

May 1923

15¢

# Strength

Magazine of Good Health

*The Neck and How to Develop It - by B.H. Lange*  
*The Value of Running - by David Wrayne*

**Plain and Fancy Diving** *By George A. Mitchell*

**A Defence of Jazz** *By Ralph Spalding*

**The Value of the Punch** *Page 50*  
*Baseball - Stepping into It - by V. S. Kofa and*  
*An analysis of the best hitters*

CLAYTON  
KNIGHT





## 25 Pictures "MUSCULAR MARVELS" \$1

At the request of many of our old readers we are republishing a very famous set of 25 pictures of "Strong men," lifters, artists, models, etc.

These are not photographs, but very fine reproductions on heavy glazed paper. The pictures are 5 x 7 inches in size and are suitable for framing.

Among the athletes whose pictures appear in this set are Matysek, The Nordquests, Massimo, Snyder and others equally celebrated.

These pictures are just the thing for decorating your den or private "gym." They will draw admiring comment from all your athletic friends.

**The set of 25 pictures is sent postpaid for \$1.00**

If you like bargains we can make you the following

## SPECIAL COMBINATION OFFER

With this number the Strength Magazine is increased in size from 80 to 96 pages. The price is still the same—\$1.50 per year. You can save money by ordering the magazine and the 25 Pictures at the same time.

One Year's Subscription to	
Strength (Reg. price).....	\$1.50
The Set of 25 Pictures	
(Muscular Marvels)...	1.00

Total 2.50

**Both for \$2**

Strength Magazine  
301 Diamond St.  
Philadelphia, Pa.

Enclosed find  
[cash] and  
[check] for \$1.00  
[M. O.]

Send me the 25 pictures.

Name.....

Address.....

State.....

**THE  
STRENGTH MAGAZINE**

301 Diamond St.  
Phila., Pa.

Strength Magazine

301 Diamond St.  
Philadelphia, Pa.

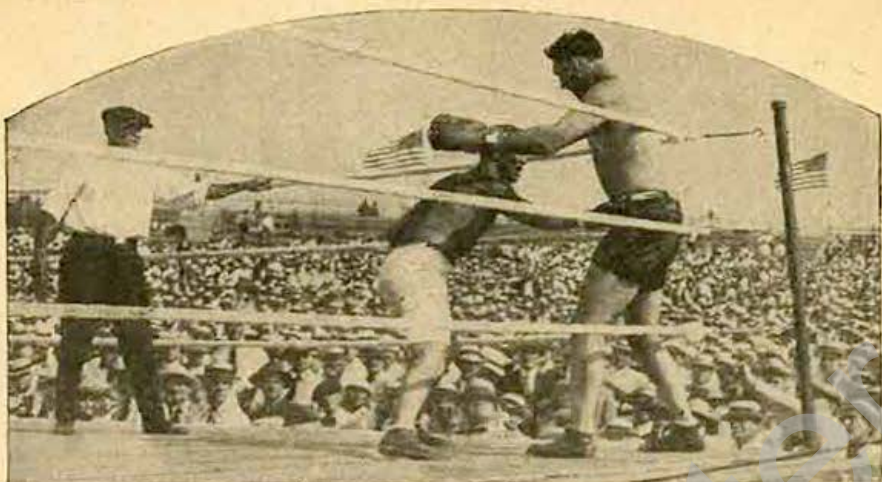
Enclosed find  
[cash] and  
[check] for \$2.00  
[M. O.]

Send me the 25 Pictures and Strength for one year.

Name.....

Address.....

State.....



Willard seeks a return match with Dempsey. Read all about these and other great fighters in our *History of Boxers*—free with this course.

# Who wants to be a Clever Boxer?

Would you like to put the gloves on with the best boxer in your club or gym, and more than hold your own? You've got the strength, you've got the grit, you've got the brains—and we'll furnish the "know-how"; the professional training that will make you a clever boxer in a very short while.

You'll know the blows and guards used by the best professionals—the Benny Leonard Triple, the Jack Dempsey Triple, the Fitzsimmons Shift, the Stanley Ketchel one-two Blow, etc. You'll know how to land these blows, when to land them, and where to land them; and it will take a mighty clever boxer to get his blows past your guard!

In addition we'll teach you 15 jiu-jitsu holds, enabling you to disarm an opponent, to throw him if he grabs you from behind, to break his strangle hold on your throat, etc., and 14 of the best holds in wrestling, including the Stecher Scissor Hold, the Gotch Toe Hold, etc.

We'll give you three lively rounds

of shadow boxing for daily practice. Great exercise to develop wind, pep and endurance!

And to build you up physically, we'll give you a complete set of muscle-building exercises, and instructions on training, telling you what to eat, how to develop wind, how to put on or take off weight, etc.

You start with movements you're already familiar with, and you practice them before a mirror. Step by step you'll lead subconsciously into similar movements in boxing—guarding, ducking, feinting, side-stepping, etc., just as though you had a real opponent before you. When you've mastered the fundamentals, the rest is easy—and you're then taught every good blow and guard used in the ring.

*Free History of Boxers*—Up to date, with all the latest champions. Gives accounts of their fights, their favorite blows, and "inside" stories seldom heard outside professional circles.

## 10-Day Trial—Send No Money

Simply fill in and mail the coupon. When the course arrives, hand the postman one dollar merely as a deposit. Use the course 10 days. At the end of that time either send us the small balance, \$2.85, in complete payment, or return the course and we'll send your dollar back.



**MARSHALL STILLMAN ASSOCIATION**

Dept. 1723E, 42d Street and Madison Avenue, New York

You may send me on approval the Marshall Stillman Course. I will deposit \$1 with the postman, with the understanding that if, after 10 days, I wish to return the course I may do so and my money will be refunded. If I keep the course I am simply to send you \$2.85 more in final payment.

Name .....

Address .....

Canadian and foreign orders must be accompanied by cash (\$3.85 U. S. funds), subject to money back if not entirely satisfactory.

# STRENGTH

Vol. 7

MAY, 1923

No. 9

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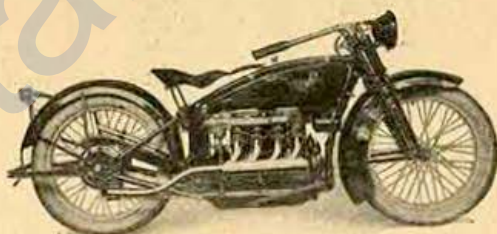
Indian Agent, E. P. Madon, "Health Home," Vera Cruz, Bombay, India.

# Mastery of Time and Distance at Cost That Anyone Can Afford

An Ace 4-cylinder motorcycle will take you comfortably and pleasantly wherever you wish to go at surprisingly small cost—this machine has traveled from Los Angeles to New York in less than a week at total running expense of only nine-tenths of a cent per mile.

With this motorcycle you can enjoy healthful and invigorating recreation in the great outdoors at its best—the distant mountains, the quiet streams, the secluded lakes and the deep woods are within a few hours' spin on any week-end or holiday.

You'll find a new thrill in riding a four-cylinder Ace motorcycle. Luxuriously smooth and comfortable, smoothly silent, as slow as you wish to ride or as swift. Safe, dependable, capable. Graceful lines, handsome finish, a machine you will be proud of in any company.



*Write for detailed information and arrange for a free demonstration and a trial ride.*

**ACE MOTOR CORPORATION**

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PHILADELPHIA, PENNA.

Philadelphia Retail Sales, 604 Market St.

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**ACE**

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## Hackenschmidt's Wrestling Course for \$2.00

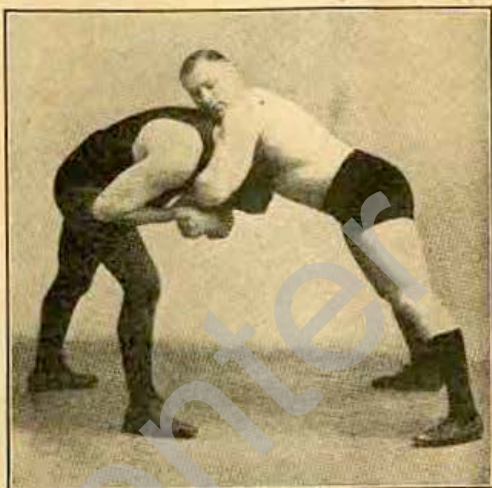
The Russian Lion has written a complete wrestling course which you can obtain for the ridiculously cheap price of \$2.00 postpaid.

"Hack" as well as being one of the best wrestlers of all time was and is one of the outstanding strong men of the world.

He can show you how to use your strength in wrestling and how wrestling will help you to gain more strength than you ever had before.

This book is by a man who knows. He was world's champion in both the Graeco-Roman and in the "Catch-as-Catch-Can" style of wrestling.

He is an authority on every phase of body building and he knows how to teach from the practical experience that he has gained.



Double Chancery Hold

### The Complete Science of Wrestling

by the master-wrestler. The name of the book coupled with the name of the author is a full explanation of the book's contents.

"Hack" wanted to write a book that would enable the veriest novice to begin at the beginning and work up to a full knowledge of the game. He wanted to include in his book *complete information* which would be of the greatest value to experienced wrestlers as well as to beginners.

He has covered the ground thoroughly, starting with methods of cultivating the "Physical Realities" necessary to make you a successful wrestler.

After he begins on actual wrestling you will recognize the grasp of a master hand, holds and counters are given in such complete detail that you cannot fail to grasp

not only the details but also the theory of wrestling.

You will know the *best methods* used by the *best wrestlers*; the *secrets of champions*; the *proper moves* to make and the *proper moment* to use them.

Many wrestling courses give you details and only very few give you a working knowledge of wrestling. No one can teach wrestling unless they know how to wrestle and no one can teach wrestling simply because they know how to wrestle.

You must have ability to make the other fellow understand and you must know what you want him to understand. Of Hackenschmidt's ability to meet both these qualifications there can be no doubt.

*The sixty-five illustrations, all poses by Hackenschmidt and his partner, are a course in wrestling in themselves.*

Send Cash, Check or Money Order. Postpaid \$2.00

## THE ATHLETIC BOOK COMPANY

2100 N. Third Street

Philadelphia, Pa.

# See How Easily You Can Learn to Dance This New Way

If you can do the step illustrated in the chart in lower corner, there is no reason why you cannot easily and quickly master all of the latest steps through Arthur Murray's method of teaching dancing right in your own home.

NO matter how skeptical you may be about being able to learn to dance by mail, this new course will quickly prove to you that you can easily learn without a teacher on the ground to direct your steps—and without music or partner—right at home.

Even if you don't know one dance step from another, these new diagrams and simple instructions will enable you to learn any of the newest dances in an amazingly short time. You don't need to leave your own room—it isn't necessary to go into a dancing class—or to pay large fees for private instruction. All you need to do is to follow the instructions as shown on the diagrams, practice the steps a few times to fix them in your memory and there is no reason why you should not be able to dance on any floor, to either band or phonograph music, and to lead, follow and balance correctly, no matter how expert your partner may be.

Arthur  
Murray  
Dancing  
Instructor  
to the  
Vanderbills



### FIRST PART

#### Forward Waltz Step

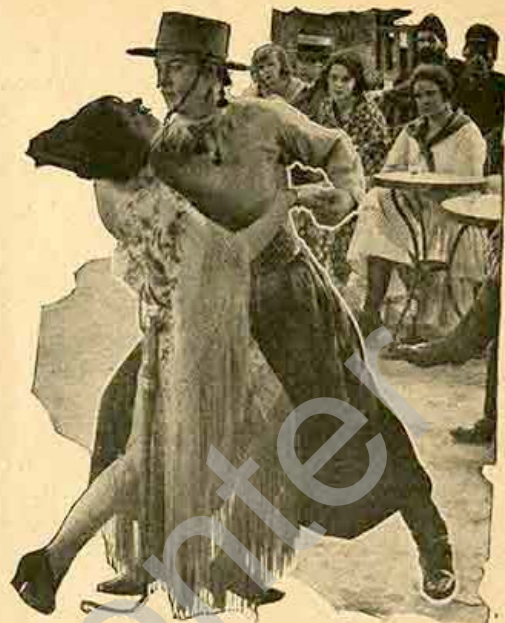
1. Begin with left foot and step directly forward, weight on left foot.
  2. Step diagonally forward to right, place weight on right foot (see illustration.)
  3. Draw left foot up to right foot, weight on left.
- That's all. Simply follow the numbers in the footprints. Master this part before going further.



your friends by choosing a partner and stepping right out with perfect confidence that every step you make and every movement is absolutely correct. Arthur Murray guarantees to teach you, or your lessons won't cost you one cent.

More than 90,000 people have learned to become perfect dancers by mail. In fact, about five thousand people a month are becoming wonderful dancers through Arthur Murray's amazing new method.

Good dancers are always the most popular people in their set—they never lack partners and are invited to every social event because dancing is the most popular form of recreation, and good



Courtesy Metro Pictures Corp.

Scene from the famous screen version of "The Four Horsemen," showing Rodolph Valentino in one of the wonderful Tango steps.

## FREE

### Three Tango Lessons

Arthur Murray has diagrammed the principal steps in the famous Tango as danced by Rodolph Valentino in such a simplified way that you can quickly and easily master this fascinating Tango, after you have the Murray foundation to your dancing. Send for these Tango lessons today and you will soon be able to amaze all your friends with your ability to perfectly dance it.

dancers are always in demand. But besides this, good dancers always have perfect mental and physical control, ease of manner, poise, are never embarrassed, shy or timid. Very often they meet influential people in this social way who are very helpful to them in business.

## FREE

### The Fascinating Tango

Simply fill in and mail the coupon and Arthur Murray will immediately mail to you the complete 16-lesson dancing course. He will also send you FREE the complete diagrams of three lessons in the tango that was danced in "The Four Horsemen," all just as we have explained it in this advertisement.

When your postman hands the special sixteen-lesson course to you, simply deposit only \$1.00 with him, plus a few cents postage, in full payment. Keep the course for five days. Practice all of the steps, learn everything these sixteen lessons can teach you and prove to your full satisfaction that you have found the quickest, easiest and most delightful way to learn to dance. Then, within five days, if you desire, you may return the course and your dollar will be promptly returned to you. But if you decide to keep the course—as you surely will—it becomes your personal property without further payments of any kind.

Every month thousands of men and women are quickly learning to become fine dancers through Arthur Murray's methods of home instruction. There is no reason why you should not learn just as easily and quickly. This offer is made for a very limited time and may soon be withdrawn, so you must act quickly if you are to accept it. Arthur Murray, Studio 751, 290 Broadway, New York.

Arthur Murray, Studio 751, 290 Broadway, New York.

To prove that I can learn to dance at home in one evening, you may send the sixteen-lesson course and the Three Fascinating FREE Tango lessons in plain cover, and when my postman hands it to me I will deposit with him only \$1.00, plus the few cents postage, in full payment. If, within five days, I decide to do so, I may return the course and you will refund my money without question.

Name .....

Address .....

City ..... State .....

Would You Like to Teach Dancing? .....

If apt to be out when postman calls you may send one dollar with coupon.

# Do You Make These Mistakes in English?

Does your English reveal your lack of education or does it prove that you are a person of culture and refinement? Are you handicapped in your speech and writing or does your command of English rise to meet every occasion and every situation? English is the one weapon you must use every day. Here is how you can improve it almost at once.

**M**ANY persons say, "Did you hear from him today?" They should say, "Have you heard from him today?" Some persons spell calendar "cal-ender" or "calander." Still others say, "between you and I" instead of "between you and me." It is astonishing how many persons use "who" for "whom" and mispronounce the simplest words. Few persons know whether to spell certain words with one or two "c's" or "m's" or "r's," or with "ie" or "ei," and when to use commas in order to make their meaning absolutely clear. And most persons use only common words—colorless, flat, ordinary. Their speech and their letters are lifeless, monotonous, humdrum. Every time they talk or write they show themselves lacking in the essential points of English.

Every time you talk, every time you write, you show what you are. When you use the wrong word, when you mispronounce a word, when you punctuate incorrectly, when you use flat, ordinary words, you handicap yourself enormously. An unusual command of English enables you to present your ideas clearly, forcefully, convincingly. If your English is incorrect it hurts you more than you will ever know, for people are too polite to tell you about your mistakes.

## Wonderful New Invention

For five years Mr. Cody worked almost day and night on the study of the problem, "How to make correct habits in speaking and writing stick in your mind." After countless experiments he finally invented a simple method by which you can acquire a better command of the English language in only 15 minutes a day. Now you can stop making the mistakes in English which have been hurting you. Mr. Cody's students have secured more improvement in five weeks than had previously been obtained by other pupils in two years!

## Learn by Habit—Not by Rules

Under old methods rules are memorized, but correct habits are not formed. Finally the rules themselves are forgotten. The new Sherwin Cody method provides for the formation of correct habits by constantly calling attention only to the mistakes you make.

One of the wonderful things about Mr. Cody's course is the speed with which these habit-forming practice drills can be carried out. You can write the answers to fifty questions in 15 minutes and correct your work in 5 minutes more. The drudgery and work of copying have been ended by Mr. Cody. You concentrate always on your mistakes until it becomes "second nature" to speak and write correctly.



SHERWIN CODY

## Free—Book on English and 15-Minute Test

A polished and effective command of English denotes education and culture. It wins friends, and makes a favorable impression upon those with whom you come in contact. In business, as well as in social life, correct English gives you added advantages and better opportunities while poor English handicaps you more than you will ever realize. And now, in only 15 minutes a day—in your own home—you can actually check up and see yourself improve by using the 100% self-correcting method.

If you are efficient in English it will give you greater confidence; if you are deficient you surely want to know it. For this reason Mr. Cody has prepared a simple 15-minute test which you can take in your own home. The correct answers are given so you can tell at once just where you stand. Write today for this test—it is free. We will also gladly mail you our new free book, "How to Speak and Write Masterly English." Merely mail the coupon or a postal card. Free yourself of the embarrassing errors in English that make you feel ill at ease. You can never achieve your greatest possibilities until you master English. Write today.

## Sherwin Cody School of English

754 Searle Building Rochester, N. Y.

SHERWIN CODY SCHOOL OF ENGLISH

754 Searle Building, Rochester, New York

Please send me your new Free Book, "How to Speak and Write Masterly English," and also the 15-minute Test.

Name .....

Address .....

City..... State.....



# "Broad, powerful shoulders"—

*the never failing indication of a wonderful physique!*

Don't be flat-chested with round, narrow shoulders. Straighten up, man! In 90 days I will make you strong, powerful, well built—a real man in every sense of the word.

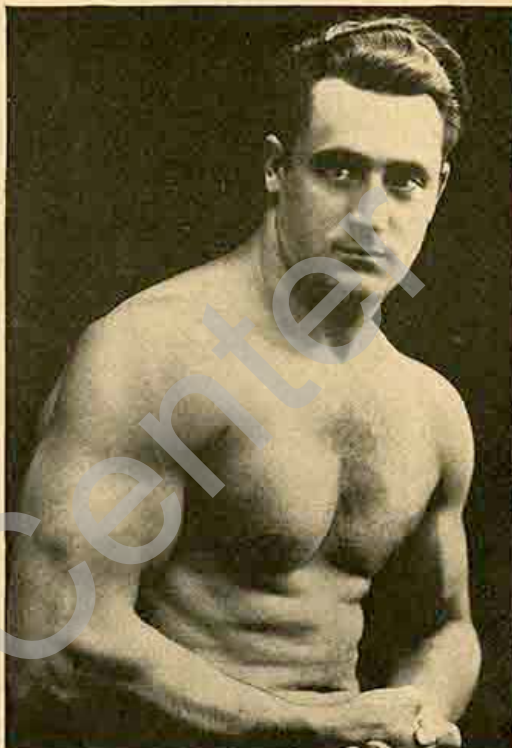
## I was narrow-shouldered

and suffered the usual tortures of those who are physically unfit. My friends could do just about what they pleased—and get away with it. I was a weakling; everyone knew it; my shoulders proved it. No one respected me or admired me for my physical strength or beauty. But that was several years ago. Since then I discovered a marvelous Secret which made life really worth living.

