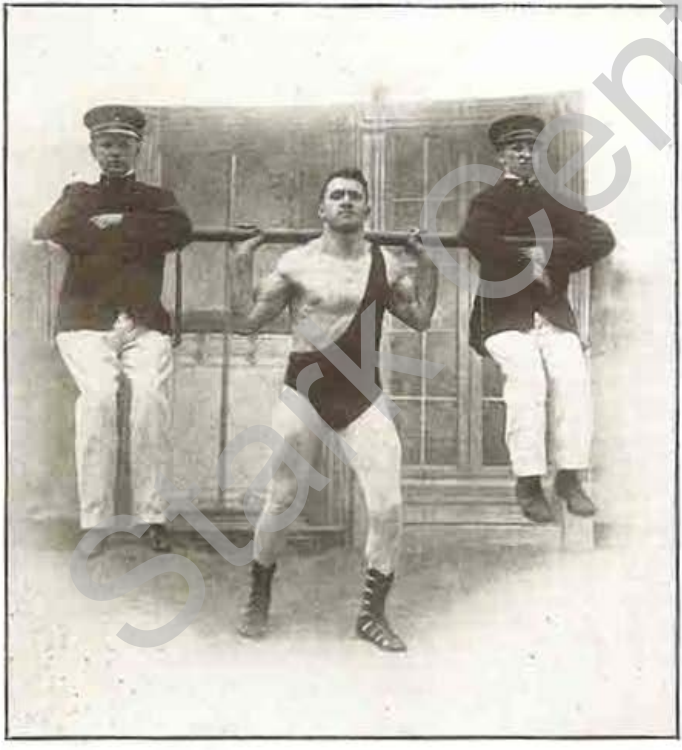


L. M. LITTRELL
Figure 4

The Lifting Contest at Baltimore

APRIL 14

Anton Matysek has hundreds of admirers in Baltimore, but few of them had ever had the chance to see him lift in public until Mr. M. H. Markle, the Physical Director of the Baltimore Y. M. C. A., staged a great treat for lovers of strength feats when he arranged a special lifting contest for April 14. Mr. Markle was familiar with Matysek's past performances in the lifting line, and seized the opportunity to give a Baltimore boy the chance to annex the A. A. U. lifting record. So he made the necessary arrangements with the A. A. U. authorities in New York, had special officials appointed, and opened the contest to all recognized amateurs.



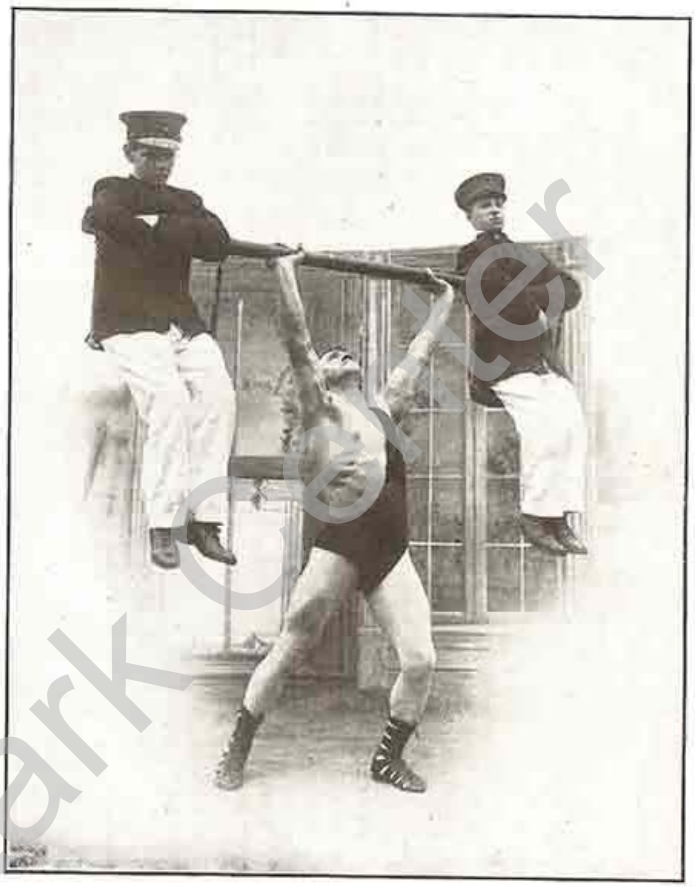
Anton is great at spectacular lifting. I made for him a "human Bar-Bell"—a big steel bar with hanging seats for two persons. In this picture he has lifted the apparatus to the back of his neck. The two lads and the bar together weighed exactly 249 pounds.