## A wonderful method made me a REAL man!

Today I have the broadest and most powerful back of anyone in the world at 175 pounds. I have won two first prizes for being the World's Most Perfectly Built Man and have broken records with my great Strength and Endurance.

Compare my records with those of professional strong men. I can lift 180 lbs. in position of wrestler's bridge 28 times without strain; I can carry a 204 lb. man two blocks with one hand; I can walk several blocks with 1,000 lbs. upon my shoulders. Yet I have trained for a beautiful and well developed physique and perfect health. Strength comes naturally to those who practice my methods.



Chas. Atlas First Prize Winner, World's Most Perfect Man Contests, 1921 and 1922

# Let me make YOU a PERFECT MAN!

Don't drag along through life a weak, spineless, despised jelly fish. Brace up! Throw back your shoulders; lift up your chin! You can be just as finely developed, just as powerfully muscled, just as vitally alive as anyone.

I will help you as I have helped hundreds of others! I'll take a personal interest in you and show you step by step how to become a Perfect Man—

Come to see me at my new 5th Ave. office. You're always welcome

You'll throb with new life and pep, energy and vitality and each day see yourself getting better and better in every way—mentally and physically. Life will be worth while!

Your friends will be amazed at the marvelous physique and strength you are acquiring. In 90 days you'll be a new man. I guarantee it!

## FREE! "Secrets of Muscular Power and Beauty"

Send for this beautiful, lavishly illustrated and instructive book today. It contains many large full page photographs of myself and my pupils and will inspire you to become the man you should be—and can be. Fill in the coupon right now—you'll not be obligated in any way. Let me PROVE how easy it is to become a real man thru my personal instructions—which you can follow in your own home.

## CHARLES ATLAS

Dept. A, 96 Fifth Avenue

New York City

CHARLES ATLAS, Dept. 104  
96 Fifth Ave., New York City

I want to become as strong and well developed as you. I am enclosing a dime (10c) to help pay postage, etc., on your wonderful book. Please send it at once, together with FREE PROOF that you can make me physically perfect.

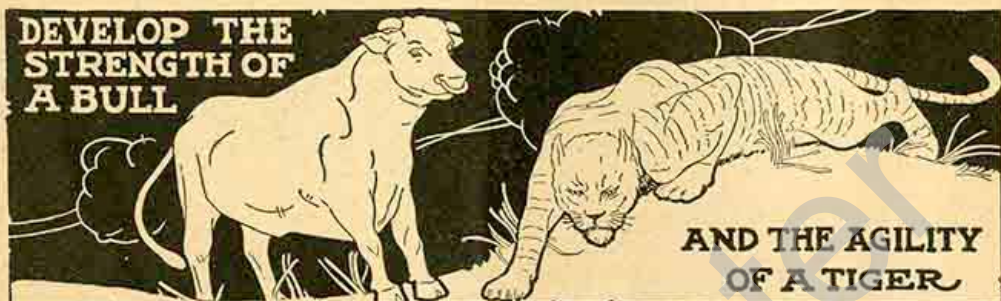
Name .....

Address .....

City..... State.....

Str. 5/23

# A Wonderful New Science Shows The Way to SUPREME LIFE!



## Start Right Now on the Road that Leads to Success—Health—Mastery of Men!

They said it couldn't be done! That heavy bar-bells, weight-lifting, strict dieting and all manner of "physical torture" was necessary for great strength and perfect health, but they're wrong. *It can be done and YOU can do it!*

And what's more, you'll acquire that inexhaustible pep, vitality, energy and agility that means even more to you than mere health and strength. A new outlook on life, the poise of a successful man, a beautiful physique are yours for the asking.

Our method is simple—natural—scientific. It has proven its tremendous worth to thousands. *We will return your money if it fails in your case.*

### Wonderful Results

are being attained by everyone who knows the National Way. Increasing the chest two inches in one month is easy, developing the arms an inch or more in the same time can be done by anyone. Legs, thighs, shoulders—all quickly round into shape. It's commonplace for our pupils to put on 10 lbs. of solid muscle in only 30 days.

But you will feel other results even more important! A clear, alert mind, a spring in your step, a consciousness of energy and manly power, a dominating personality. These qualities must be possessed if you want to be a real man.

### LEARN HOW TO

**OVERCOME:** Constipation, nervousness, indigestion, stomach disorders, flat chest, headaches, fatty tissue, insomnia, thinness, loss of vitality, tired feeling, round shoulders, weak back, vital depletion, fear, bad habits, colds, short-windedness and many other ills.

**DEVELOP:** Great strength, perfect health, inexhaustible pep, beautifully proportioned body, manly power, mental keenness, vitality, endurance, etc., etc. **BE A REAL MAN!**

### Endorsed by Leading Physical Culturist

Altho very easy and simple, the results of this new science have amazed everyone. Doctors and leading physical culturists are recommending it to all their friends. Here is what one writes:

From an inventor and important railroad official: *Physical Culture is one of my hobbies. I have examined and taken many courses, some costing as much as ten times what you ask, but I honestly believe*

*yours contains more real "meat" than any of the others. If this letter will help you, you may use it in any way you see fit. Arthur Keener, Pittsburgh, Pa.*

Begin at once on this

## NEW AMAZINGLY EASY METHOD

For a short time these instructions will be sent you upon receipt of only \$2.00. This charge covers everything and everyone should have these instructions. Courses similar to the National to a certain degree are selling at from \$25.00 to \$35.00. This is your chance to save from 80% to 110% and still get better results. This course is laid out to suit your particular needs. If after using it for five days you are not more than pleased, return it and get an immediate refund of your money.

Start to-day to awaken the hidden possibilities within you! Let us help. Fill in and send the coupon NOW!

### NATIONAL HEALTH INSTITUTE

Dept. 200H

2310 N. 5th St., Philadelphia, Pa.

**NOTE:** The National Health Institute is an association of specialists engaged in making better men through new, natural methods of scientific physical culture.

Strength  
5-23

National  
Health  
Institute,  
Dept. 200H  
2310 N. 5th St.,  
Philadelphia, Pa.

I want to be strong and healthy and robust, with firm, well formed muscles. I want to be filled with energy and pep and vitality. Enclosed you will find \$2.00 for your 7 Lesson Course. If I honestly believe it will not do all this and more for me, I will return it within 5 days for an immediate refund of my money.

Name .....

Street .....

City..... State.....

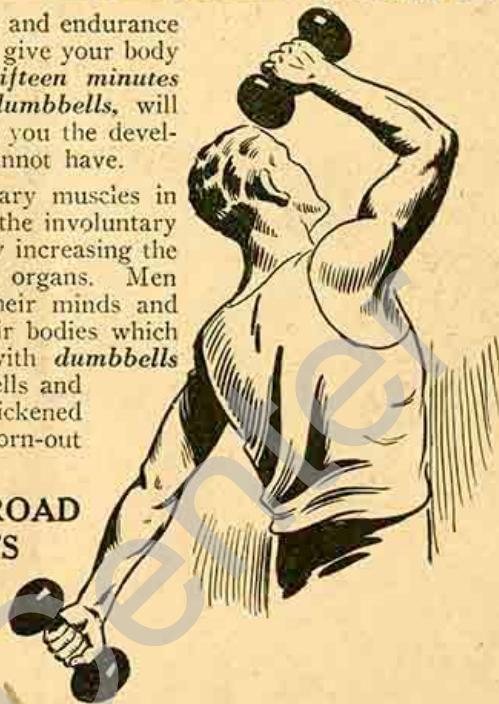
## HAVE YOU HAD YOUR EXERCISE TODAY?

If your aim is to obtain unusual vitality and endurance coupled with remarkable agility, you *must* give your body a certain amount of daily exercise. *Fifteen minutes every day*, exercising with a pair of *dumbbells*, will keep you in good condition and will give you the development you so earnestly wish for and cannot have.

If you begin to strengthen the voluntary muscles in your body you will also be strengthening the involuntary muscles, such as your heart, lungs, etc., by increasing the circulation of the blood and respiratory organs. Men and women who are constantly using their minds and bodies are destroying certain cells in their bodies which *must* be replaced. Vigorous exercise with *dumbbells* will tear down the weak and worn-out cells and tissues, and the blood (its circulation quickened by the exercise) will quickly replace the worn-out cells.

### FIRM, HEALTHY MUSCLES—BROAD SHOULDERS—DEEP CHESTS

If every man and woman would practice a few simple exercises with a pair of dumbbells suited to their own physical condition, for fifteen minutes each day, they would greatly improve their physical and mental condition. Every doctor will tell you that the condition of the nervous system and the brain depends entirely upon healthful muscular activity. If the body does not get this muscular activity it cannot perform its functions properly and, in consequence, the entire system becomes inefficient. Daily exercises with a pair of dumbbells will produce *firm healthy muscles, a solid body, broad shoulders and a deep chest*. You will keep your body toned up and strong enough to be free from danger either of incurring serious disease or any lighter ailments.



### HEALTH GOES HAND IN HAND WITH SUCCESS AND THE COURAGE TO DO THINGS

The effect of dumbbells exercises on a tired-out system is remarkable. Do you hope to be successful when you are constantly tired and over-worked and when your body does not have proper attention? You cannot! Make it a habit to exercise every day and see how you will add life and energy to every muscle, every vital organ and every body cell—to your entire body. After all, your health is the most precious possession you have, and through it you either obtain or lose success and happiness.

### WE MAKE THE BEST QUALITY DUMBBELLS

They are of the best workmanship and material, are evenly balanced throughout and are attractively finished in black enamel.

5 lb.	Dumbbells, per pair.....	\$1.00
10 "	" " " " .....	2.00
15 "	" " " " .....	3.00

F. O. B. Philadelphia

Send cash, check or money-order

**FAIRMOUNT FOUNDRY CO.** 15th St. & Indiana Ave.  
Dept. C PHILA. PA.



## The Invisible Menace

—Is Its Hand On Your Shoulder?

EVERY day in the year men and women apparently in good health are suddenly stricken with a fatal disease. Men and women who thought themselves in perfect condition are finding that Bright's disease, Diabetes or some other dreaded malady has gained a running start in their bodies before a single symptom was noticed. Some of these victims live for years—broken in health and spirit. Others die quickly. You are shocked at the suddenness of their passing.

Why is this tragedy so common? Why may it soon be true in your case? Simply because these diseases are as insidious and deadly as murder in the night. They approach secretly, stealthily. There are no evident symptoms—no outward signs. By the time noticeable symptoms develop it is too late; nothing can prevent a fatal ending.

And the pity of it all is that ninety per cent of these cases could be prevented. Medical science has perfected a simple yet infallible test. A test that shows the very first tendency to Bright's Disease or Diabetes. A test that shows their presence long before any outward symptoms are felt. A test that enables you to win the fight because you know the facts in ample time.

### How To Learn The Facts

Urine is the barometer of your health. It forecasts Bright's Disease and Diabetes many months before any outward symptoms are visible. It proves the strength or weakness of each organ. Urine analysis is employed by hundreds of America's ablest executives—men who consider the facts about their health just as vital as the facts about their business.

The Biological Department of The Louis G. Robinson Laboratories makes a specialty of analyzing urine. For years it has been giving this service to the medical profession in Ohio and Kentucky and now you yourself can secure this same service.

When you become a subscriber to the Robinson Health Service you will receive a complete chemical and microscopical examination of your urine every ninety days. These analyses give you the real hidden facts about your body and tell you exactly what to do about it. The work is done by expert chemists and biologists working under the supervision of a medical specialist.

If your case is serious you will be advised to take the report to your physician, and from the analysis he

will know exactly how to treat you. If the trouble is minor the report itself will tell you what to do.

In addition, every report will carry with it suggestions as to simple modifications of diet—modifications that will not only prevent disease, but noticeably improve your general health and feelings.

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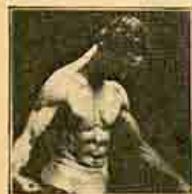
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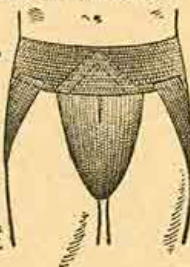
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It is a fact that only about one person out of three enjoys good health. And those who are physically a little "off" right now will more than likely be the ones to succumb to preventable diseases this year. And they are the ones who should not die.

That occasional headache, that tired, exhausted feeling, loss of appetite, the casual cold—all these are danger signals you should heed. Nature is warning you of impending sickness. Seemingly trivial symptoms tell

of serious troubles taking root in your body. And yet, ninety-nine people out of every hundred will absolutely ignore these danger signals. As long as they are not flat on their backs, they will fool themselves into believing that they are all right.

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 recognize diseases by manifestations  
 build nervous energy  
 treat the common forms of disease  
 understand the process of reproduction  
 benefit by laws of sex and marriage  
 treat diseases of women  
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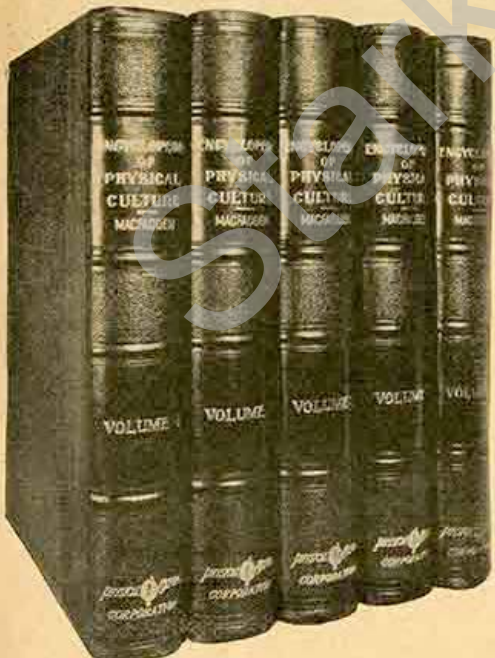
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LOUISE BLACKBURN HERRMANN



# In defense of JAZZ

by RALPH HALE



A GENTLEMAN sitting in a train approaching Philadelphia noticed an old lady nearby who was laughing heartily every time the train stopped at a station. So he asked to be let in on the joke.

"Oh, sir," she said, "the towns have such funny names in this part of the country. Just think of it! Conshohocken—and Manayunk—He! He!"

"Well," said the man tolerantly, "I suppose they do sound funny to a stranger. Now what town do you come from?"

"Oh!" said the old lady, "I come from Schenectady."

## IT'S ALL WHAT YOU ARE USED TO.

At a recent dance at a country club, two old ladies were shaking their heads over what they considered the immodest and abandoned dancing of the younger generation. The granddaughter of one of them asked, "But, grandmother, what did you do at evening parties when you were my age?"

"Oh," said the old lady, "we played 'Copenhagen' and 'Post office.'"

For the benefit of my younger readers, I will have to explain that "Copen-

hagen" and "Post office" were—what do you think? Kissing games!

That is the way your censorious grandparents amused themselves when they were young.

Now, get me right. I do not defend all kind of dancing. I know, just as you do, that if there are fifty couples on the floor, one or two couples are apt to make themselves conspicuous by the vulgar and immodest way in which they dance. But the other forty-eight pairs are just as apt to be beyond criticism.

And, if you stop to think, that rule holds true in lots of other things. Out of every fifty people who drive a car you can pick a couple of drivers so reckless that they should never be allowed to touch a steering wheel. But the other forty-eight are just as careful as you are, and the fact that there are "road-hogs" does not stop you from owning or driving a car. Occasionally a bank-cashier absconds, or a lawyer abuses a trust, but we do not condemn the professions on that account, and we continue to put our money in banks and entrust lawyers with our most important business.

So why condemn all dancing because a few, a very few, insist on turning dancing into "hugging set to music."

You must be patient with your grandparents (and your parents) and remember that in comparison with you they led a restricted life. They lived under the dominance of the Puritan tradition, and they had such cussed little variety of amusement.

Just think! They never had heard of an automobile or an aeroplane. Telephones were unknown. They never danced except in their own homes, or in some recognized "ballroom," and what is worse, they had no conception of a phonograph, nor, worst of all, they had never heard any "jazz."

#### THE INFLUENCE OF MUSIC

Thirty years ago only the young people danced; but you must remember that there was no "jazz" music. (Just hold on a minute and I will prove the connection of ideas.)

A party was a formal thing and had to be arranged long in advance. The reason: few people had telephones. Now since it was formally arranged, the affair was more or less formal.

If it was a small dance, the music was furnished by the mother of the house, or possibly the girl who was giving the dance "officiated at the piano"; or maybe "the other girls" took turns.

If the affair was larger, there was, maybe, a hired violinist to help out the pianist—or even "a harp and a violin."

If the affair was really large there was, of course, "a full orchestra." The very rich always had "full orchestras." (Sometimes we have them now, or at least so I have heard.)

And the dances themselves! My dear young people, you would consider them slow.

The waltz was the one enduring favorite. They had things like mazurkas and polkas and schottisches, but they were mere side issues. The waltz was the thing. Pick up any novel of that time and you can read the chapter containing the dance scene, and how the heroine, or hero, floated around the room to the strains of a dreamy waltz."

Also they had "square dances," where four couples faced each other in a sort of hollow-square arrangement and went through evolutions so complicated that, as you would say nowadays, "some poor guy always gummed the show."

When the music started you went and stood before your prospective partner, bowed and mumbled, "May I have the pleasure of this dance?" The young lady coldly said that "she would be charmed," or words to that effect.

Can you wonder that older people who were brought up on that sort of thing are mildly shocked when they hear one of you fellows stroll up to a girl and say, "C'mon, kid, shake a leg"?



Along in the early nineties there was a new dance—the two-step, and a new composer, John Philip Sousa. In a year every dancer was two-stepping to the new and lively marches.

The square dances were forgotten, the polkas, etc., discarded, and even the waltz had to struggle to hold its popularity. Soon there was nothing except the waltz and the two-step. This continued for five years or so, and then we had "rag-time" for a while and then the present all-pervading jazz.

About that time the phonograph manufacturers introduced the present flat disc instead of the old cylinder records. Result, everybody bought phonographs, victrolas, graphophones, and everybody who owned a talking machine bought "rag-time" records.

Perhaps you have never stopped to think that without music there can be no dancing, nor that without your phonographs, your saxophones and your jazz orchestras playing your "jazz music," you would still be solemnly waltzing the way the old folks did. More than that, without your modern music-making devices, you would be dancing a few times every winter instead of morning, noon and night the way you do now.

Oh! there is a lot to it. The world has changed. It isn't so long ago that many churches frowned on dancing, card-playing and theater-going as a trinity of "evil courses." Where, pray, would you be without those diversions? What would you do—drive a car *all* the time? What (whisper it) would your *parents* do if they were forbidden to dance or play bridge or go to the movies?

Older persons will tell you that in their youth nobody would think of dancing in a restaurant, much less getting up between bites for a turn around the floor. Any young couple so bold as to dance on the beach in their bathing suits would



RUTH ZACKEY—Star Jazz Dancer in "Hello Everybody."



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have been locked up for disorderly conduct.

Nowadays people dance just as naturally as they eat, and almost as frequently.

Everybody dances, from the youngest primary grade child to the oldest college professor.

Municipalities place the services of the town-band at the disposal of the dancing public, and even divert traffic so that the dancers can have uninterrupted use of some particular asphalted streets.

Jazz music and jazz dancing have come to stay, for the extremely simple reason that every one wants to dance. Dancing is more popular than motoring, golf, card-playing, swimming or baseball. It is the one universal sport.

This magazine is devoted to promoting bodily exercise, and dancing is at once the easiest and pleasantest kind of exercise.

You can learn to dance acceptably after a few attempts, and you require no special costume, no prepared playing field, nor any team of fellow players or opponents.

All you need is a little room, a partner and some jazz music. I have seen people dance on porches, on the beach, in restaurants, and in the street.

I once saw a young couple stop and commence to dance on the sidewalk, just because they happened to pass a house where a Victrola was going.

Now that radio is so popular, I fully expect to some day run into a traffic jam on a country road and find on investigation that some young chap has a receiving apparatus in his car, and has stopped so that he and his girl can dance on some particularly smooth stretch of concrete road. You know how that would work. Let one couple start and every other car that came along would stop and provide another couple eager to take advantage of the music.

Between orchestras, amateur saxophonists and ukelele players, mechanical-pianos, talking machines and the radio there is no lack of music.

It is hardly necessary to say that there is no trouble in getting partners. You young fellows will admit that it is never necessary to coax a girl to go to a dance, or to dance after she gets there. It is no harder for the girls to get partners. It used to be, but now—if the young man don't ask you, you can be sure that his uncle, or his father, or his grandfather, will be only too glad of the chance.

#### WHAT HAS JAZZ GOT TO DO WITH IT?

You may think I am getting a long way from defending jazz; that in fact I am actually advocating it. Well, I am! For I have seen how it works—for the health of the nation. Better a style of dancing that "gets everyone into it" than a style that reserves it as a recreation for the young only.

At a dance in your parents' youth there

would not be a person on the floor over thirty years old.

The older men usually stayed away, or if they had to go spent their time in the smoking room.

The chairs around the sides of the room were filled with the older ladies—mothers, aunts and grandmothers—watching the young folks. If you suggested to one of these ladies that she might try a few steps she would smile resignedly and say: "Oh! my dancing days are over."

Nobody seems to realize that the change of the public attitude is not entirely a question of breaking away from the old Puritan traditions, but largely the effect of the modern jazz music.

In those old days when the middle-aged were merely lookers-on, it was not because they disapproved of dancing. The fact was that the old-time waltz music and the precise, stilted tunes employed for the other dances had no enlivening quality.

A person of forty could watch the youngsters waltz all evening and do no more than sleepily nod in time to "The Beautiful Blue Danube." They simply did not want to dance and were willing to leave it all to the young folks.

The virtue of jazz music is that it will not let you sit still. If you do not believe me, try it the next time you hear a good jazz orchestra snap into one of the latest and best tunes. If you can sit through the whole piece like a graven image you are not human. Even if you have one foot in the grave, a swift bit of jazz will pull it out and start it beating time.

There is something about jazz that makes you want to move; not to glide your feet about in a dignified fashion, but to get up and prance. Most people yield to it because they cannot help it. You suddenly realize that some one has put the new record on the Victrola, and you sneak downstairs and find your stout father careening around the library doing the *queerest* steps and gyrations.

Mother is frankly crazy to dance and scorns father for being too dignified to try the new steps in public. And as for grandmother, you have to watch her, or she will be putting an "ad" in the evening paper for a dancing partner.

#### THE ORIGIN OF JAZZ

Philosophers and sociologists tell us that the popularity of jazz—music and dancing—indicates a lapse from civilization to savagery.

That jazz is of savage or barbarous origin there is no doubt. All savages dance to the most primitive music. The only universal musical instrument is the drum, or tom-tom. From time im-



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BEVERLY GAIL in one of her dancing poses in "The Music Box."

memorial the regular or syncopated beat of the tom-tom has summoned savage peoples to the dance or to war. The drum is a call to action, and its sounds have always, and will always, set feet to moving.



When a savage dances, he dances with his whole body; the arms and trunk as well as the legs get into the rhythm. He has the advantage of being untrammelled with superfluous clothing, and he has not particular conventions to observe, so when he dances he dances all over the place as it were.

Among savages there is no age limit in dancing. So long as an individual is fit to walk he is fit to dance.

But they never dance without music of some kind, any more than we do, and if it is true that we have gone back to the savage's style of music, it is inevitable that we will also go back somewhat to the savage's style of dancing.

We cannot stop it. We have tried and failed. Churches have ruled against it and finally given away and permitted dances in the parish house.

Society matrons have held afternoon meetings and denounced jazz dancing, and in the evening have gone to a cabaret and jazzed as cheerfully as anyone else.

It is easy to condemn jazz when the Victrola is locked up and the members of the orchestra are snatching a little hard earned sleep.

#### THE GOOD POINTS OUTWEIGH THE BAD

Physicians and others tell us that the great danger of this mechanical age is that so much work is being done by machines that our bodies are apt to deteriorate through lack of use. We are told to exercise, and, while some of us do, most of the world hates exercise as exercise.

Preach the necessity of exercise and outdoor games to an unathletic friend and he will adroitly change the subject by wondering whether the Giants will repeat in 1923. Tell a young girl that exercise is an absolute necessity and that a five-mile walk is a great thing and she will look at you in a bored way and ask you if you heard that Eddie So-and-So has a new sport-model roadster.

You can lead a horse to water, but you cannot make him drink. You can make any person agree with you that exercise is "great," but you cannot make them exercise.

#### WHERE YOU FAIL, JAZZ WILL SUCCEED

As a propagandist for bodily exercise, Old Man Jazz has anyone else beaten by several miles. Why the very boy who likes the Giants, and the very girl who slipped you that nasty one about Eddie's roadster, will go to a cabaret and dance a sixteenth of an inch off the soles of their shoes. They are not exercising! Oh, no! They're dancing! It is a big difference—just like the difference between gambling and playing cards for money.

My esteemed colleague, Mr. Calvert, wrote an article in this magazine on the subject of fancy-dancing and said that in his opinion ballroom dancing could not be considered as vigorous exercise. I know that he classes it with croquet and tiddle-de-winks. Mr. Calvert does not dance himself and will not even go to see others dance. I am sure he has never been exposed to jazz.



Jazz dancing is exercise, in that it makes you puff, speeds up your pulse and induces perspiration. What more

does any game or exercise do? Ballroom dancing may be mild exercise, but still it is exercise.

#### NOT TOO OLD (FOR JAZZ) AT 40

Dr. Osler made a great stir a few years ago when he said that a man of forty was too old to be efficient in many kinds of work.

Forty is *young*, or it ought to be.

What keeps your body (and your brain) young?

Exercise, and especially exercise that shakes up and invigorates the digestive organs. All your dieting, your early hours and your massage will not preserve your youthful vigor and figure if you fail to get some exercise.

So anything that *makes* you exercise is good, and if jazz is the greatest inducement to exercise it is a benefactor of the human race.



© Keystone View

Prof. Kretlow, 74, oldest dancing master in the world.

Who needs exercise the most? Not the young ones, because they have hardly commenced to tap their life supply of energy. They have not had time to deteriorate, and they have their games.

The people who most need exercise are those past thirty-five, especially the comfortably-fixed ones whose daily needs are supplied without any *bodily* exertion on their own part.

The older men and some of the women have taken up golf, but, while golf can number its middle-aged converts by the thousands, jazz can number its middle-aged disciples by the tens of thousands.

I tell you in all seriousness that jazz is the very greatest reviver of youth. Old Ponce de Leon was born four hundred years too soon. Instead of hunting for a spring he should have cultivated the spring in his legs.

Jazz works in many ways. If you go to a dance you naturally do not care to be neglected. If you, madam, are stout you will be passed up in favor of your slimmer rival. And if you, old gentleman, haven't got the steps down pat you will have the mortification of being put off while some more skillful dancer carries off the lady.

You see, you have to practice—both to learn the steps and to have the requisite dancing figure. That means practice and exercise. You combine them both, and dance off your surplus flesh in the exertion of mastering the steps.

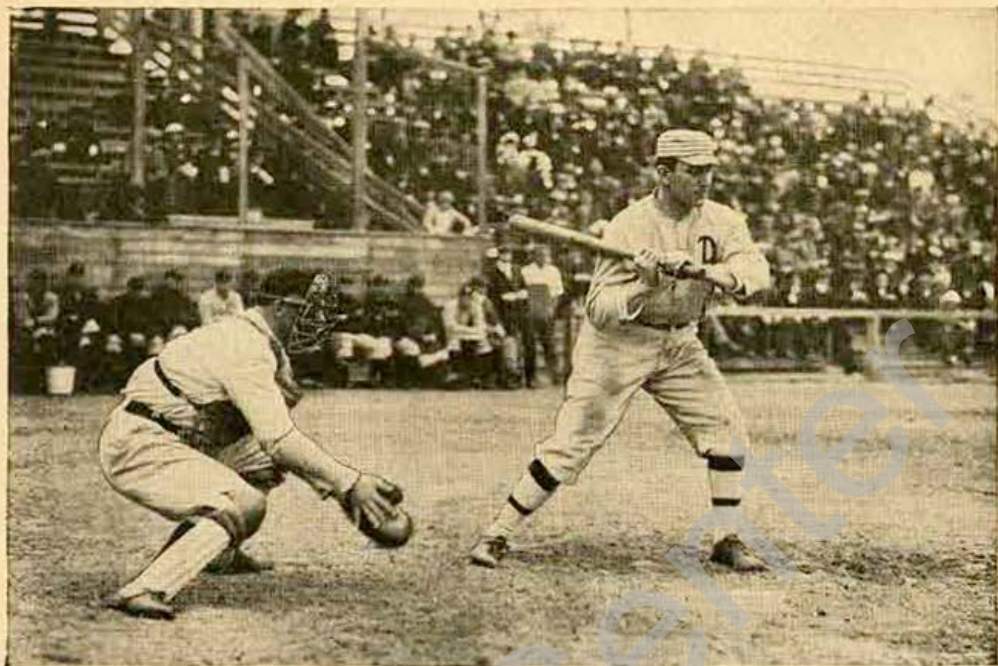
#### JAZZ AND ENDURANCE

Long ago some wise man discovered that soldiers marched farther and faster to music than if they had to walk in silence.

There is something almost magical in the way that rhythmical music postpones fatigue. Regular rhythm, march time, will carry men along for miles and let them finish up fresh. Syncopated time—that is, *jazz*—will

(Continued on page 91)





Lajoie ready for a swing.

## Stepping Into It

By J. C. Kofoed

**B**ATTING is the biggest part of baseball—say about 85% of it.

The finest fielder in the world could not hold a job on a big league team if he could not hit, which is a perfect indication of what batting means.

The big money makers are the lads who can slough the old apple, which is slang for wallop the onion. This has been true from the pre-historic days of Pop Anson right down to the current ones of Babe Ruth. The four greatest figures in the game today are Cobb, Ruth, Sisler and Hornsby—and they are the four finest hitters, too.

It is seldom that two ball players have exactly the same way of batting. The position of the wrists, the forearm, the body and the feet vary with each indi-

vidual. Even a person who had never before seen a ball game would instantly notice the dissimilarity in the position at the plate of Ruth and Hornsby—both of whom are home-run sluggers.

Before Ruth came into his own as the big league home-run king, and absorbed most of the limelight that was being focused on the national game, Gavy Cravath was the best in the land at whaling baseballs over the distant fences.

"Woodenshoes," unlike most players, held his hands well apart on the bat, thus giving him extra purchase. He did not grip the bat tightly until the ball was close to the plate, when his huge hands tightened as he swung. Though he had tremendously powerful shoulders, Cravath put more of his wrists than his shoulders

into the swing; though his weight often did come in on the "follow through" as they call it in golf.

Said Gavy, when questioned on the subject: "The first thing is to meet the ball squarely; the second to hit it hard. If I always tried to lay into it with all my might, I'd be popping up flies or striking out. It doesn't take any unusual strength to hit a home-run. Frank Schulte, one of the greatest of home-run hitters, was not a particularly powerful man, but he had the knack of getting the 'wrist snap.'"

Babe Ruth learned his hitting stance from Joe Jackson, one of the best natural hitters that ever lived. The Bambino realized that Joe was a wonderfully free and long driver, and he sought the reason.

Jackson took a natural cut at the ball without losing his balance and it usually travelled long distances.

Ruth, you know, has a rather peculiar stance. His right foot is well extended and his left is well back, almost directly behind the right. He learned that from Jackson.

"Being a left-handed hitter," he said, "it gives me a chance to get a lot of leverage and put my full weight back of the punch. It brings my body around in a half-turn in the same direction as the bat is traveling. To work the same scheme a right-handed hitter would have to advance the left foot, and keep the right one back."

Jackson was of the wiry type, with strong wrists and forearm. He gripped the bat at the far end and took as resolute a cut as Ruth himself.

Other sluggers vary in their styles. Benny Kauff set himself on his toes and heels, and unloosed the bat with all the power of his arms and back. When he connected, the ball sizzled out at a mile-a-minute clip. When he missed, the ball spun around like a gyroscope.

Sam Crawford and Ping Bodie, both heavily muscled men with wrestler's shoulders, put their entire body into a swing. Home-run Baker used more of his wrists than body, but his enormously powerful wrists and forearms accounted for the distance of his drives.

Tris Speaker, who is one of the most finished hitters in the game today, is not of the slugging type. He seldom sights for home-runs, and there are many more doubles and triples to his ac-



TRIS SPEAKER.

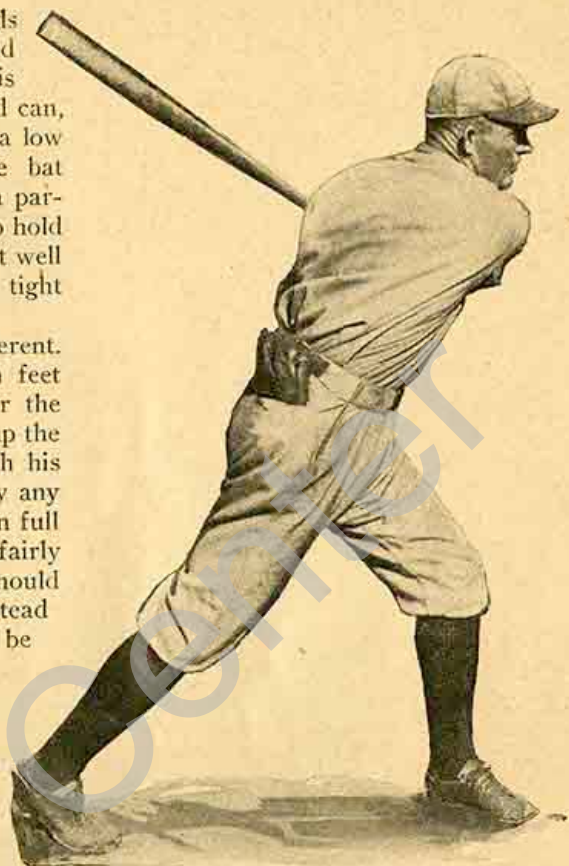
count than circuit clouts. He holds his shoulders unnaturally high and his bat almost perpendicular. In this way he can easily hit a high ball and can, as easily, lower his hands to meet a low one. Speaker contends that the bat should meet the ball in as nearly a parallel line as possible, and he tries to hold his bat in the plane. He holds his bat well toward the handle and with a very tight grip.

Cobb's method is entirely different. He stands nearly erect, with both feet close together, his right hand near the end of his bat, the left one further up the wood. He steps into the ball with his right foot, the longest step taken by any batter, and the instant he hits he is in full flight for first base. His grip is fairly loose, so that, if at the moment he should decide to change hands and chop, instead of hitting directly, the change can be made easily.

Eddie Collins is a batter of the same tense, quick-thinking type as Cobb, though his pose is entirely different, and his bat keeps bobbing up and down like a cork. His hands are held closer together than Cobb's but he is more of a chop hitter than a slugger.

Two of the greatest batters of all time were Hans Wagner and Napoleon Lajoie. Each clouted far over .300 for many years, but the methods were as different as day and night. The Frenchman had an easy, graceful, almost languid pose at bat. Before the ball was delivered, from his pose you'd swear that he was a chop hitter. But he wasn't. When the ball was pitched, he would drop his hands and swing his shoulders into the blow.

Wagner, on the other hand, was just the antithesis of Lajoie. He sprawled over the plate in a gorilla-like crouch, and like the gorilla he had enormous arms; huge, bony wrists, and a tremendously strong body. His grip, though, was somewhat like Larry's in that his hands were held fairly apart and that he tightened his grip just before swinging.



ROGER HORNSBY

But his swing was a more blasting one than Lajoie's and his drives usually were harder.

From these illustrations it can be seen that there is no set way for a man to learn to bat. In the beginning he must have a keen eye, strength and excellent coordination, but there is no set mould in which he can be placed to turn him into a crack hitter.

Faults, of course, can be corrected. For a small man to hold his bat at the end, and swing from his heels is foolish. Willie Keeler proved that the little man, who held his bat short and chopped, could be as valuable an adjunct to his club as the slugger who put all his strength into a swing.

The man who pulls away from the plate can never make a good batsman,

just as the golfer who lifts his head can never learn to drive properly. A man who has been hit very often by pitched balls is inclined to be "plate shy" and step away from the ball instead of into it, but, if he has nerve that fault can be corrected.

Batting, on the face of it, seems to be a rather simple thing. A man throws a ball toward you, you step toward it and swing. That is all—apparently, but there is a good deal more to hitting than that.

In his day Eddie Cicotte, the black-listed White Sox pitcher, was one of the canniest students of batsmen in the big leagues.

"Do you know," he said at one time, "that the batter starts to swing at a pitched ball when it is fifteen feet from the plate? I've watched batters for years and I feel sure that it is so."

If it is, the matter is tremendously complicated. If the hitter really swings when the ball is fifteen feet away, how can he change that swing to meet a curve ball? The curve doesn't break until it is within two or three feet of the rubber, and if the hitter's swing has already so nearly completed its arc, how can he check it, and swing it into the different plane required to hit the fast-breaking curve?

A dozen players were approached on the subject, and not one of them could explain it.

It was the consensus of opinion that the swing did start when the ball was approximately fifteen feet distant from the plate; and it was also agreed that a pitcher who could control his curves could break them almost over the plate—certainly not more than a few feet from it. In that case it would seem to the layman that a conscious effort would have to be made to change the swing, or else that a batter, who believed a curve was coming would hit, not where the ball appeared to be, but where he thought it would be when the curve "broke."

If that latter thought was correct, it would mean that the trick of it was simply a duel of wits between the pitcher and batter. But nearly every big league pitcher will tell you that the trick of "out-guessing" the batter has more fiction



© Keystone View  
ILLUSTRATING BABE RUTH'S GRIP

than fact in its make-up.

Walter Johnson summed up the situation pretty correctly when he said, "I don't try to outguess that batter. I try to learn his weakness, and pitch to it. One man can't hit a slow curve on the inside; another is weak on a fast one outside. So, when I learn what it is hardest for a batter to hit he gets that kind of balls from me pretty consistently."

Of course, there is a big advantage in knowing what the moundsman is going to serve. Hence, the desirability of signal tipplers. But more than one player has been beamed and a plan of attack

broken up by a batsman setting himself for a fast ball when a curve comes sailing up to the plate.

Then, what is the explanation of curve hitting?

No big leaguer I have ever known has been able to give an intelligible one; not because they aren't wise to the ways of the game, but because it simply wouldn't do them any good to delve into the scientific side. They go to bat, determined to hit, and not bothering about air pressure on the ball or the plane in which their bat must swing to land correctly.

Hitting is a knack or a gift or whatever else you choose to call it. A man with good sight, proper co-ordination and courage can, under proper instruction, be turned into a good hitter.