The contest was to be at lifting a barbell from floor to shoulders with two hands, and then pushing it with one arm to full arm's length above the head. Matysek's reputation must have frightened off the majority of Baltimore's many "strong men," but young Henry Sincosky, a 150-pound package of nerve and muscle, stated that he intended making it

just as interesting as possible for the mighty Anton. Matysek had been located for some time in Philadelphia, and was training almost nightly with one of my lieutenants, Mr. R. E. (Teddy) Mack. This Mr. Mack was, ten years ago, one of the most celebrated lifters in his class in the North of England, and what he doesn't know about lifting and training is hardly worth mentioning. Noticing that Anton was wasting his strength at a certain point in the Bent Press, Mack had suggested a slight change in style that converted Anton from a brilliant but erratic lifter into one of the steadiest, surest masters of the strenuous and difficult "Press."

As I was unable to go to Baltimore, I induced Mack to accompany Anton, and as it turned out, Mack's presence at the contest was of invaluable assistance to Anton.

Here is the story as told by Mr. Mack:



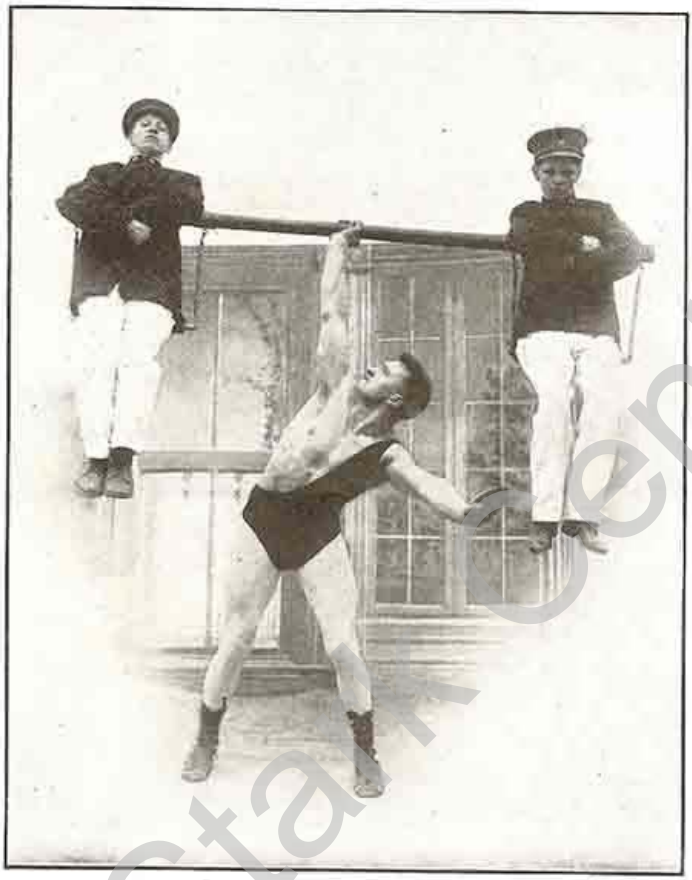
Anton has just raised the "human Bar-Bell" by the "two-arm jerk." It is hard enough to "jerk" a 250-lb. bar bell, but it is infinitely more difficult to raise this affair because the seats swing to and fro. I consider that this lift was equivalent to raising a 290-lb. bar-bell from the chest to overhead by the "two-arm jerk."

Anton Matysek Lifts 241 6-10 Pounds for a New A. A. U. Record

By R. E. Mack

I had been lifting along with "Andy" (as all his friends call him) for some weeks, when Mr. Calvert asked me to run down to Baltimore to sort of "stand behind" Andy, as it were. I have seen many a lifting match in my time, but I never tire of it, and so, knowing that Andy was in "top form," I was glad to get a chance to see him in action.

First thing on reaching Baltimore was to find out whether the big bell we sent over from Philadelphia had arrived. We found it at the gym safe enough, but I was sorry to learn that there was only one chap going up against Andy, and when I heard he was a 150-pounder I wondered what sort of looking fellow he was.