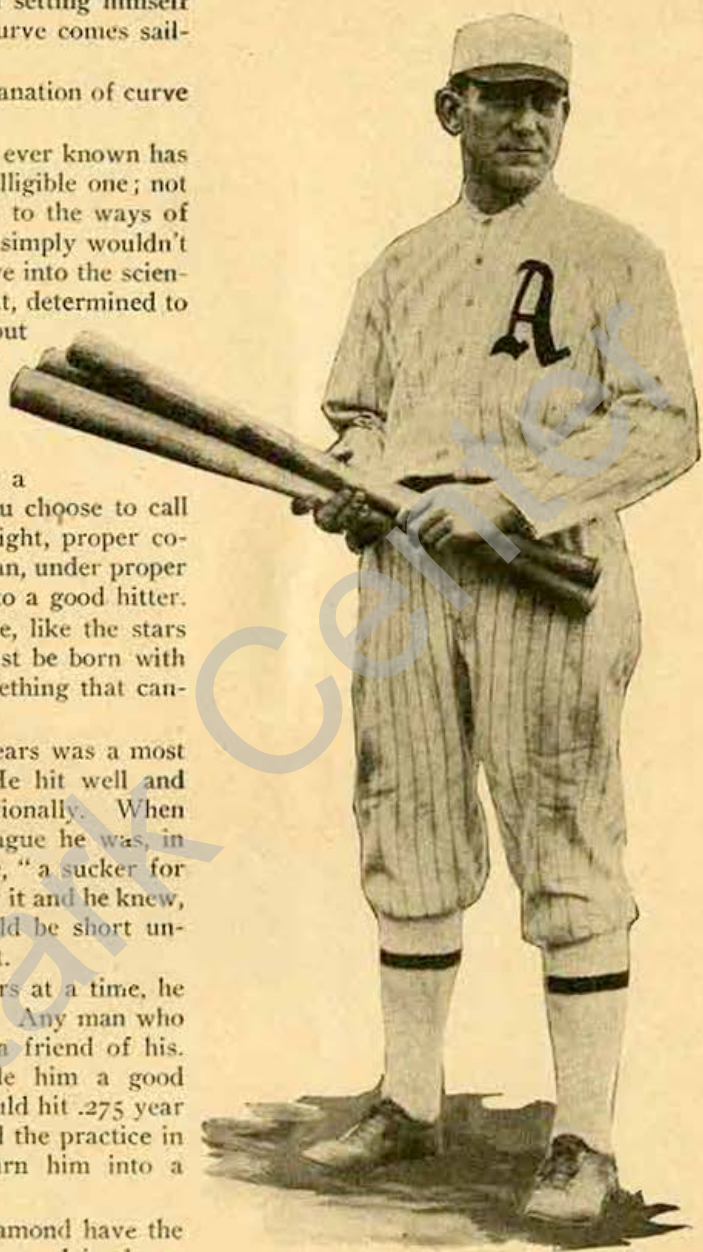
To become a great one, like the stars of the big league, he must be born with the knack. That is something that cannot be drilled into him.

George Whitted for years was a most valuable ball player. He hit well and steadily, but never sensationally. When he came into the big league he was, in the parlance of the game, "a sucker for a curve." Whitted knew it and he knew, too, that his career would be short unless he corrected the fault.

So every day, for hours at a time, he practiced hitting curves. Any man who would throw them was a friend of his. Consistent practice made him a good batsman—a man who could hit .275 year in and year out. But all the practice in the world could not turn him into a Hornsby or a Cobb.

These giants of the diamond have the vital spark. It cannot be explained any more than the players themselves can scientifically explain the theory of hitting. But it is indisputably there—and it means the difference between the star and the hard-working mediocrity.

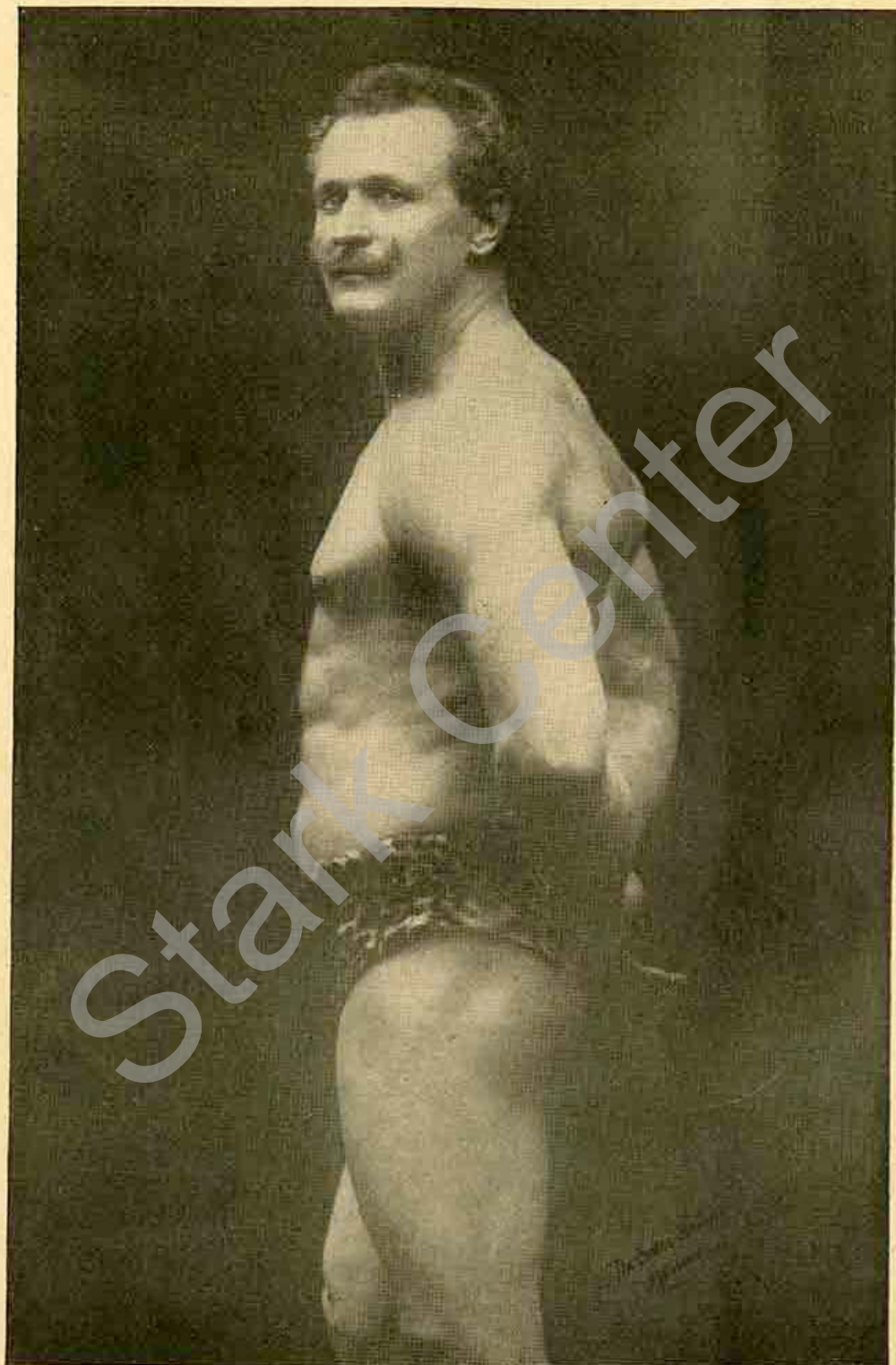
To the youngster who aspires to be a great batsman it is only necessary to add another word. If you haven't the phys-



NAPOLÉON LAJOIE.

ical qualities—headed particularly by excellent eyes and good judgment—you'll never be a good batter. If you have them get some instruction from a veteran who knows what he is talking about

(Continued on page 92)



Sandow at the height of his stage career. So many people wanted to see him that the vaudeville managers paid him \$2,500 a week,—a record salary for those times.

# The Great and Only Eugene Sandow

*This article was written by the Editor in response to the request of several hundred of our readers. We are glad to be able to tell you something of the marvelous man who is mainly responsible for the present world-wide interest in body-building exercises. Others may have helped along the movement, but Sandow was the great pioneer—the man who inspired and led millions of his fellow men.*

*They say that "Strong Men" die young, but at the age of fifty-six this particular athlete is still a world-wide celebrity, and has lost neither his health, his strength, nor his figure.*

By Alan Calvert

**T**HIS is the story of a man whose name is known to millions, and who can number his disciples and admirers by the hundreds of thousands.

It is given to very few athletes to have the applause of the whole civilized world. A great baseball player is sometimes as well known as the President of the United States. Practically everybody in this country has heard of the name of Babe Ruth and what he stands for, but in England and France he is unknown. The leading cricketer of England, the leading fencer of France and the leading wrestler in Germany are all national heroes in their respective countries, but we never hear of them on this side of the water.

The names of the winners of the Olympic games are flashed all over the world, are front-page stuff for a few days, and then are forgotten. Outside of a few followers of track athletics, who is there who can name the winners of the principal events at the last Olympic.

From 1892 to 1904 Eugene Sandow's name was as well known throughout Europe, the British Empire and this country as is the name of Charlie Chaplin today. How much higher than that can you go in the Hall of Fame?

Even today most of the younger generation have heard of Sandow, because his name is already traditional. If a chap is much stronger than his fellows they at

once say: "Why, he is as strong as Sandow." They may never have even seen a picture of Sandow, but somehow and somewhere they have absorbed the fact that Sandow is supposed to be the strongest man of modern times.

Other "strong men" hold the lifting records, other athletes may do more startling feats of strength, but try as they will, none of them will ever be able to convince the public that they class with the great Eugene.

If you ask how he managed to so impress himself on the public, or how he managed to convince practically everyone that he was the world's strongest man, I can answer you in four words: *He had the goods.*

If in the course of a season's tour in this country a quarter of a million people went to the theatre to see him perform, you can be assured that two hundred and forty-nine thousand of them went away perfectly convinced that in the whole world you could not find the equal of Sandow for strength, shapeliness and muscular development. Even the professional lifters who knew that Sandow was not unbeatable in strength tests were perfectly willing to admit that it would be foolish to combat public opinion on this point.

Of what avail would it be to claim to be "a stronger man than Sandow" if the public treated your claim

with a polite but derisive smile?

How do I know all this? Why, my gracious, I was one of the original Sandow rooters. I advertised him by word of mouth. My early friends must have gotten sick and tired of hearing me sing his praises. Sandow completely captured my imagination, just as he did that of many others.

And because he enthused me he has more or less influenced some of you. Sandow used bar bells in his act. Therefore, I wanted bar bells to play with. As I was unable to buy the kind of bar bells I wanted I started to make my own. If I had not gone to see Sandow I would

never have become interested in bar bells, would never have started manufacturing them, and would never have founded the STRENGTH Magazine.

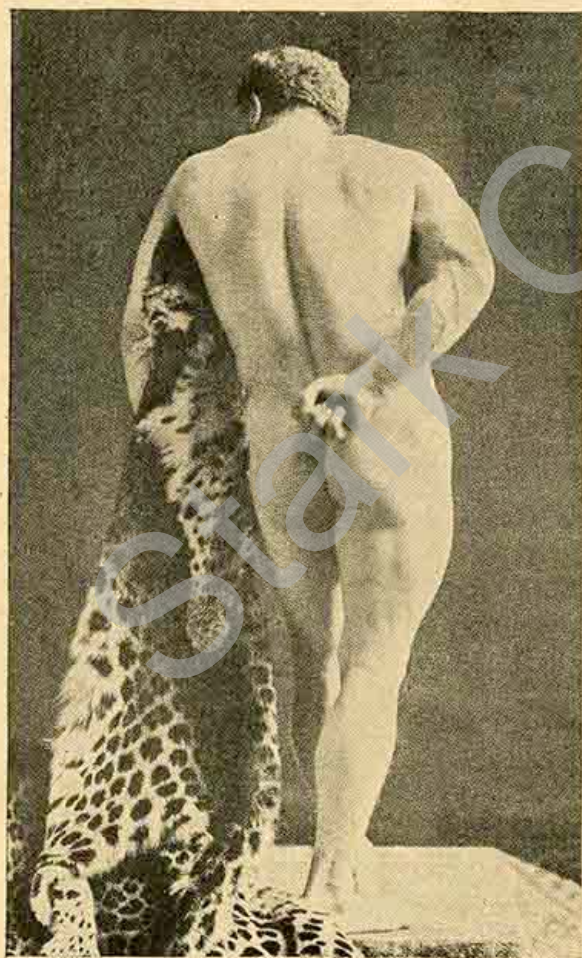
So if it wasn't for Sandow this magazine would never have come into being and you would not be reading this article, which may be in Mr. Sandow's favor, or the reverse, just as you feel about it.

#### SOME OF HIS HISTORY

In 1889 an Alsatian strong man, who billed himself as Charles Samson, "The Strongest Man," was fulfilling an engagement at a London Music Hall. His act consisted of breaking chains and wire cables and of lifting various heavy weights. After the established custom, Samson offered a large sum of money to any one who could duplicate his feats. For a long time his challenges were unaccepted, but one evening a perfectly unknown young man leaped from a stage box to the stage, announced himself as a competitor—and Samson's day was over.

There was a great commotion and wrangle. Samson insisted that his challenge be taken up in a more formal manner, but the audience insisted that the unknown be given a chance. As soon as the unheralded newcomer stripped off his coat, rolled up his sleeves and displayed his arms, he had the crowd with him.

Nothing much was done that night. Sandow was grudgingly allowed to try a few of Samson's tricks and did them to the entire satisfaction of the audience, but not well enough to induce Samson to part with the offered prize money. The clamor in the theatre was so great that some reporters were attracted from the street. They took one look, became as enthusiastic as the rest, and the next morning young Mr.



Sandow did not have to flex his muscles to make an impression. Even when at rest he made a beautiful picture from any angle.



Sandow woke up to find himself famous in London.

The athletic public became interested and insisted on a formal match between the two claimants to take place in the same theatre a few nights later. Before that night arrived the name of Sandow was known all over England.

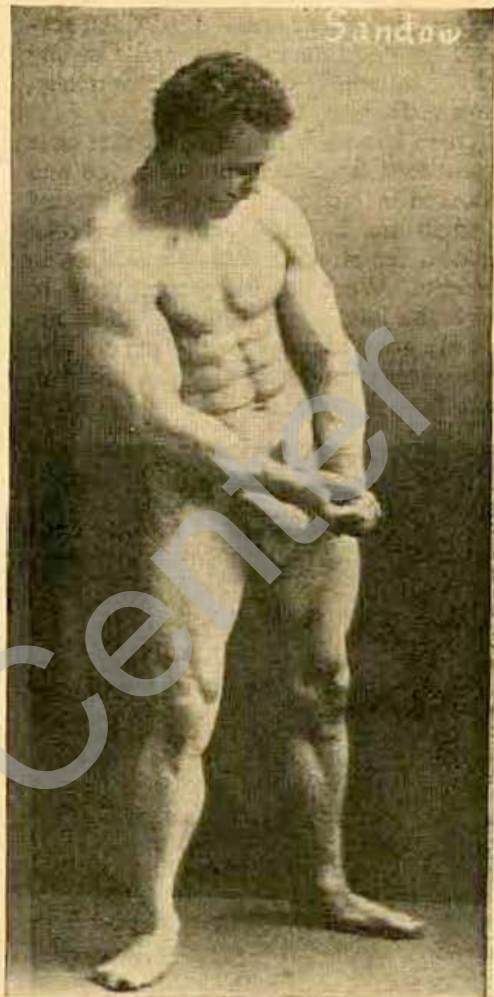
For a few days the English talked Sandow vs. Samson just as a few months ago we talked Dempsey vs. Carpentier.

The match itself was a furore. The stakes were put up. Sandow succeeded in doing almost all of Samson's stunts with chains and weights, but Samson could not, or would not, lift Sandow's big bar bells and dumb bells. The judges, with the uproarious approval of the audience, awarded the prize money to the challenger.

From that hour Sandow was a made man. The news of his victory was sent to all the cities of Europe and America. In London he was the hero of the hour. Crowds followed him along the street. When he appeared in any public place he was accorded an ovation. Vaudeville managers bid against each other to secure his appearance in their music halls. From then on he made his home in England. He mingled in society and hobnobbed with the aristocracy. He opened a gymnasium in London and had branches in all the bigger English cities. He made a triumphal tour of the Continent of Europe, performing in the largest theatres. His photographs were sold by the tens of thousands. He became a world figure.

The public made just as much fuss over him personally as they did as an athlete. The man had (and has) a personality that aided him in his professional career, just as the personalities of such other world figures as Paderewski and Caruso helped them in their careers.

Some time after his match with Samson he gave an exhibition of lifting, at which he made some new records and for which he was awarded medals. Later on he had a match with an English lifter



Doing one of his card-tearing stunts. He was the first man to halve three full packs.

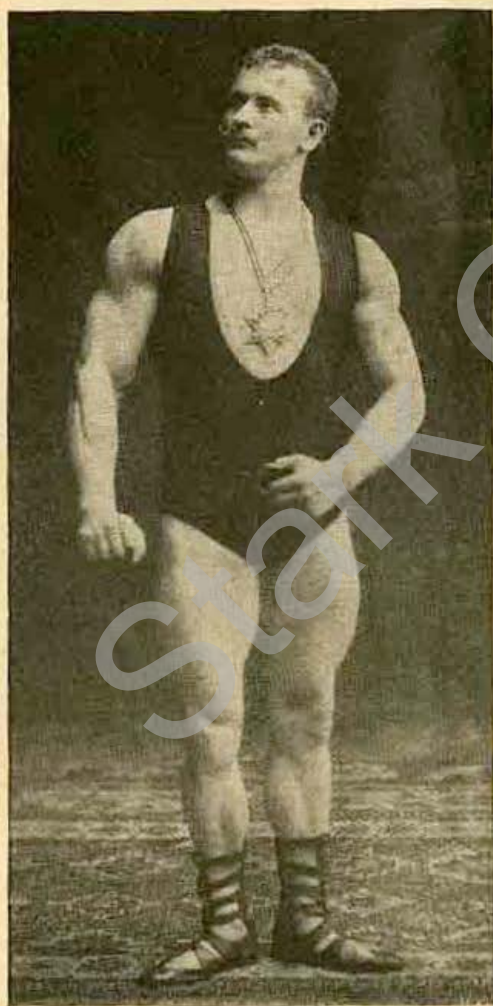
named McCann. To the astonishment and indignation of the public the decision was awarded to McCann. From what I can find out about the match, Sandow should have won.

Did the defeat affect his popularity? Not a bit of it. McCann sank back into obscurity and Sandow continued serenely on his triumphant way.

Of his career before reaching London but little is known. Supposed to have been born in Konigsburg, Germany. Family name said to be Mueller. Fairly well established that before he reached England he had obtained considerable success

in Germany as a professional wrestler in the Græco-Roman style. Had filled several engagements as lifter and "strong man" in small theatres in Germany, France, Belgium and Holland.

There is a story to the effect that once when dead broke and out of a job and stranded in Amsterdam he went around at night and by sheer arm power broke most of the strength-testing machines in the city. Went out the second night to finish the job; allowed himself to be arrested; got his name in the papers and secured an engagement thereby. Said to have been sprung on Samson by Prof.



Among other things Sandow made the Leotard and sandals the standard costume for "Strong Men." This picture was taken about the time he made his lifting records.

Attila, now of New York City, and the dean of all physical culture trainers. Undoubtedly owed part of his early success as a lifter and stage performer to the coaching he got from Attila.