The completion of a one-arm press with the same weight of 249 pounds. Anton has successfully pressed this weight up from the shoulders on several occasions. He finishes the feat in a sensational way. After holding the bar aloft for a few seconds, he allows it to fall, and as it descends catches the bar in the bend of his arms. As he arrests the falling weight every muscle in his body and legs stand out like masses of carved bronze.

I found out after supper. We had gone back to the gym, and Andy was stripping, when in walked a little square-built fellow, and Andy introduced him as this Henry what's-his-name. I watched the lad as he stripped, and the more clothes he took off, the bigger he seemed to grow. Believe me, some boy! I never saw a better arm on a man of his height.

There were several hundred people in the gym, and they liked Henry's looks; but I tell you, boys, you should have seen their faces when Andy stepped out in his "war-paint."

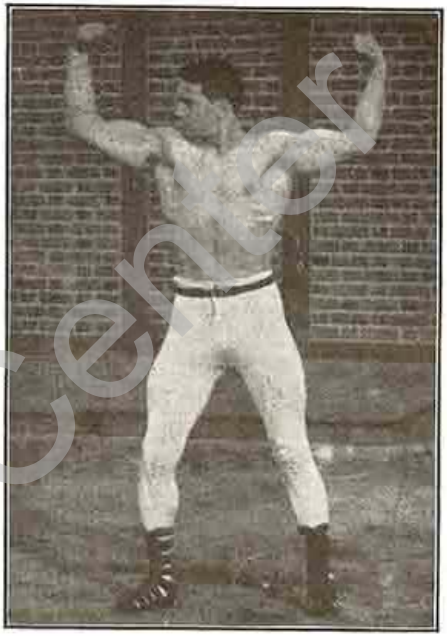
Some "Strong Men" look dumpy, but Andy is a "long guy," and although he is a bigger chested man than Sandow, he looks taller, and his arms and legs are clean-cut, with fine lines. He was a sight that set them all cheering.

We lost no time, and started in at 132 pounds to warm up; Henry lifting with his right, and Andy with his left arm. We loaded the bell in jumps to 142 pounds—152 pounds—162 pounds—167 pounds, without a miss by either man, but Henry failed at 172 pounds and dropped out. He

said he had pressed 180 pounds, and I don't doubt him a bit, but I don't think he had trained much for this match, which was a pity, because three or four weeks' hard practice with the big bells would have made him fit to press at least 190 pounds, judging by the form he showed that night; his strength is undeniable. But to get back to Andy, who so far had been fair playing with the weights. We fixed the bell at 218 pounds, and Andy pressed it with his right arm just as easy as if it were nothing.

We made it 228 pounds—more than 5 pounds over his best public record, and he threw a surprise into me by failing, as I had seen him in practice do 235 pounds and upwards, night after night without a miss. After a few minutes' rest he tried again, and got it up—but just got away with it. The crowd gave him a big hand for the new record, and yelled to him to do still more.

It's easy to talk about lifting 232 pounds, but do you know, not one ordinary man out of a hundred can hold that weight at his shoulder for three seconds without dropping it. To put it up takes terrific pushing, and quite a bit of balancing—and here was Andy letting it almost get away from him. I said: "What's the matter with you, boy?" And he answered me: "I don't know; I feel plenty strong enough, but I can't seem to balance the bell—it sort of pitches forward when I am well bent under it."