Now as far as I have ever heard, that is about the total of Sandow's career in competitions, his phenomenal success is almost entirely due to his stage performances and *himself*. His superb frame, his undoubted strength, and his unapproachably symmetrical muscular development have been the greatest factors in making him world famous.

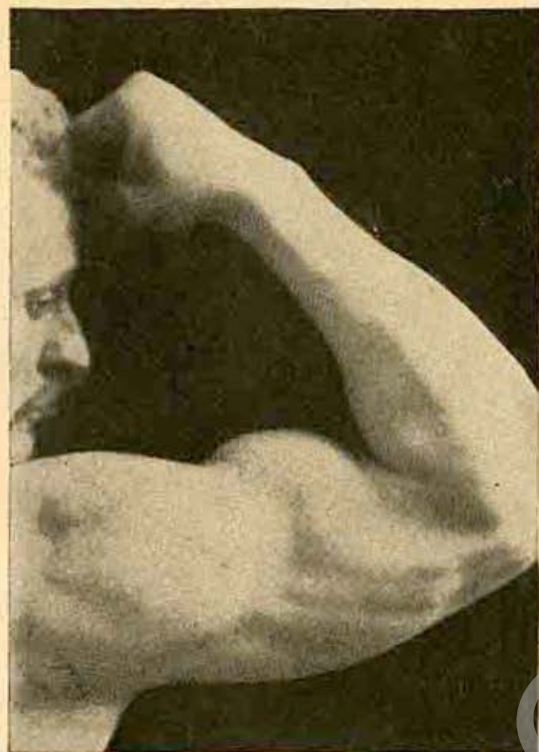
#### SANDOW IN AMERICA

He made his first appearance in this country in 1893, the year of the World's Fair. His show was given in a huge barn of a music hall called the Trocadero. The hall held several thousand people, the engagement lasted many weeks and Sandow "played to capacity" at every performance.

After the fair was over he toured this country and for several successive years he returned and always played to what the theatrical people call "big money."

His manager was Florenz Ziegfeld, the same gentleman who now conducts the Follies. Before Sandow's time, "strong men" were very minor attractions. They appeared in the circus ring, in side shows, in museums and as added attraction with burlesque shows.

Such engagements were beneath the attention of Messrs. Sandow and Ziegfeld. Sandow traveled with his own vaudeville company. Mr. Ziegfeld always engaged one of the better theatres in each town, and everything was done on the grand scale. Prior to their arrival magnificent posters appeared on the bill-boards, and the proprietors of the most fashionable shops, who would not have tolerated an ordinary theatrical announcement, were apparently proud to put large pictures of Sandow in their show windows; and that, I have always considered, was a real tribute to the popularity of Sandow as well as a proof



One look at this mighty arm was enough to convince anyone of the benefits of exercise.

of the astuteness of Mr. Florenz Ziegfeld.

#### THE SHOW ITSELF

I saw Sandow in Chicago and, needless to say, I saw him every time he appeared in Philadelphia. Sometimes I went two or three times in a week.

For several years he hardly varied his act, and I knew that act down to the last detail, even the music cues. Everything he did has since been incorporated into the "acts" of other "strong men," but Sandow never copied; he originated, and that was one of the things that made him great.

Cabinet-posing, the Roman column act, supporting a see-saw bearing three horses, carrying a horse at arm's length overhead, and "putting up" with one arm a huge bar bell with a man concealed in each of its leather spheres; all these stunts were original with him. Lots of his imitators have performed the same feats, but none of them have ever succeeded in remotely approaching the spec-

tacular effect that Sandow always created. He was an artist, and an artist has his own inimitable way of doing things. Others can sing Caruso's songs, but who will ever sing them the way he did?

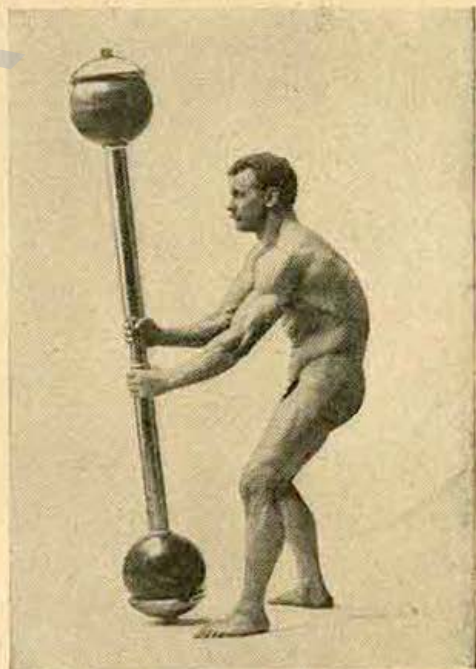
#### HIS AUDIENCES

He did not play, as you might suppose, to an audience of solid ranks of the athletically inclined. At the present time "strong acts" are at a discount, but Sandow managed to attract everybody from bankers and society leaders down.

He had just the same kind of universal appeal as Sir Harry Lauder has.

#### HIS PHYSIQUE

To my mind (and I know many who agree with me) Sandow was, from the crown of his head to the soles of his feet, the most beautifully made male human being of modern times.



In his book Sandow said, "The Bar bell and the Dumbbell have been my chief means of training."

You could not pick a flaw in him. He was not very large or very heavy. While every muscle was developed to its limit, none of them were especially prominent—except when he wanted to display them. When you saw him at his work you did not think "What huge arms!" or "What a wonderful pair of legs!" or "What a prodigious chest!" Your impulse was always to say, "What a beautifully-built man." You assessed him as a whole, a unit, not as a being made up of separate parts.

Of course he must have had a wonderful bony frame-work. His bones were a little above the average thickness for a man of his height, but his muscles were of such size that they made his joints (knees, elbows, wrists and ankles) seem

small by comparison, and this gave an indescribable impression of lightness and agility which is most unusual in a man of such heroic muscular development.

His head was singularly well shaped and covered with close cropped curls of a light yellow tint. The way he carried his head and the way his head was set on his neck and shoulders added immensely to his personal appearance.

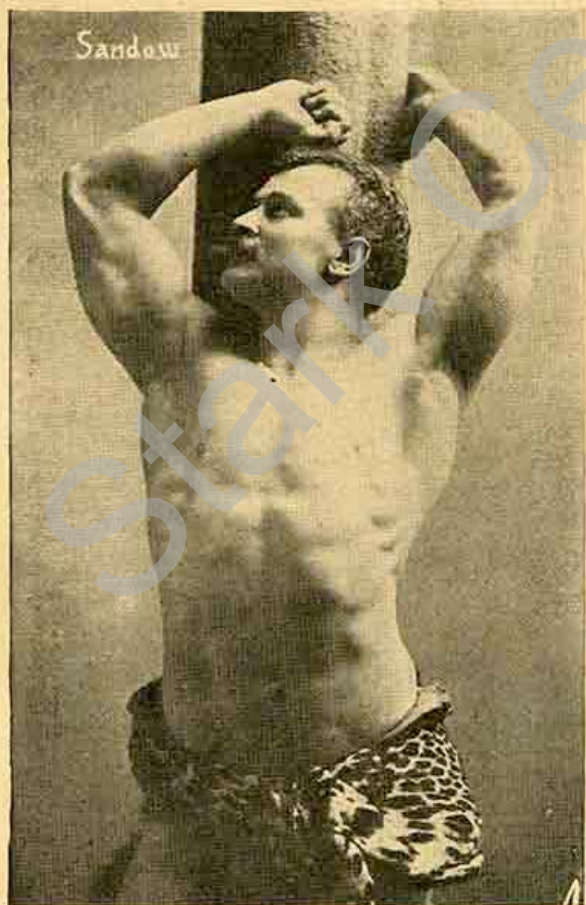
As for the appearance of his body, his arms and his legs, I prefer to make no comment. Before I got one-quarter way through cataloguing his unequaled muscles my stock of superlatives would be exhausted. Here are several of his pictures. Look them over. You can appraise for yourself the most admired athlete since the days of ancient Greece. Apollo and Hercules blended in one.

The one criticism I ever heard of his development was that the pectoral muscles on his upper chest were hardly as large as they should have been to balance his great shoulders and upper-back muscles.

A friend of mine who knew him told me that Sandow himself considered that his legs were a trifle short in proportion to the length of his trunk. He quotes Sandow as saying, "If my legs were an inch or so longer, I would be the best proportioned man alive." Well, he knew, for he was an authority on muscular development.

It just strikes me that I am writing this in the past tense, as though the gentleman was no longer among us. During the war there were rumors that Sandow was dead. I myself mistakenly gave credence to one rumor.

Mr. Eugene Sandow is still alive. *Very much* alive. He is, I believe, fifty-six years old, and he recently published two pic



One of his favorite poses. In his time Sandow was the most photographed man in the world.

tures, one taken at the age of twenty-five and the other at the age of fifty-five. He has lost but very, very little of his youthful shapeliness. He is just as clean cut and debonair as when I last saw him here in 1903.

At that time he returned to America after an absence of several years.

He appeared at the Keith Theater and was said to receive \$2,500 a week, which was a record salary for that period. He did his act (an entirely new one) in the evening and gave a lecture at the afternoon performances. The queer thing was that he drew even larger audiences in the afternoon than in the evening.

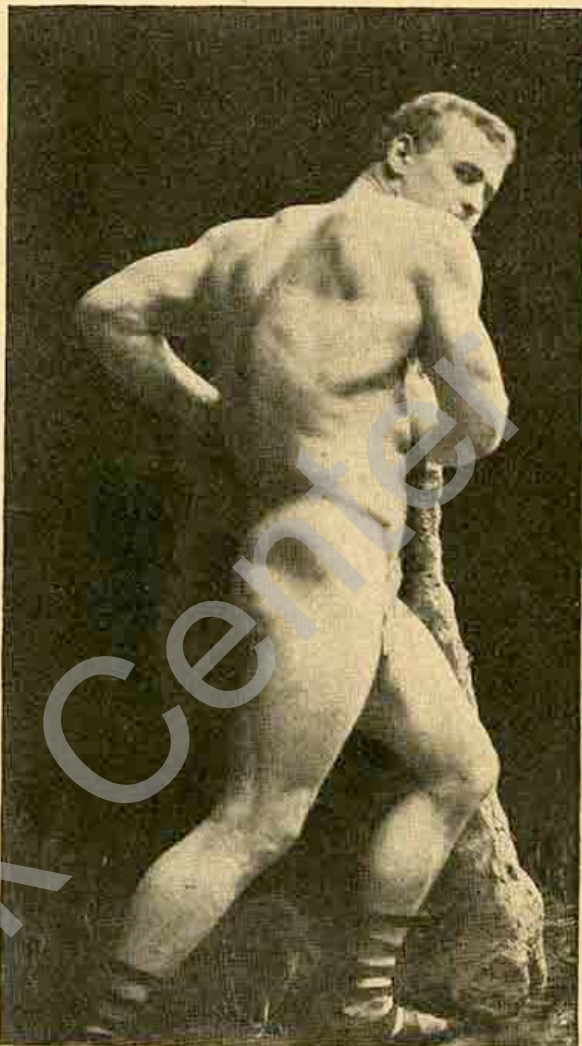
#### HIS POSING

He always opened his act with about five minutes' posing in the lighted cabinet. To no other part of his work did he devote just as careful study and rehearsal. He had a profound knowledge of anatomy, and consequently knew exactly which position would draw any set of muscles into high relief by putting it in a state of extreme flexion. He could do statuesque poses in which he was a thing of beauty. He could display every muscle group in turn, and he had such mental control over the muscles that without a motion of body or limb he could make the muscles flow around and over his body like twisting snakes.

Of all the "muscle poses" you see the great majority were first shown by this man.

#### HIS LIFTS

Sandow holds none of the present lifting records. Near the start of his career he made a world's record of 279 pounds in the one-arm bent-press—a lift, by the



A pose, taken about 1900, that will give you an idea of the tremendous width of his shoulders.

way, which he was the first to demonstrate to English and American lifters.

As we have seen, he has taken part in only two competitions, and since 1895 has done little or no exhibition lifting.

The following are his best records. I give them on the authority of the *Athletik Sportzeitung*.

That is a German sporting paper accepted as absolutely accurate on lifting records, and as Sandow himself is of German birth, it hardly seems that they

(Continued on page 80)



ELIZABETH BECKER—Champion Diver.

# Elizabeth Becker—Champion Diver

By Gertrude Artelt

**A**N aquatic champion for six years and Philadelphia's first National diving champion! That briefly sums up Elizabeth Becker's career.

It is a most extraordinary thing for any girl in the swimming game to bear such a title, because this country develops more swimming champions than any other country in the world. Consequently we "are" champions one day, and "aren't" the next. The American girls excel in no other sport as they do in swimming—and it is because we have girls like Elizabeth Becker, that we do reign supreme.

Most of our champions begin just as the average pupil does. They take lessons and progress from novices to experts. Such was the case with Elizabeth. She was by no means a prodigy; just a normal beginner. Instruction was first given her when she was nine years old. She paddled and splashed around, gained confidence, and learned the strokes in the order of their increasing difficulty. As with most other swimmers, the "crawl" stroke, which is used in races because it is the fastest stroke, was her favorite. She spent all her spare time after school in the pool, perfecting the stroke and gaining speed, and very soon experts recognized her as "a comer."

About the time when Elizabeth was twelve years old, Olga Dorfner was in a class by herself—she had no one to make her extend herself, and consequently it was difficult for her to improve her records. When Olga trained, all the youngsters in the pool would cling to the edge and watch the champion "in action," and pretty soon, because she was the best of us, Elizabeth

was taken from our midst, given a handicap and allowed to train with Olga. At the ripe age of thirteen, every one conceded that Elizabeth Becker was the Junior champion and had wonderful possibilities.

In 1916 the Philadelphia Turners held a Middle-Atlantic 100-yard free style race, and Elizabeth was entered. The thought of a championship, the assurance of spectators so excited her that her nerves worked up to such a pitch that she practically forgot everything she knew. She fought all the way, swam a

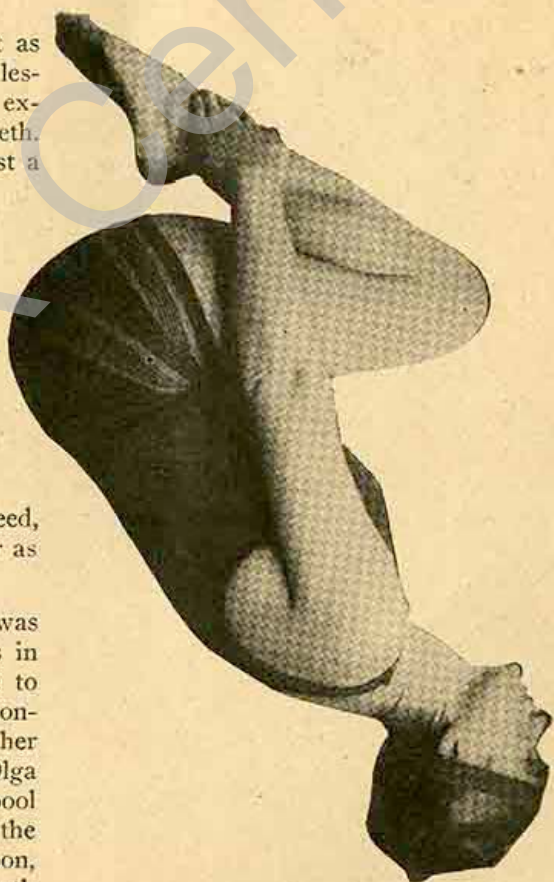


Figure 1.

splendid race and won third place, and a bronze medal. The thought of an engraved championship medal made her forget everything concerning the race, and that soon turned into the cry "Oh, if I could only win a silver medal." It's human nature never to be satisfied and Elizabeth is very human, so her next chance for another medal came in 1917. The diving championship was held in Philadelphia. This time though Elizabeth's ability as a diver was unknown, she had attained great skill. She, with the rest of us, would go over to the diving board and play follow the leader, after our swimming practice was over. Even then we noticed a snap to Elizabeth's dives, something we all wanted and none of us could get; so when she entered the diving event no one was a bit

excited except Elizabeth herself. To the surprise of every one she finished second to the champion, and was awarded her longed for silver medal. After the event I can remember Elizabeth coming up to me and saying, "Gertrude if I could win a gold championship medal, I'd be willing to stop." (That sounds like the golfers' cry, "If I could get my score below 80, I'd be satisfied.") The very next season Elizabeth won the diving event and I believe started to like diving better than swimming; but she was a good enough sport to compete in both, and still does. From that year on, there has been no one in the Middle-Atlantic section to take Elizabeth's place in diving, and she has held the championship for five years.

In 1920 every country was busy training its athletes for the Olympic games.

The women's diving tryouts were to be held in New York and the rule was that all dives must be made from a springboard, ten feet above the water. In Philadelphia unfortunately, there is not any board available at that height, and though Elizabeth practiced from a low board, she went to New York a few days before the meet, and dove as she never dove before. Her dives were perfect and sure; every one admitted that her chance to represent America at the games was as good as settled. The big day came and Elizabeth in the morning, was in the pink of condition; her nerves quiet, herself composed. But as the afternoon drew on I noticed she looked depressed, and when the actual time came she went completely to pieces. Her nerves just "broke," she was absolutely exhausted, and left after the tryouts the unhappiest girl in the world.

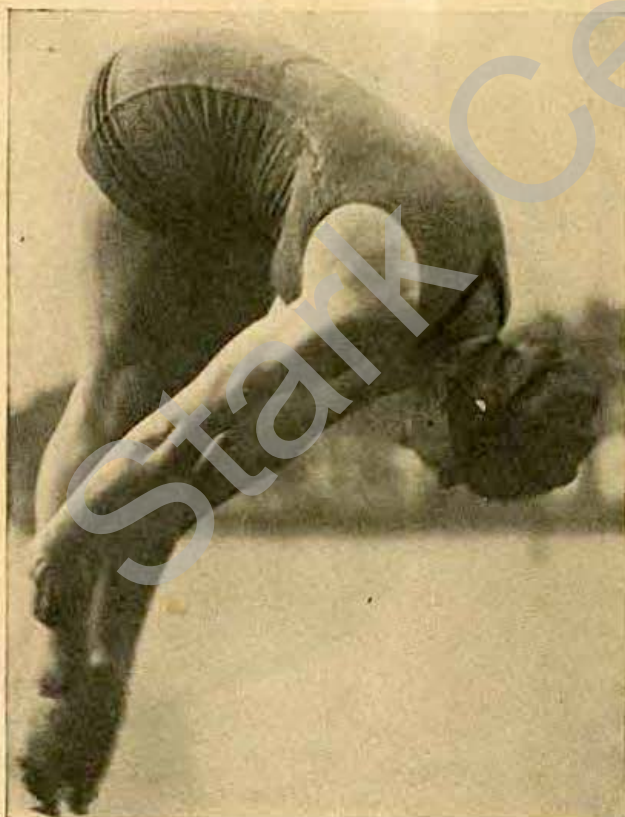


Figure 2.