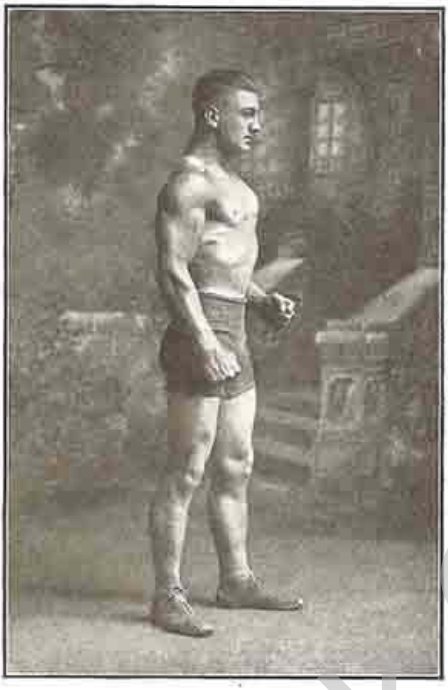


ANTON MATYSEK
A photograph of Matysek taken last December

Well, we fixed it 232 pounds, and Andy got it up, saving it from pitching forward by main strength, but when we fixed the bell at 237 pounds he failed on the first two trials, each time the bell over-balancing him just as I thought he was going to get away with it. Andy was a little excited by this time, and I thought I could get his mind off the crowd for a minute by giving him a rest, so I asked for five minutes time, and I told Andy to go over to the parallel bars and do a few stunts to limber up.

I tell you, he made those gymnasts open their eyes. He did some long-arm balances that the instructor claimed had never been seen before in that gym. The crowd gathered around him, and two or three doctors came forward and examined him and admired his development. They say that lifting will not hold a crowd, but by this time Andy had these people wild to see him make as big a record as possible. I stood back and watched

him perform on the parallels, and all of a sudden, like a flash, it came to me what was the trouble with his lifting.



HENRY SINCOSKY

Henry Sincosky acquired his muscular physique by eight months of developing exercise with a STANDARD SIZE Milo Triplex Bell, and some lifting with a very heavy plate bell. Below is a list of his measurements, and his best records in the different lifts:

Measurements	
Height	5 ft. 7½ in.
Weight, stripped	150 lbs.
Chest, normal	42 in.
Upper arm	15 in.
Forearm	13 in.
Wrist	8 in.
Waist	31 in.
Thigh	23 in.
Calves	16 in.
Neck	16½ in.
Lifts	
One-arm bent press	180 lbs.
Both arms press	167 lbs.
One-arm jerk	145 lbs.
Both arms jerk	200 lbs.
One-arm snatch	118 lbs.

In our training gym, Andy had the crazy habit of always working in his bare feet, but here this night he was lifting in a pair of sandals with very high heels, and those heels were just enough to tilt him forward and spoil his balance in lifting. I asked Mr. Markle if he had any objections to Andy taking off the sandals, and Mr. Markle said: "Of course not." So I took Andy back to the bell, and had him lift flat-footed; and he stuck that 237 pounds up like an ordinary lifter would press a hundred weight.

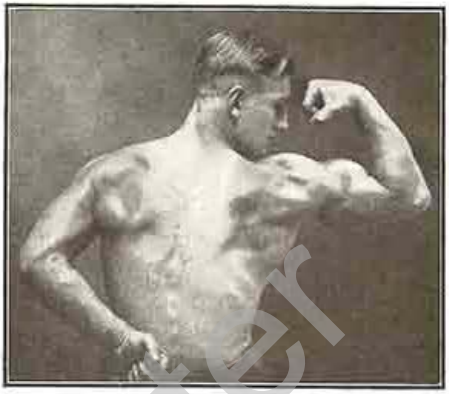
Then we made it 242 pounds, and he did that almost as easily. By this time it was getting late, and the crowd wanted to see Andy make some different lifts, so we decided to quit on the press. When we weighed the bell it scaled only 241 6/10 pounds, but that broke Andy's old record by 18 pounds, and put more than 25 pounds on top of the former A. A. U. record.

The crowd gathered close around Andy when he started to try for a new record in the Snatch. But Andy had lifted nearly 3000 pounds altogether that night, and he was not quite good enough to hang up a new record in the Snatch, which is a lift he rarely practices.

Mr. Markle treated us fine, and gave Andy all the time he wanted to lift in, and the crowd stayed with us to the very end.

Mr. Calvert is all the time telling me about the wonderful lifters he has

uncovered in the different parts of this country; but give me Andy for mine.