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She had thoughts of retiring and practically decided to, when her natural fighting spirit cropped out. I remember later Elizabeth said, "Gertrude, I'll prove to them all what I can do if I have to dive until I'm a thousand years old." And she did, too, but it took

would never expect to meet the girl she is. I don't believe she is a bit taller than five feet three inches—beautifully proportioned, and solid as a rock. She has pretty brown, wavy, bobbed hair, eyes that sparkle with devilishness, a saucy little mouth and a nose which denotes independence to the last word. And I forgot to say she has a beautiful temper. The sort of disposition that

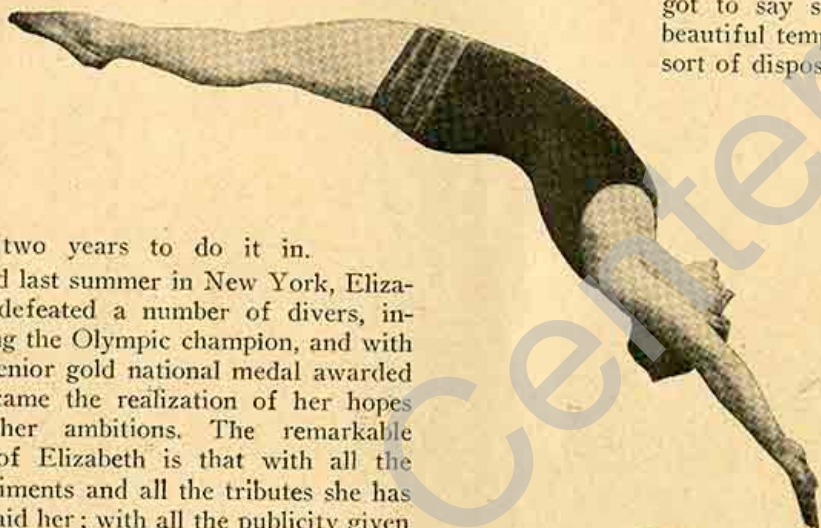


Figure 3.

only two years to do it in.

And last summer in New York, Elizabeth defeated a number of divers, including the Olympic champion, and with the Senior gold national medal awarded her, came the realization of her hopes and her ambitions. The remarkable part of Elizabeth is that with all the compliments and all the tributes she has had paid her; with all the publicity given her, she is absolutely unspoiled; wholly unconscious of her remarkable feats, and a bit afraid to say what she thinks about her future.

Elizabeth loves the aquatic sports, but she is not immune to the pleasure of others. In fact just the other day she said to me, "I certainly do wish I had more time. I'd spend it all learning golf or tennis. They must be wonderful sports. I'd be satisfied if I could do something on earth and not spend the rest of my time splashing around."

We were talking over old times, how we had started together, and how her desire for medals had been fulfilled. I asked her how many trophies she had, and for an answer I just got a little laugh, and a drawn out "Oh, I don't know"—I did manage to force out of her that there were about three hundred prizes in her collection.

Anyone who didn't know Elizabeth

makes you hope she'll get angry so you can have the pleasure of hearing her ask for forgiveness, and have the happiness of saying, "Oh, it's all right."

The determination she possesses is best shown in her swimming, because then she'll fight until the last inch is gained. Sometimes this determination to "fight hard" makes her forget to pay sufficient attention to her form, so that she fails to get the full advantage of her efforts. That is her only trouble. In diving, well! that isn't a case like swimming because some one else judges for you. Just last evening I was talking to Elizabeth's coach, and we both decided that if she was a little conceited she'd have more confidence, and that is all anyone needs; that and preparation.

Elizabeth Becker is faithful to practice. She's always "at it." I asked her how she trained. Her answer was, "You ought to know almost as well as I do,

Gertrude—you know I absolutely refuse to eat creamed foods or fats the day of a race; they upset my stomach. And the day of a competition (if it's to be held in the evening) I like to go to a show or to the movies. It takes my mind off the coming event and rests my nerves. I guess that's about all I do, but you know I'm very seldom altogether out of condition though we all get a little 'off' now and then."

In some of the pictures which illustrate Miss Becker's dives you can notice the contraction of her arm and leg muscles. The control she has over her body makes her the acme of grace in the air. She has the most beautiful foot and body arch I have ever seen. That, in addition

to her skill and perfection, make it possible for her to keep on annexing titles. Elizabeth is by no means standing still, for last year in fact was her most successful season. She won the Middle-Atlantic championships in the fifty and one hundred yards free style swimming and the fancy diving. She also won the Junior National spring board diving championship and the Pentathlon. She placed third in the Middle-Atlantic two hundred twenty yards, which is out of her class, for she is a sprinter, not a distance swimmer. Then she placed third in the national fifty yards free style, and won the national spring board diving championship.

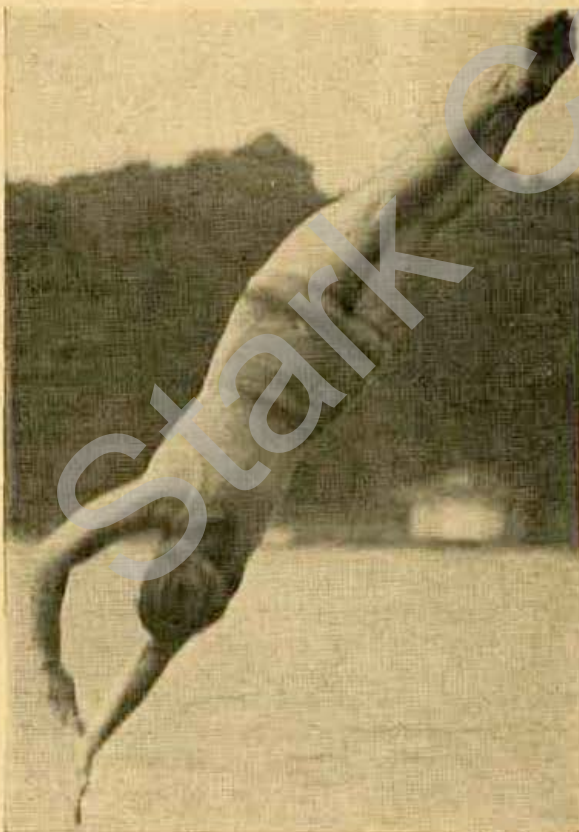
So far this year Elizabeth won the open Pentathlon, defeating the New York entries and won the Middle-Atlantic diving championship.

Quite a responsibility, isn't it for a girl just about twenty years old? When asked what one has to do to be a champion her answer is, "Never say, 'I'll try anything once'—you must always say, 'I'll do anything once or twice or as many times as it will take to perfect it.' Never give up."

#### DESCRIPTION OF DIVES.

Illustration No. 2 shows Miss Becker completing a Front Jack-knife dive. In executing this dive Miss Becker springs straight up after she hits the end of the diving board. At the height of the jump she "jacks" so that her body forms the inverted letter "U." She straightens her body out rigidly and plunges into the water in a vertical position.

Miss Becker's advice for the success of this dive is to keep the head above the arms at all times.



© R. A. Riley

Figure 4.

Illustration No. 5 is perhaps the most remarkable illustration of a Back Jack-knife dive, any one ever saw. Miss Becker's form is absolutely perfect. She performs this "dive" as she does the Front Jack-knife. Of course, in the Back Jack-knife she stands on the end of the board with her back to the water, springs up backwards, does her jack-knife and plunges into the water in the exact position of the Front Jack-knife, i. e., in a vertical position.

After one-half of the back dive has been executed, the body should be in the position of Illustration No. 3. Miss Becker takes a backward spring, gets up as high as possible and enters the water backwards. In this dive I notice she lets her head guide her. If she thinks her legs will go over she keeps her head forward a little longer. If she is afraid of landing flat, she throws her head backwards sooner.

Illustration No. 4 was taken as Miss Becker was performing a Forward Spring Backward dive. In executing this dive she takes a forward spring, bearing in mind that she must get as much height in this dive as in all others.

At the maximum point she turns or twists her body starting with the arms, head and shoulders and when the whole body is straight, she enters the water as in the back dive.

The illustration shows the dive as about three-quarters of the twist has been completed. When the back dive stage is reached, the arms come together as they do in the plain back dive. This dive is often called a "half-twist" instead of a forward spring and backward dive.

One of the most difficult dives to per-



© R. A. Riley

Figure 5.

form is a Full Gainor. I have seen Miss Becker receive the total number of points for a perfect dive. When she executed this she takes a spring, at the height of it she does a backward somersault—enters the water with her body perfectly straight, her head erect, and arms to her sides. This is one of the few dives in which you enter the water feet first. Illustration No. 1 of Miss Becker shows her just before the last half of the somersault.

# The Neck and How to Develop It

*This is the first of a series of articles by B. H. B. Lange, former instructor of athletics at Notre Dame University.*

*In each of his articles Mr. Lange will tell you how to develop one part of the body. When you read his articles remember that he is not theorizing. He is speaking from experience. The exercises he recommends are the very ones that developed him from a man of moderate size to a Hercules with the following measurements:*

*Normal chest, 49 inches; biceps, 17¾ inches; forearm, 14¾ inches; thigh, 27 inches; calf, 18 inches.*

*He says that before he is through he is going to have the World's Record Measurements.*

**By B. H. B. Lange**

*Former Director of Physical Education, University of Notre Dame, Indiana*

**T**HERE are necks and necks. Observe the different kinds of neck architecture the next time you walk up or down any more or less crowded street. Notice the individual just in front of you. What kind of a neck has he? Nine chances out of ten he has one of those affairs that would look small even upon the shoulders of a thirteen-year-old boy. You know how it looks. It makes his head and ears look about twice as large as they really are. Thin, scrawny necks have a way of looking just like that. Really, after a young man has passed the age of fifteen he should no longer be wearing a No. 13 collar.

It is a very odd state of affairs, and it seems very, very strange that most courses of physical culture present no outline exercises for the neck. Evidently the neck is not considered part of the body—if it were, then why do not more, why do not most of the physical culture courses prescribe to develop it?

Just ask yourself this question: Wouldn't you rather see a man walking down the street in front of you or sitting in the theatre seat ahead of you, possessing a neck, the sides of which ran in straight lines down from the ears to the shoulders, rather than a young fellow with a neck the sides of which curved in like a spool? It may be safely said that you would rather see the former than the

latter. And here is the real reason. You may have wondered why without really knowing, but the real reason is that the youth with the firmly-rounded, well-moulded neck portrays and represents strength and health, while the other individual—well, he can hardly be really healthy.

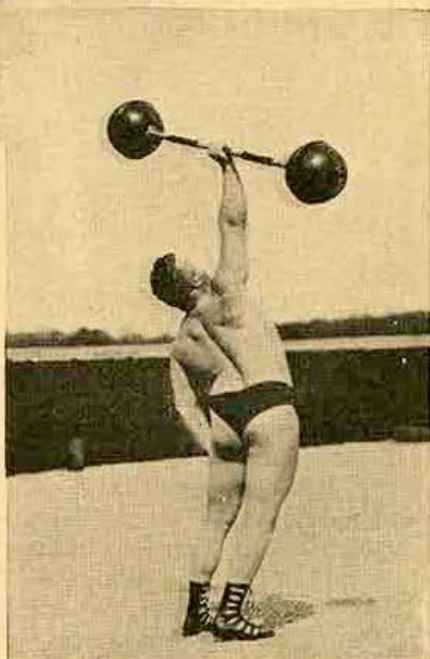
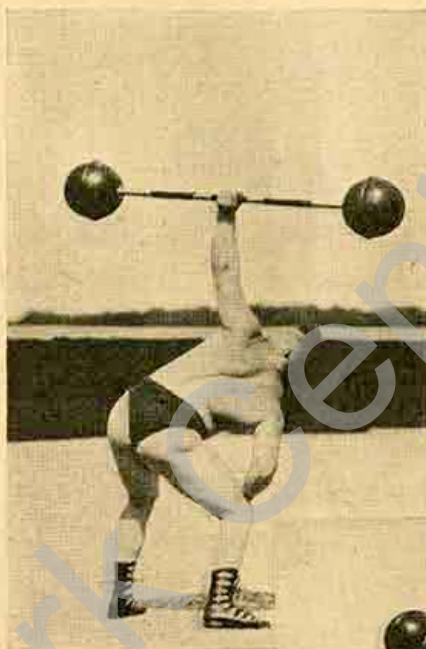
There is absolutely no reason for not having a good-looking, well-developed neck. It would be different if tremendous obstacles had to be overcome to acquire a strongly-built neck. There would be some excuse if the developing of a perfect neck required years of effort and persistent exercise, but none of these difficulties exist. It can be truthfully said that the neck muscles are perhaps the easiest of the entire human system to develop.

Then, too, there is this feature in the neck development that must not be overlooked. It is not just for the sake of having a good looking neck alone that one should develop this part of the body. There are several other reasons, as, for instance, a person with a very well-developed neck seldom suffers from a sore throat. Also, it may be of equal interest and knowledge that people with strongly built, well-formed necks are singularly free from headaches. Again, perhaps it is not generally known that exercises which develop the neck have a very good

effect on the eyes. The eyes are greatly strengthened, toned up, and seem to tire less easily and seem to do their work much better because of the neck exercises. These statements are not idle theories. They are backed up by actual personal and observational experience of a number of years. It sounds quite reasonable to say that since all the veins, arteries, nerves, etc., that function or have work to do in the head and with the various parts of the head must pass through the neck in order to get to the head; that all these various factors are necessarily influenced and favorably so every time a person goes through an exercise for neck development. It is practically impossible that these different veins, arteries, nerves and different cells remain uninfluenced while the neck muscles are being put through a workout.

There are some, I might say many, people who say that they do not want to look like a wrestler. They do not want a "Bull Neck." It all depends upon what is meant by a "Bull Neck." It has been my experience in my work in the field of physical development and my observation of the most representative wrestlers, that none of these men have what is popularly termed a "Bull Neck." True, the man who goes in for wrestling will acquire a neck much larger in size than the individual whose neck never meets with more resistance than that offered by the tremendous choking embrace of a soft collar; but even at that it is wrong to say that wrestlers have "Bull Necks"; for this reason, that a person with that sort of neck usually has insufficiently

developed shoulders—not only that, but his entire body is under-developed, so that his neck seems very large by comparison. Again, would such an individual spend a few minutes daily exercising his neck he would soon lose quite a lot of it. It would greatly diminish in size, because, instead of being made of muscles, it is mostly fat; it is diseased. Now, a wrestler's neck is probably the most thoroughly and most completely developed part of his entire body-organism, since the ever and continual tugging and twisting and pulling that it is subjected to has made it such. This fact, coupled with the other fact that a wrestler usually possesses a pair of symmetrically developed



Mr. Lange's exercises developed every part of this athlete's body. The bar-bell is a big one (10-inch spheres), but it seems small compared to the man who is lifting it

shoulders and a body which tapers gracefully wedge-shaped down to his toes, does away with the illusion of "bull-neckedness." Of course, I suppose there will always be a certain class of individuals who prefer to own necks of a size that cause one to wonder how they manage to swallow a mouthful of food because of the lack of proportion in the size of the mouth as compared to that of the scrawny neck.

The "bull neck" is the result not of exercise, but rather the lack of exercise, because it results from some disease or other; some gland, thyroid or other infected piece of the individual's anatomy has brought about the enlarged state of the neck. It can be accepted as a true statement that the so-called "bull neck" is generally found in persons whose general physical condition is anything but healthy. Their body vitality is quite a bit below what it should be.

In order to acquaint the reader with the various muscles of the neck and in order to arouse his greater interest it has been thought best to enumerate, to give the names and the functions of the muscles of the neck. It is always the best plan to know what you are doing, or about to do, just as it is always best to examine, to know something about the article or thing you are intending to buy.

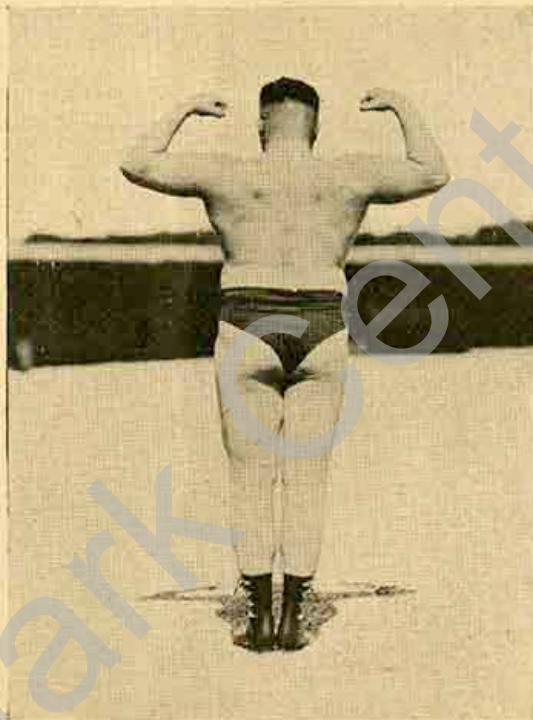
Never do anything in a haphazard, slipshod manner. It may be said in perfect safety that very few people know anything about the structure of the neck. Doctors and nurses do, but very few others.

There is a most intimate relationship existing between the muscles of the neck and the muscles of the back, particularly the muscles of the upper portion of the

back. This is especially so with regard to the deeper muscles. The anterior or front part of the neck muscles are for the most part attached to the clavicle (collar bone), to the upper part of the sternum (chest bone), and to the scapula (shoulder blade). At their upper end the muscles making up the front part of the neck are chiefly attached to the mandible (lower jaw bone). These facts have been considered very im-

portant and necessary to enable the young man desirous of obtaining a well-developed neck to better understand the process of practical and proper neck development. The neck is more than just a sort of casing through which we breathe and through which we push our food and drink. There is more to its make-up than being merely that and the place where the "Adam's apple" glides.

There are two general classes of muscles—the superficial or upper layers and



The athlete in this picture acquired his heroic physique by practicing Mr. Lange's exercises

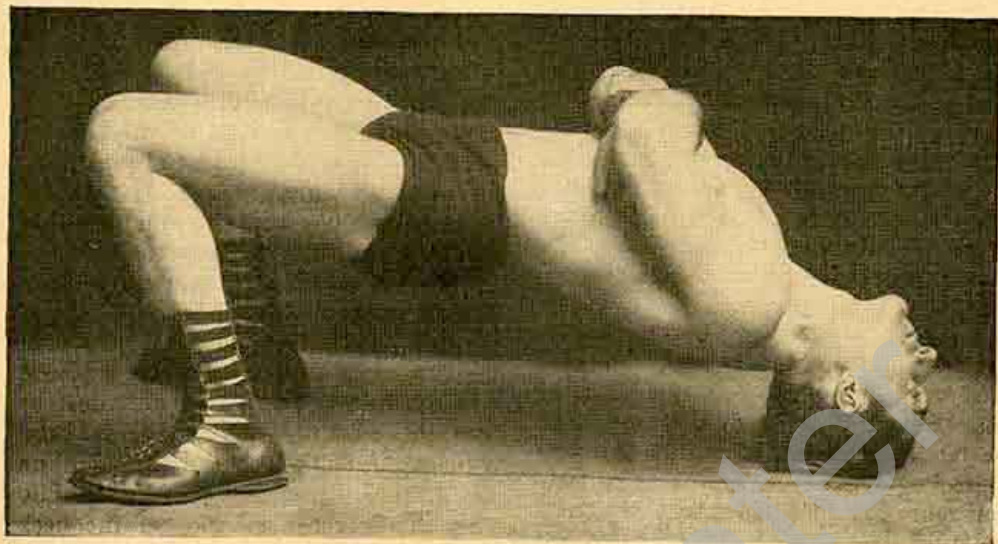


Fig. 1. The "wrestler's bridge"—as described in the article

the deep layers. Regarding this condition in the neck, there is really but one general superficial muscle and that is known as the platysma muscle. This is a very thin, flat and broad muscle originating over the pectoralis major, or front chest muscle and the deltoid or shoulder muscles and extending upwards and attached to or merging in the various face muscles. It also extends over and constitutes a cover for the trapezius or large muscles of the side and back part of the neck. The chief action of the platysma muscle, in general, is to draw the lower lip downward and outward, and it is the muscle that is used when one raises up, or pulls the skin on the front part of the neck, away from the muscles underneath the platysma muscle. Some men are able to control this muscle so as to make the front part of the neck appear made up of a series of strings or bands of muscles. The remaining muscles of the neck are practically all of the deep variety or type, although the sterno-cleido-mastoid and the trapezius are practically superficial in character. The most commonly known muscles of the neck are those two just named, the former being the large muscle that runs from its origin at the top of the

sternum and the clavicle up to its insertions into the side of the temporal bone—that is, just back of and below the ear. There are two of them, a right and a left. They form the outer part of the side of the neck. They, as well as the trapezius muscle, are compound muscles. The chief actions of the sterno-cleido-mastoids are when acting together, to draw the head forward, thereby bending the neck and when acting individually to draw the head from one side to the other, and also to turn it in opposite directions, to rotate the neck. The trapezius muscles—a right and a left—are large triangular muscles, the greater part of which are located on the upper back. The trapezius is chiefly a muscle of the back, although its upper end makes up the lower back part of the neck. In a man with well-developed shoulders and neck it is the muscle which gives that symmetrical and sloping appearance to the region between the ears and the shoulder points. The trapezius muscle arises at its upper end at the external occipital protuberance—that is, at about the base or bottom of the skull—and then it is fastened continuously (in its downward course) to the spine. Looked at from the rear, its

cutward points are fastened to the scapula, and looked at from the front its outer points are fastened at the clavicle. The chief action of the trapezius muscles is to draw the shoulders upwards. Acting from below, they pull the head backward, and acting from the middle section, they draw the shoulder blades together or rotate the shoulder blades. These two sets of muscles—the sterno-cleido-mastoid and the trapezius—are about the only ones generally considered by the average physical culturist, presumably because these muscles are the only ones seen or felt. For the help and information of the reader, however, it may be interesting to know that there are about twenty-four more pair of muscles that go to help make up the neck. Some of these are short and located chiefly within the neck proper—that is, that portion between the head and shoulders. Others are long and extend from different parts of the lower backbone up to their insertion into some part of the head. Some of the muscles do nothing more than help to hold the head erect. Some pull the head backward; the corresponding muscle then pulls it forward. Other muscles have for their duty, the pulling of the head to one side, and then the muscles on the opposite side pull the head to the other side. Again there are still other muscles whose work it is to rotate or turn the head in a sort of circular fashion. As a rule, almost every person knows that the head can be moved in almost every direction, but very few persons realize the large number of pairs of muscles employed in causing all these different movements. Most people think that all these various movements are produced by two or three muscles. The platysma, trapezius and the sterno-cleido-mastoid muscles being the most commonly known have already been described and their actions noted. Keeping in mind the actions of the other above-mentioned muscles a few exercises will be described which, if judiciously performed, will develop said muscles and will result in the possession of a strong, healthy and well-proportioned neck.

It is best to begin with the simpler and less strenuous exercises; chiefly to avoid strain and injury. One of the very simplest and at the same time most effective exercises is merely that of holding the head up while walking. Chin forward and eyes up and straight ahead, instead of walking along with the chin down on the chest and the eyes perpetually on the ground, as if it were a crime to look straight ahead of you, or to look a man in the eye. People would be surprised at the difference produced in the size and strength and health of the neck just by that simple habit—walking with the head up, chin out and eyes ahead, instead of on the ground. Just doing that calls into play chiefly those muscles of the neck that support the head and hold it erect.

It is a proven fact that the muscles of the neck respond to exercise more quickly and more easily than any other group of muscles in any other part of the body. If the boy, the youth, the young man, or middle-aged man would just go through these few movements to be described immediately he would be surprised at the difference made in the size, strength, health and shape of the neck.

In performing this exercise all that is needed is the neck and a will power to persevere in practicing this exercise. If one has a large mirror—fine! If one has a triple mirror—great! Then stand erect, attention position; that is, heels together, toes out, hands at sides, chest out, abdomen in, but do not stand in too forced or too unnatural a position. Then do this: First, bend the neck as far to the right as possible, then to the left as far as possible; that is, try to make your right ear touch your right shoulder, and then try to make your left ear touch your left shoulder. Repeat this till you begin to feel it; then rest a few minutes—two or three.

Then try this movement: Still standing at attention, bend the neck backwards as far as possible, and then forwards as far as possible; that is, try to force the back of your head to touch the back of your



shoulders between the blades, and try to force your chin into the front of your chest. Repeat this until you begin to feel the effects; then rest a few moments. Next try this. Turn or twist the neck first to the right, then to the left as far as possible; that is, while the rest of the body is facing straight forwards try to turn or twist the neck to the right as if you wanted to twist it all the way around. Do the same towards the left side. Repeat until you begin to feel it; then rest a few minutes. There is one more free movement my experience has found very useful for the neck. It is this: Still standing erect, rotate or roll the neck in as nearly a circular motion as possible, first towards the right, then towards the left. Do this till you begin to feel the effects of the movement.

After having practiced the foregoing movements for three or four weeks, doing them about every other day, the average neck will then have sufficient preparation and will be ready for more strenuous exercises.

Practically every person who has any knowledge of or experience in athletics, especially boxing or wrestling, either from the viewpoint of a spectator or from the active part as a participant, knows what "bridging" means. How-

ever, for the benefit of those who are unacquainted with the movement or exercise I shall try to explain it. In the first place you must get a small gymnasium mat. If possible, one of about six feet in length by at least two feet in width and about an inch and a half or two inches thick. The reason for having a mat six feet in length is this—to enable the one practicing "bridging" to have *his feet as well as his head* on the mat at the same time, and thereby eliminating the practical certainty of the mat's slipping and sliding around during the course of exercise. If it is not possible to get a gymnasium mat the best substitute is a piece of carpet or an old rug of about the same size as noted above, under one end of which is placed a pillow. The carpet or rug, being under the pillow, will help to hold it in place, especially after one's weight is on both. Having arranged that part of the proceedings, the next feature is the technique of the exercise itself. This is gone about as follows: Lie down on the carpet or rug with your head placed upon the pillow end. Next lift the body up in such a position that it is supported only by the feet on one end and the top of the head at the other; that is, the body, the buttocks and the thighs form the upper part of an arch,

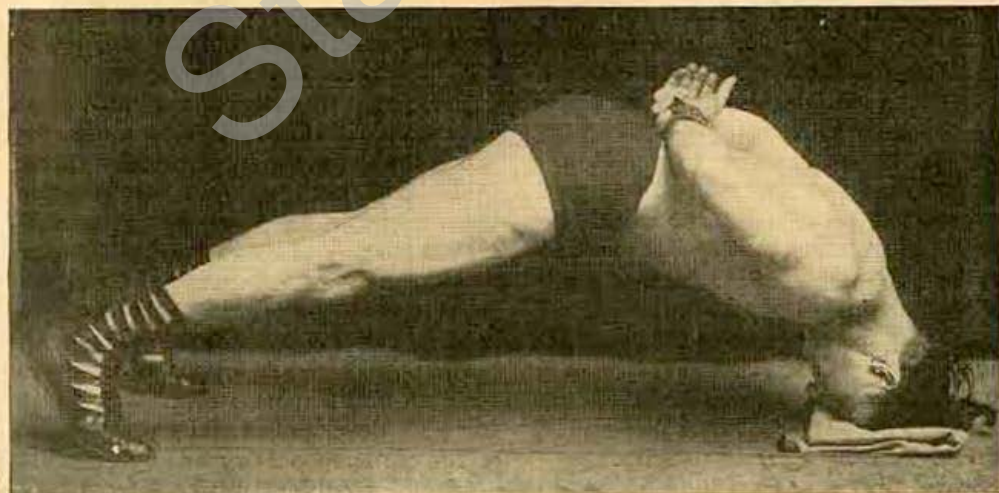


Fig. 2. The "Front Bridge"—advanced position

which arch is supported by the lower legs at one end and the head and neck at the other. What should the arms be doing during all this? The very best position for them is that of being folded across the chest. However, it is a good thing to use them in helping to balance and support the body while learning the "bridge," and there is usually quite a lot of difficulty experienced in the beginning in the matter of balance. When sure of having secured a well-braced position, try to slowly push yourself backwards and forwards—that is, a sort of swaying motion; first backwards, in the direction your head is pointing. Then forwards in the direction your toes are pointing. At first you will have some difficulty and will not be able to sway or push backwards very far, but after some practice—after a week or two—the average person should be able to sway backwards so far that he can easily touch his nose against the mat or rug. In the forward motion or swaying the same sort of difficulty will be at first experienced, but after a short time you will be able to sway forward enough to touch the shoulders to the mat while still really resting the weight upon the head and feet. Repeat this double movement until you begin to feel its effects, then rest a few moments.

Next try the following: This is the "bridge" in the reverse position. Get down on your hands and knees and face the mat. Placing your upper forehead upon the mat, arch your body—that is, raise your hind quarters up in the air so that an arch is formed by the chest, belly, thighs and supported by the lower legs and head and neck. Then fold your arms across your chest; but in this instance as in the first part of this you may not be able to hold your balance while holding your arms across the chest. If so you may use the handles to help maintain the balance, and also to help the neck support the weight of the body. Next, push or sway forwards as far as possible, then backwards as far as possible.

Repeat this movement until you begin to feel the effects of it, then rest a mo-

ment and try this third step in bridging, for it is also a part of bridging known as "Pivoting." You get down on your knees again, put your head on the mat, raise your body up till an arch is formed, then you walk around your head, that is, the feet and legs move around using the head as a pivot upon which to turn. You must do this in a sort of half-turning, half-twisting motion so that by the time your feet have reached the place from where they started, the body is upside down as it were. That is, your back instead of your belly is now toward the mat. Then, still keeping your head on the mat turn and twist back until you are in the same position you were in when you started. Repeat slowly until you begin to feel it. The muscles used in bridging are all the muscles that pull the head backwards and forwards. In pivoting every muscle in the neck is used because the head is not only pulled backwards, and forwards, but it is also rotated and all of these three named different motions are done in an exceedingly vigorous fashion. Another important factor to be remembered in the exercises of bridging and pivoting is this—that with the renewed and increased circulation and activity of the blood thus brought on, and the stimulations given the nerves and spinal cord, the eyes are greatly benefited. There is no better tonic or medicine for weak eyes than the exercise of bridging and pivoting. Try them and be convinced.

Bridging and pivoting are two exercises that will do much, very much, towards developing a symmetrically strong neck. You may, and you can, practice these exercises for years with great success in the way of helping and continuing to develop the neck, because of the added resistance created through the increase in weight of the practitioner's body. If, however, you wish to know, and desire to perform a still more strenuous exercise for neck development, then practice the bridge while supporting or holding aloft a bar-bell weighing anywhere from fifty to two hundred and fifty pounds or more,

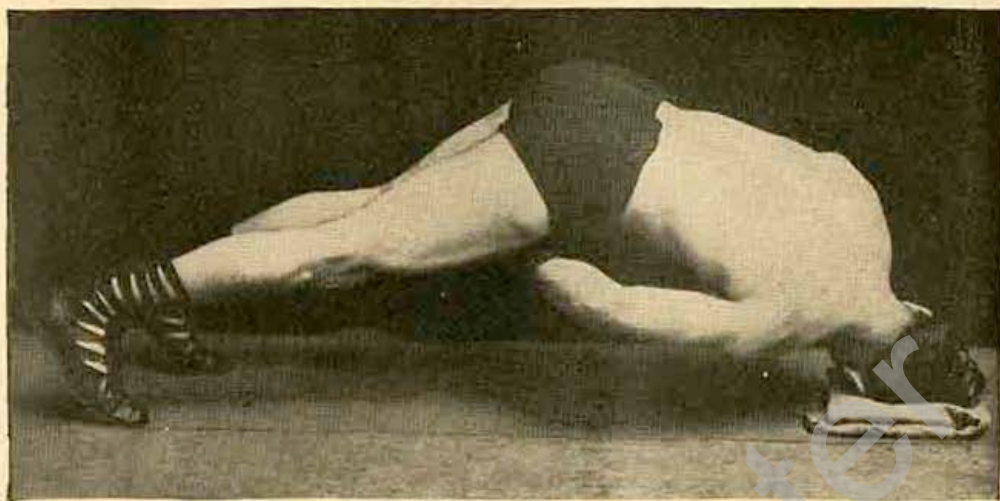


Fig. 3. Starting the "walk-around," which Mr. Lange says is the greatest of all exercises for the neck

depending upon the strength of your neck. Naturally, you must begin this style of bridging by using a light bar-bell—fifty pounds is plenty. You go about it in this manner. You use the same kind of mat as you did in the ordinary bridging, and you assume the same sort of a position, only of course in the present case you will be obliged to confine yourself to just one phase of the bridging, that is, the position wherein your back is towards the mat. You must have your bar-bell near enough to your head so that it will be easy for you to reach back and grasp the bar-bell and slowly raise it up until you have it at straight arms length above the chest. Then while holding it in that position, try to go through the swaying or pushing movements backwards and forwards. This is a very strenuous exercise and must be practiced very cautiously. Use a bar-bell that you can easily and safely handle until you have acquired the art of proper balance. Safety first, always! As you advance in the science and art of the execution of this movement you will have no trouble in advancing or increasing the weight of the bar-bell.

There is another way this exercise can be performed. It is really a different variation of it. It is not quite so strenu-

ous as the other. You assume the same kind of position and proceed in the same manner except that instead of swaying back and forth you simply hold steadily to the bridge position and while in that position you press up or push up, and then lower the bar-bell to the chest, say about five or six times. The best proof of the efficacy of the few exercises described above is in their trial. Merely the developing of the large neck is not the real reason why one should practice exercises for the neck. The primary reason should be the acquiring of a *strong* neck, a *healthy* neck! The size will take care of itself—that is secondary. Even if neither the health nor the strength were wanted, every boy and young man should at least have that much self-respect and self-pride in himself to want that which adds so much to his personal appearance, a *good looking neck!* But easy as it is to get a good looking neck, it is surprising the number of scrawny, skinny skeleton-like things there are, trying to support, with a show of bravery that is really commendable, that part of the human anatomy that in most instances carries and supports nothing more weighty than a cap, a straw hat or top hat! Stop being a manikin! Begin being a man!

# The Power of the Punch

*The Hardest Blow I Ever Saw*

By T. Von Ziekursch

*People want to admire and instinctively, perhaps as a heritage from caveman days, they admire the conqueror by force.*

*In boxing, in wrestling, in baseball, football, everything, it is the quick thrust with enormous drive in back of it that is sought.*

*Read this article for proof that the Power of the Punch is the idol of the world.*

THE power of the punch is the fetish of the sport world today. In a measure it always has been since the first gladiator swung a wicked cestus. But there never was a time when this same quality dominated so completely. Plain skill alone is pretty much in the discard and the trend is toward finding the power of the punch in the rough and developing the skill to make it more effective.

In boxing, in wrestling, in baseball, football, everything, it is the quick thrust with enormous drive in back of it that is sought.

Why? The answer is obvious. It is spectacular.

Once in a while a champion of the realm of sport drifts into the foreground, who possesses nothing but skill—Freddie Welsh for instance—and occasionally a wearer of the purple with only the ability to crush down all opposition—Old John L. as an example—but the ones whom the world at large regards as the greatest, have been those who had the punch and developed the skill.

Which brings us back to the original thought, that the power of the punch is

the dominating influence in sport. It always has been and probably always will be.

The populace wants to admire and instinctively, perhaps as a heritage from caveman days, it admires the conqueror by force.

Jack Dempsey is a popular champion. Willard was unpopular in spite of the fact that he wrested the world's title from Jack Johnson and brought it back to the white race. Why again? Dempsey has pursued exactly the same tactics since he became fistic king of this orb.

The answer is that the public believes Dempsey to be a champion possessed of a bone-crushing wallop, a one-punch man, a thing which he incidentally is not. His records show that he has only been able to finish two or three men with one real punch and that most of his opponents have been beaten down. Furthermore, the fight in which he beat Willard was, in itself, conclusive proof that Dempsey was not a killing puncher, in spite of all the pabulum that was handed out at the time. The complete tale of what happened in that Toledo ring and before



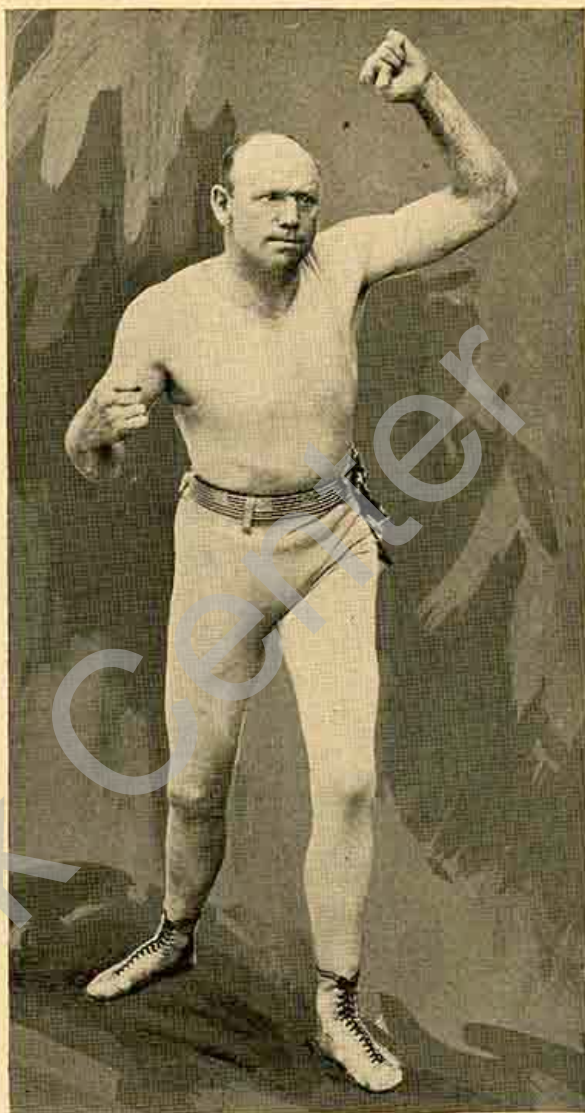
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Champ. Johnny Kilbane

the fight is a mighty interesting one and has never been told. In view of the fact that there is an outside chance of Willard and Dempsey being matched again we will take that bout up later in the story. But the fact remains that the public believes Dempsey to be absolutely supreme because of his punching powers; therefore Dempsey is on the polished pedestal.

Further proof that the power of the punch is the idol of the sports' world? Well, there is Babe Ruth. The Bambino was a pretty good southpaw pitcher with the old Boston Red Sox champions of the world. Then he began to show proclivities toward occasionally dropping the ball out of the lot. That was what was wanted. A rather good southpaw moundman was converted into one of the worst outfielders in baseball and every effort was made to polish up that outfielding in order that his terrific batting power might be utilized. If Babe Ruth hit about .280 and piled up that average on singles he would be back in the sticks. But he is the home-run king, in him the power of the punch is developed to the extreme, therefore, he is the highest salaried player in the history of baseball, many times higher than Cobb, who in real ability makes the Babe look like a back lot artist.

As a further proof look over your gridiron heroes of the past. Who are the ones held up as the immortals in the annals of the game? Whose feats are retold by fans and coaches alike? Between the halves when a team has not shown a good brand of football, of whom does the coach talk in glowing words? Some brawny son of



Bob Fitzsimmons

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old alma mater who went out and threw a couple of berserk fits in which he smeared the opposition all over the field until the white chalk marks turned red with their gore, or words to that effect.

But this is to be a story of the power of the punch as applied in the realm of the padded mitt and also some effort to convey an impression of the hardest punch or punches we ever saw. As for the Ruths, the Coys and Hefflefingers and

all the rest of those mighty crushers of the diamond and gridiron, they will be taken up in later articles.