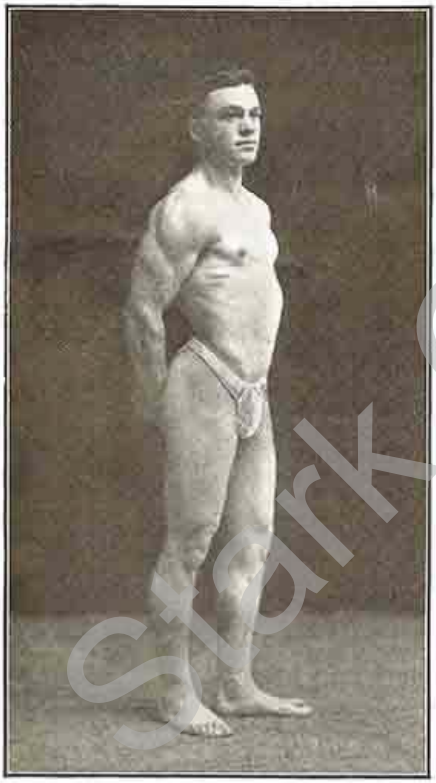
HENRY SINCOSKY

Back in England I worked behind the scenes with Sandow, and for a week helped John Marx (one of the strongest men that ever lived) put on his act. I was in the lifting game for years, and I know a lifter when I see one—and you can take it from me that Andy is the best all-round lifter in this country today, even if he is only a light-heavy-weight. He is not a specialist, and goes in for all-round lifting, but if he was to train for five or six weeks just at the Bent Press, I would put money on him to lift more than any other man in this country, and, what is more, to break Sandow and Cyr's Bent Press records in the bargain.

A. P. TAUSCHER

Mr. Tauscher says that he intends to continue at the developing exercises until he attains what he considers "perfect development." In view of the fact that Mr. Tauscher stands only 5 feet 4 inches, his measurements are extraordinary. They are way above the standard which I outlined in my article on "Perfect Proportions" in STRENGTH for October, 1914.

Mr. Tauscher started training with a Standard Size Milo Triplex bell about a year ago, and he still uses that bell in his developing work.



ALBERT P. TAUSCHER

Mr. Tauscher is, I believe, the only man in America today who can Snatch with **one hand** a bell heavier than himself. When making a Snatch, the lifter puts a bar-bell on the ground in front of him, bends over, grasps it with one hand, and tosses it in one motion to full arm's length above the head. The bell does not stop as it reaches the shoulder, because that would be a foul. The upward motion must be continuous, and to make a perfect Snatch requires a maximum of combined strength and speed.

Arthur Saxon is credited with being able to Snatch with one hand a bell of his own weight. Hermann Saxon, the second of the famous trio, weighs 168 pounds stripped, and has Snatched 180 pounds. Max Sick, who now weighs about 148 pounds stripped, has Snatched 165 pounds.

The three men I have just mentioned have been **world-famous** lifters for the last six or eight years. Even to me it seems extraordinary that a man with only a year's practice can make the marvelous lifts that Mr. Tauscher has already accomplished.

Tauscher's wonderful arm and shoulder is shown in the picture on page 18, and the picture on page 19 shows the control he has over the highly developed muscles of his abdomen.

Portland, Oregon
July 1, 1915

Mr. Alan Calvert, Propr.,
The Milo Bar-Bell Co.,
Philadelphia, Pa.

Dear Sir:

One year ago I received a Standard Size Milo Triplex Bell of you, and I have practiced with it every other day, and I find that your course and the Triplex Bell are the only body builders.

I attribute all my present physique, strength and health to your course and apparatus.

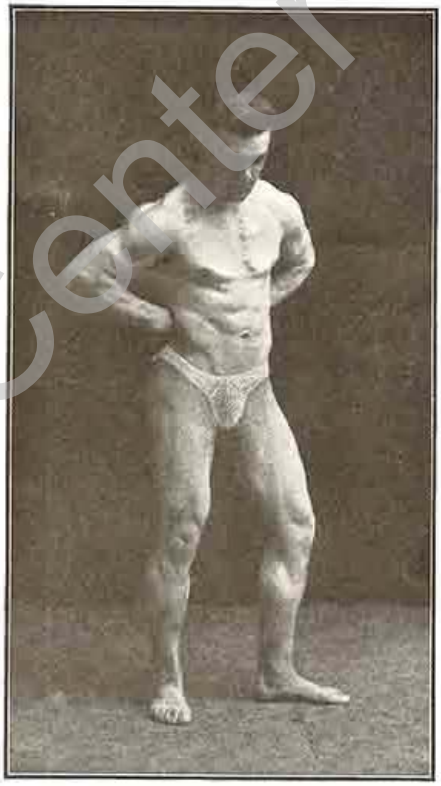
My measurements are as follows:

Age	20 years
Height	5 ft. 4 in.
Weight, stripped	150 lbs.
Neck	16¼ in.
Chest (normal)	43 in.
Chest (expanded)	47 in.
Upper arm	15½ in.
Forearm	12¾ in.
Wrist	8 in.
Waist	31 in.
Thigh	23 in.
Calf	16 in.

My lifts are:

One-arm Jerk	175 lbs.
One-arm Snatch	152 lbs.
Two-arm Slow Press	185 lbs.
Two-arm Jerk	230 lbs.
One-arm Swing	125 lbs.
One-arm Bent Press	200 lbs.
Two-arm Snatch	185 lbs.
One-arm Side Press	157 lbs.
Wrestler's Bridge	227 lbs.

The above measurements were taken by Mr. Carr, and the lifts were made with your plate-loading set at Mr. Carr's place.



ALBERT P. TAUSCHER

Mr. Carr and I never believe in exaggerating our lifts, because we prefer to underestimate our lifts and amaze our friends by lifting more than we claim, rather than to exaggerate our lifts and then fail to live up to our own claims.

Your Pupil,

(Signed) A. P. Tauscher
E. 146 Lawrence Street
Portland, Oregon

Stage Feats

The Human Bridge

By ALAN CALVERT

Any of my readers who have witnessed "strong-acts" on the vaudeville stage have probably noticed that the "strong-man" will frequently close his act by supporting on his body some enormous weight. So many of my correspondents have asked me how these feats are performed that I have decided to give a description of several of them. In this issue I will describe a supporting feat which is known as "The Human Bridge."

Almost all these supporting feats depend not so much upon the strength of a man's muscles as upon his cleverness in throwing the work upon the bony structure of the body, rather than upon the muscles. In the 18th century an athlete toured Europe and amazed the inhabitants with wonderful feats of strength. There are still in existence old wood-cuts showing the feats of this athlete, and any experienced lifter will at once recognize that he was perhaps the originator of these striking feats where immense weights are supported. While these feats are unquestionably beyond the powers of the ordinary individual, any one of my pupils who has practiced heavy dumbbell exercise for a few months should be able to duplicate most of them.

The illustrations on these pages will give the reader a good idea of the manner in which "The Human Bridge" is performed. The athlete supports himself on his hands and feet in the position shown. A specially prepared board (which is heavily padded on the under side) is then rested upon his knees and on the points of his shoulders. At right angles to this board, and resting upon it, is a long plank, and on this plank are assembled the weights which the athlete has to support. The important point is, that the cross plank must be placed much nearer to the knees than to the shoulders, so that most of the strain is thrown upon the bones of the leg. If no cross-plank is used, then the bulk of the weight must be placed over the knees.

It must be noted that this is entirely a supporting feat, and cannot be classed as a lift, for the simple reason that the athlete merely sustains the weight.

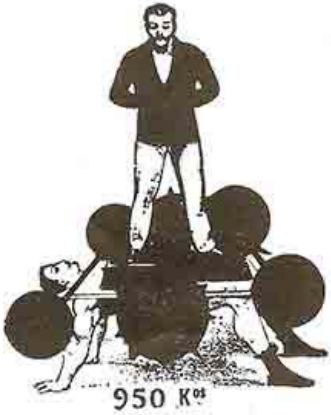


Figure 1

This feat was originally performed in the way shown in figure No. 1. All the apparatus, such as dumbbells, bar-bells, ring weights, etc., were piled on the board, and then one or two assistants would add their own weight. Often the total weight supported was only a few hundred pounds, but it would be billed as a ton or more.

The first variation was introduced by Sandow, who was always on the lookout for new sensational feats. He had a long plank laid across the first board, and a horse and rider passed over this board. Afterwards Sandow performed the feat with a horse on each end of the board, as shown in figure No. 2. Still later he performed the feat with three horses, or to be more exact, with two large size ponies and one small pony in the center. At this time the feat was a very attractive one, because the long board was arranged as a see-saw, and the center horse made the board move up and down by shifting his weight from the hind legs to the fore legs, and vice versa.

Since Sandow introduced this feat a great many innovations have been shown by various strong men. One man would support a piano and orchestra (figure No. 3) and another man would do the same and in addition two dancers. A German, as a novelty, introduced the merry-go-round, as shown in figure No. 4, and an Italian, not to be outdone, supported a Ferris wheel, as in figure No. 5.

Several years ago, when automobiles came into vogue, the proper stunt was to support an automobile. One of the first to perform this feat was Saldo, an English athlete, whose picture is reproduced in figure No. 6. Two or three American strong men have duplicated the feat. It is not much harder to hold a light automobile containing four or five men than it is to support a couple of fair-sized horses.

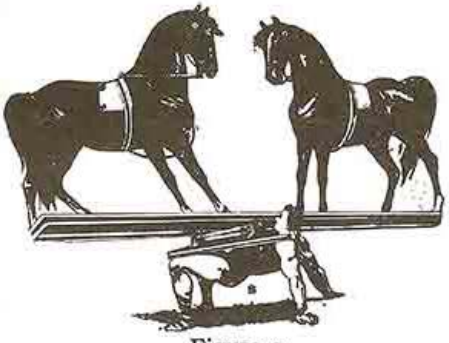


Figure 2

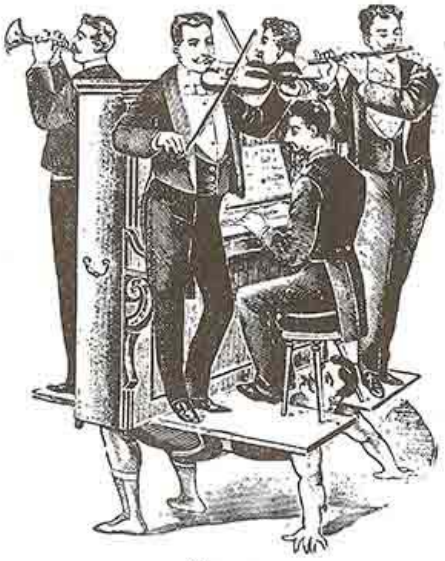


Figure 3

How much has ever been supported in this way? That is an open question. The stage performer naturally wishing to make his feat as sensational as possible, scorns to mention anything less than several thousand pounds. Frequently an actual weight of two thousand pounds has been billed as five thousand, and so on. I once saw a local strong man do the trick with eighteen men on a cross board, and the total weight of the men was certainly over 2700 pounds. A comparatively slender woman has supported as much as 1500 pounds. This feat is in great favor among strong men as a closing number, and certainly makes a very effective tableau if you wish to finish up an act. To the eyes of the audience it appears as though the athlete is in momentary danger of being crushed under the immense weight, and for some reason, anything that actually, or apparently, puts the stage performer in peril fascinates the audience.

If the reader wishes to test for himself the remarkable strength of the bones of the lower leg, let him sit in an ordinary chair, and put a 12-inch plank across the knees; sit well forward in the chair and put a cushion under the plank to act as a pad. You will find that you will be able to support the weight of seven or eight people sitting on the plank without making any exertion or feeling any strain on the legs.

I might mention that when the "Bridge Feat" is performed, the athlete always keeps his head toward the audience when he assumes the bridge position. This is not accident, but design. In the first place, it prevents the audience from seeing that the cross plank is really

Figure 4

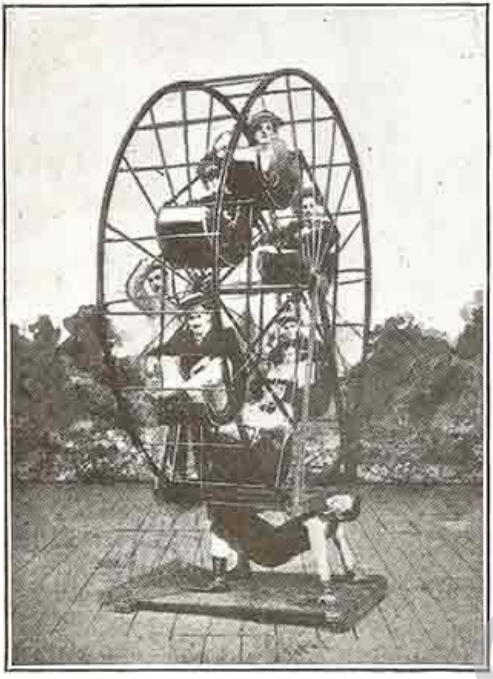


Figure 5

above his knees, instead of over his chest, and in the second place it enables him to make a wonderful display of his triceps muscles. If a man stands with his arm hanging at the side with the palm of the hand front and then straightens his arm, he will feel the muscle on the back of the upper arm tighten; this is the triceps muscle referred to above. Now, if the reader will raise his arm backwards, still keeping it rigid, he will feel the triceps muscle tighten, more and more, until the tension becomes almost painful and the muscle stands out in knots. When the athlete assumes the bridge position his arms are, of course, rigid and drawn behind him and the triceps muscle stands out prominently even before the weight is put on the cross plank.

As the weight is put in place the lifter will throw all the tension possible on the arm muscles, and the spectators, who see only the top of his head and shoulders and the back of his arm, notice that the triceps muscle is in a state of high flexion and naturally assume that the arms are doing a large part of the work. These things are only detail, but they show how a professional will work in order to create an impression.

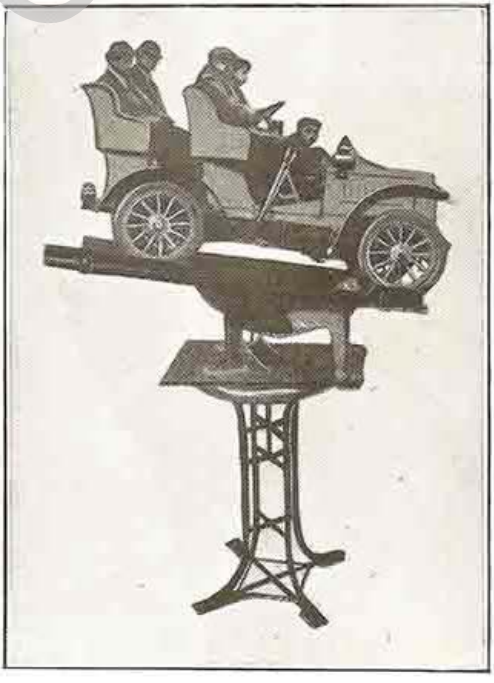


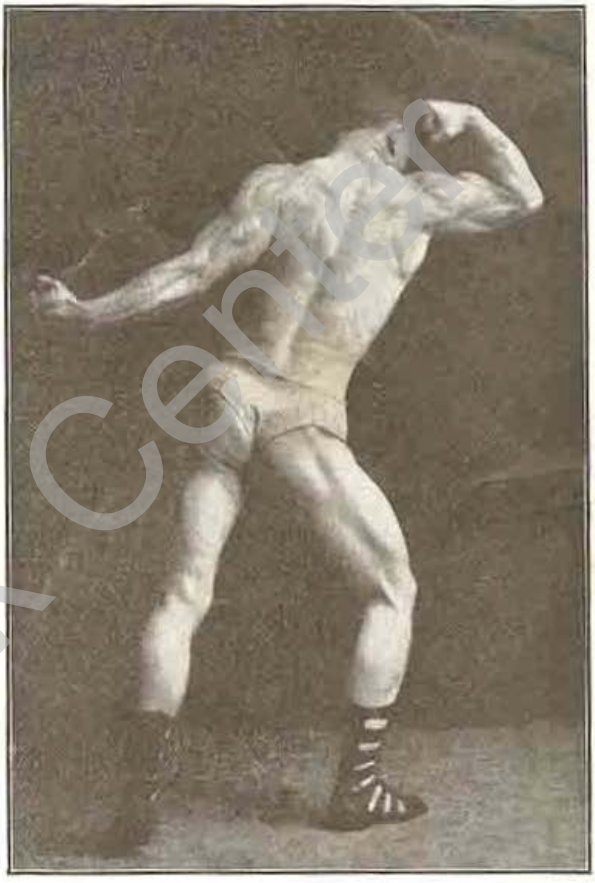
Figure 6

MR. OWEN CARR

The readers of "Strength" for October, 1914, will remember the pictures of Mr. Carr, of Portland, Oregon.

Mr. Carr sends me this picture, which was taken in the spring. He has made a very careful study of the science of lifting and muscular development. He is a seeker after records, but is equally enthusiastic about muscular development.

Mr. Carr's case is a good example of how great strength is almost invariably accompanied with pronounced development. Mr. Carr is in the 175-pound class, but he can make lifts which far surpass the best efforts of the old-time lifters with their brewery-horse build and slow and ponderous movements.



OWEN CARR

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