When we spoke of Dempsey not being a killing puncher we meant that he is not the type who hits one blow that drops the curtain, as was old Bob Fitzsimmons. It is almost certain that Fitz did not hit with the same poundage that a man like Dempsey does. He hit a terrific jolt while Dempsey hits a blow of enormous leverage.

To illustrate what we are driving at, the case of the hardest actual blow we ever saw struck will serve better than any other.

It was in the ring of the Olympia Club of Philadelphia. At that time Dempsey was on his way up the ladder that led

to the Toledo bout with Willard. Dan "Porky" Flynn, a heavy of some note, but who was then in every way fitted for the *nom de guerre* of "Porky," was the party of the other part.

We were seated at the ringside and a minute after the first round started we realized that it would only be a question of time before the swarthy Dempsey would catch up with said Mr. Flynn.

A couple of rounds went by and Dempsey was engaged in a wild stern chase. At last it came. Dempsey weaved in as though for a left hook, took another step and shot across the right in what was a hook to the body but that had something of an uppercut to it—the punch that he has developed to a science since then. It beat through Flynn's guard and crashed into the pit of his stomach. Afterwards when we thought it over we distinctly recalled every detail. His feet left the ring floor and his body arched. It seemed as though he had been hurled like a huge sack of oats across the ring and through the ropes, without touching the floor. There was a hurried scuffling as those nearest the ring tried to get out of the way and Mr. Flynn landed in the lap of the man next to us. Was he out? (Mr. Flynn, of course). He was not, at least not completely. He was hurt by bumping the edge of the ring as he came flying out of it and altogether he was unable to go back for any more of Dempsey's game, but he was not knocked out cold, senseless, unconscious.

It was a blow of such frightful leverage that it had hurled a two-hundred-pound man at least fifteen feet through the air and it



Stanley Ketchell.

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certainly was the hardest punch we have ever witnessed. When Fitz hit them they dropped in their tracks. That is the difference. In poundage of punch Dempsey is terrific but he lacks the snap and jolt of the real knockout puncher. But there is little doubt that he is a more popular king of the realm of fisticuffs than was Fitz. He is more spectacular. In him the power of the punch is visible.

To get away from the big fellows for a moment, there have been plenty of terrific hitters among the lighter classes. Taking weight into consideration we are at a loss to render the palm for the second hardest blow we ever saw. Perhaps a better way would be to divide the honors among the four hardest hitters we ever watched in action. On a basis of pound for pound we accord the crown to Johnny Kilbane among the featherweights, Willie Jackson among the lightweights, Joe Wolcott for the welters and Stanley Ketchell the middleweights.

For each one of these it is possible to point out at least two or three occasions



Willie Jackson

© Keystone

when blows of unbelievable power won fights. Of Kilbane, of Jackson, of Wolcott and of Ketchell we could cite at least one instance each of a punch that lifted a man from his feet and hurled him sprawling across the ring, but we never saw any of them quite equal in proportionate power to that blow Dempsey hit Flynn.

And in that connection have you ever stopped to consider also that with such awful punching power almost invariably goes another quality that the world knows as gameness? This brings up memories of a certain lightweight who will be recalled by most ring fans under the name of Joe Rivers. José Ybarra was his real name and he was a Mexican. Not so many years ago he was one of the greatest of the great, an un-

crowned champion and in almost every way greater than those who held the crown which he vainly sought.

He had his chances. Opportunity almost tried to kick down the door for him but he was lacking in that indomitable thing which makes men go in to

deliver the one big punch in the bout.

Again permit the writer to inject incident. It was when Rivers fought Willie Ritchie, then ruler of the world's lightweight brigade. Round after round that marvelous Mexican tore and ripped the champion to shreds, and Ritchie was a boxer with skill enough to give Benny Leonard a wonderful battle years after he had lost the title.

Bleeding and shaky, in such a condition that one real punch would have finished him and lifted his crown, Ritchie reeled around the ring always pursuing the Mexican. That rapier left and damaging right met him continually but still he bored in, eyes half closed, bulldogging, a champion to the last. He was barely able to chase Rivers longer. In the center of the ring Ritchie stopped and called loud enough for all to hear, taunting, bidding Rivers to come in, sarcastically belittling the Mexican's ability to hit, challenging him to stop and swap punches at a time when Ritchie himself could barely lift his arms. In the next round Ritchie came out of his corner with that fleeting freshness that comes

after the interval. Again he was the pursuer while the fresh, unmarked Rivers retreated. Ritchie swung and Rivers went down and stayed down, although there was practically no reason for it. He was convinced that he could not whip a champion; he lacked the power of the punch.

Think back over the field of those who have ruled the thrones of ringdom, especially among the big fellows, the champion heavyweights of the world. Who have always been acclaimed and given the plaudits of the crowd? John L. Sullivan, the mighty Boston boy who used to draw his opponents into reach of that terrible right hand and let them fall as though they had been poleaxed after he cuffed them with it. Little Charlie Mitchell kept away from him, outboxed him and Sullivan was glad to get a draw when they met at Chantilly. Mitchell was a real middleweight, Sullivan a colossus. By all the laws of the game the plaudits and the olive branch should have been awarded to Mitchell but Sullivan got them. Why was Jim Jeffries the idol of boxing fans for a generation

and still looked to as one of the greatest if not *the* greatest of all time? Fitzsimmons, Corbett, Sharkey all gave him terrible beatings—and he crushed them with a punch (excepting only the time Sharkey held him to a draw).

Jeff smashed a couple of Sharkey's ribs with one mighty wallop and battered in the whole side of Gus Ruhlin's face. Rarely was a fighter any good after he had met Jeffries. He was like Dempsey in that respect. There



Jack "Arthur" Johnson

© Keystone



was no quick, short knockout that passed off as an evanescent thing. When Jeff finished them they were finished—not unconscious, perhaps, but helpless wrecks, and he was the idol. The Roman mob thrilled when he let drive one of those piston punches. Therefore he was supreme in the hearts of the fans.

As for that Dempsey-Willard battle mentioned earlier in this chronicle; the thing that beat Willard was a broken bone that pinched and paralyzed the nerve which controlled his power to direct his muscles. He went down seven times in the first round and after that Dempsey could not knock him down. At the start of the third round, Willard, virtually unconscious, came from his corner and hit Dempsey in the stomach with a short right-hand blow that almost finished the challenger. In discussing it afterwards, Dempsey admitted that he thought the top of his head had flown off as a result of that punch. Furthermore, Jack was so arm-weary from punching the mammoth Kansan that he had no more punishing power left, and if Willard had not thrown up the sponge it is doubtful whether Dempsey could have had the slightest effect on him. Added to all that there are many who still wonder whether any man with ordinary hands could break an opponent's check bone as Dempsey did Willard's and still could not knock him out when he hit him on the jaw. All of which is merely cited as an argument that Dempsey does not possess the frightful knockout ability generally accredited to him. He does not stop opponents short by shocking their nervous systems. But he hits harder in sheer power than those who do possess this short, sharp knockout blow.



Sam Langford

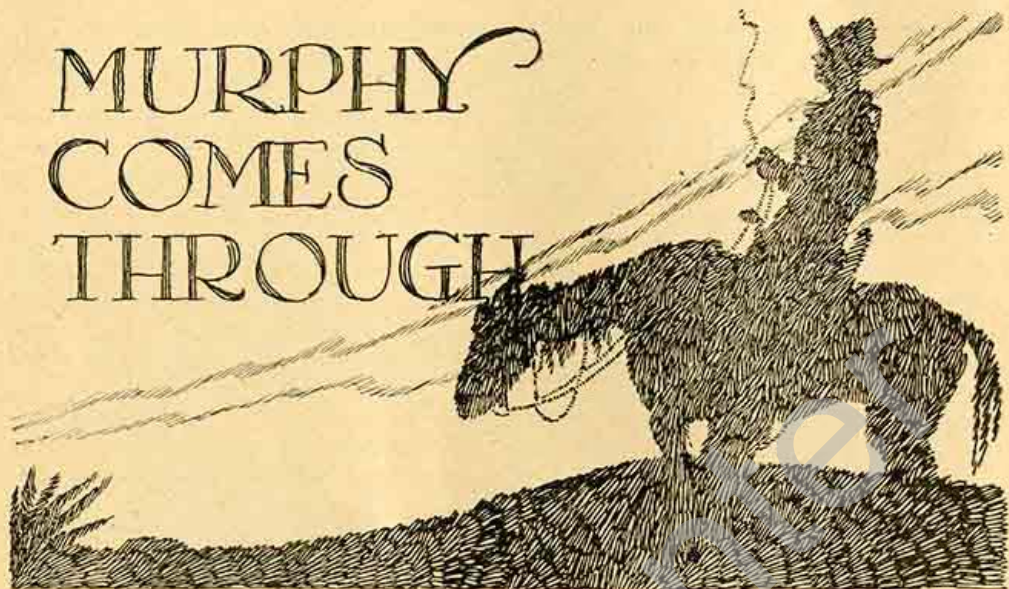
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However, the fans believe he is a one-punch man. He is spectacular and that is enough to enable him to retain his place as the idol of fistiana despite tactics that would make any other highly unpopular. All of which is merely added offering toward proof that the power of the punch is the ruling factor in modern sports.

One more thing before we floor. It may seem paradoxical that in this article we claim Dempsey hit the hardest blow we ever saw and yet not give him credit for being the knockout puncher that he

(Continued on page 91)

# MURPHY COMES THROUGH



© FRANK ("BUCK") NELSON



THE odds are pretty heavy that there have been occasions when you craved nothing more than the state of independence that would enable you to follow some impulse, like snapping your fingers under the nose of the boss after you'd jabbed that nose into florid state with a good straight left. Perhaps you followed out the impulse and then went out to look for a job. A lot of them tried it on the Double Bar but Morgan was fairly handy at blocking a left, and he had that knack of drawing back his chin, which is the safest way of avoiding a right. Furthermore, he could hit.

Few riders ever remained long in the pay of the Double Bar, and one or two of them tried throwing a gun instead of swinging their fists. But they were mostly of the old breed, hang-overs from the days when the man who tried to fight with his fists was usually tucked away quietly in some hillside. Morgan was good on the draw, too, but he had

too much sense to resort to that art unless somebody else started it. Rangers and fussy sheriffs put a stop to that sort of thing mostly. There were only three that stuck by the Double Bar outfit long; Slim Edwards and Padre Harmer and Silver Jones. They were Morgan's gang, his stand-bys. They had a separate bunk house and a change of mounts, and drew down sixty a month each. But there were reasons.

As for the rest of the gang—the turnover was something terrific but it didn't bring any loss, as it would in an industrial plant, because a cow-hand is a cow-hand. He doesn't have to be trained in any new systems. The reasons they didn't stay long with the Double Bar herd was because no self-respecting puncher would stand for the things that Morgan did. If a man hires for forty a month and only gets twenty or thirty on pay day, he's mighty apt to ask reasons. Sometimes he may feel an inclination to act mean when the answer is to go to a place that's warmer than the Mojave in August.

Some of the riders who departed from

the Double Bar said nasty things about Morgan, too, hints mostly, that bands of cattle had been known to disappear at night from the range and that Edwards and Harmer and Jones who rode night herd might have something to do with it at Morgan's orders. All of which was merely the insinuation that the four of them were rustling the cattle that were entrusted to them. That's what it amounted to.

But Morgan was absolute in his rule. In fact he'd been running the Double Bar for so long that most everybody came to look upon him as its owner. It had been fifteen years since Matthew Wilson bought it and Morgan was just the kind of a man Wilson would have picked to run things. Mighty few folks along the Pecos branch knew Wilson and less cared. He came from somewheres up north—stopped off for a few days on a vacation trip and fell in love with the country, said it was the best cattle range he'd ever seen. The cattle game was where he'd got his start, too, somewhere's up in Montana, then went to mining and finally drifted East to somehow get into banking. He was one of those men that success spoils just a little—sort of makes them too self satisfied.

And the Double Bar was good cattle country—best in the southwest. Matthew Wilson was probably satisfied with what profits he got from Morgan's way of running things and never appeared to bother about it. Probably it amused him to know that he owned forty thousand acres of range. Perhaps he even had a spark of romance somewhere or sentiment that couldn't forget he'd got his start in cattle. All of which made it easier for Morgan. And the month that passed without two or three of the Double Bar riders quitting was rare. But that didn't matter to Morgan. In the cattle country there are always drifters willing to work for a month or so, the kind that the average ranch doesn't want.

That was how Sandy Murphy came to be hired. He both did and didn't look his name. You know the type—fairly tall and neither blonde nor red headed, a kind of light carrot hue; blue eyes that don't have much trouble winning you, a couple of freckles and just a little bit loose and free at the joints.

If he didn't know so much about punching there was no way of telling it simply because there was nothing to do but ride herd at that time, and he could loop a cinch and ride with any man.

Replacements were short that month and even Bows Carter had to ride. Bows was one of the fixtures at the Double Bar. He was all of sixty and his legs had been pretty badly smashed in the spills that a puncher is bound to get riding herd. Morgan paid him ten dollars a month and Bows served as a general utility man and what-not about the ranch.

## II.

The sun came across the flat like a personal thing as Murphy and Bows Carter left the bunk house at the Double Bar to relieve the riders of the night herd. Half way up the creek to where the cattle were working gradually into the shade of the cottonwoods they met three horsemen.

Murphy nodded and that ready smile was on his face as the trio reined in. One of them, a squat, dark man, spoke and his voice was unpleasant.

"You birds got plenty of nerve waitin' till sun-up. Bows, you old goat, whyn't you git this young whelp out here afore this? If he's goin' to ride herd on the Double Bar he's got to be on the job."

There was a slight flush on Murphy's cheeks and he was about to speak but saw that the old rider with the twisted legs rode on. Murphy followed, aware that the trio continued their way to the ranch house. Murphy rode close to Carter's side and the old man spoke.

"Harmer just wanted to have somep'n to say."

In the distance ahead the first group of longhorns appeared.

"The tall one was Slim Edwards," Carter went on, "an' the other with the weasel face is Silver Jones. They allus rides night herd."

"I shouldn't think they'd want that," Murphy said, and it was an opening to further conversation but the old puncher remained silent.

"I was told down in Rio that they were Morgan's pets," the young man said as though musing.

Still old Bows Carter held his peace and they were near the first of the cattle. Murphy spoke again.

"Like it here?"

The little old horseman looked at him.



"Name the other job what a busted up old cayuse like me can git. It don't have to beat the ten a month I'm pullin' here."

"Ten a month?" Murphy's face showed his surprise.

"Yup—ten a month, an' you won't do so much better."

"I hired at forty," Murphy said.

Carter laughed a loud guffaw lacking in mirth.

"Yeah, yuh hired at forty an' when pay day comes Morgan'll hand yuh twenty." His face became serious, a plea evident in it. "But don't kick up no rumpus now an' tell him I tol' yuh, please, will yuh?"

The pleasant thing was gone from Murphy's eyes and there was a tightness about his lips.

"They told me something like that down in Rio before I came up this way looking for a job," he said.

"You should of took the tip an' stayed away from here," the old man went on. "A young feller like you could git a job mos' anywheres. But you won't tell him I tol' yuh, will yuh? I needs the ten a month right bad an' it ain't like anybody else would hire me now. I cain't stick in the saddle more'n a day or two at a time."

Murphy shook his head negatively.

"I won't say anything," he said.

"Wait till pay day an' you'll fin' out fer yourself."

Murphy nodded.

The old man pointed across the creek beyond the cottonwoods.

"Ride a circle up that side an' I'll go up this way," he said. "Come in by the bend up above 'bout a mile an' we'll pass up there. You ain't rid herd afore, have yuh?"

Murphy smiled.

"No, to be perfectly frank," he said.

"But I needed a job, too."

"Well, I'll kinda steer yuh right," the old man said. "An' yuh kin trust that pinto yer ridin'. He knows his job."

Murphy crossed the creek and rode

slowly beyond the cottonwoods. Here and there were groups of cattle ranging from dozens to hundreds, gathering at the side of the water or resting in the shade of the cottonwoods.

Beyond, the plain stretched for miles, broken, undulating into a horizon of reds and browns. Old Matthew Wilson had known real range country when he saw it. Patches of sage were scarce in the long buffalo grass. The scene was fascinating as a breeze played along over the grass and the sun shone down from a sky that had a faint tinge of blue as though reflected from the range. At last Murphy was aware that the creek bent sharply and he turned and crossed. Beyond were more cattle, hundreds of them. He saw that Carter approached, riding close to the cottonwood. As the little man neared, they both stopped.

"Are there only going to be two of us on this day herd job?" Murphy asked.

"Yup, fer awhile anyways," Carter answered. "Mebbe you'll be ridin' it alone in a coupla days until Morgan digs up some wuthless bums down at Rio or up Rock Springs way. He never has more'n two or three anyways, an' they won't stick after the fust pay day unless they're awful hard-up."

"But one man can't handle this many cattle, can he?" Murphy asked.

"Morgan don't care none about that," the little old man said. "An' there won't be so many in a couple weeks. He sells some off every month afore pay day."

"Who to? I thought they only sold the extra cattle off after round-up time?"

"Well, I dunno much about it," the old man said and his reticence was obvious. "But I ain't blind an' I know that night gang cuts out a leetle bunch of forty or fifty head every few weeks an' rides 'em across the river. I dunno who they sell 'em to, mebbe the greasers, but I've secd Padre Harmer give Morgan the money. An' that ain't no way to run a cattle ranch."

Murphy was silent and they rode on alone, each his own way, patrolling the



quiet herd that Murphy estimated at close to six thousand longhorns.

The days went by, calm, placid here on the open range. Murphy sported new additions to the freckle group and beneath the broad brimmed hat his face tanned fast. Mostly he rode alone. Old Bows Carter was unfitted for the saddle, and upon him devolved the duties of cook and man of all work about the ranch house.

There were times when it was a lonely task and after one rebuff when he sought companionship at the other bunk house with the trio who rode night herd he was content alone or with old Bows Carter. Invariably and with the aid of Carter

he was out early, riding herd, and marvelled that Harmer and the others paid so little attention to their task as to return to their bunk house before he arrived to take over the guardianship of the cattle. He saw little of Morgan and would have been content to see less. When he asked Carter about it the old rider laughed.

"If you want to find Morgan there's a poker joint down to Rio. That'd be the best place to look fer him."

Came a night when Murphy returned from the herd and Bows Carter met him by the corral.

"Morgan give me this fer yuh," he said, and handed Murphy two ten dollar bills. "It's like I tol' yuh."

The young man's face was hard.

"Where is he?" he asked.

Carter nodded toward the ranch house.

"Up there, but they ain't no use yuh goin' up."

As Murphy rode away in the direction of the ranch house the old man called after him, "Be keerful now, boy. He's mean an 'he kin hit."

Without ceremony Murphy crossed the veranda of the ranch house and entered the open door. There he saw Morgan and there also was Padre Harmer. In the superintendent's hand was a roll of money.

Murphy came close to him.

"I'll trouble you for two more tens," he said quietly.

There was a frown on Morgan's face.

"Where'd you ever work before?" he asked.

"That makes no difference," Murphy said and that same quiet was in his words. "I hired on the Double Bar at forty a month and I've come to collect the other half."

"Those that get the other half on the Double Bar rarely want it," Morgan countered.

"Well, I want it and I've come to get it," Murphy insisted.

"Do you want your job?" Morgan asked.

"I don't care about the job. I want the other twenty dollars that's coming to me."

"You don't get it and you can move along as fast as you like," the superintendent said.

"I'll move when I get that twenty." In Murphy's blue eyes there was a smoldering.

Morgan took a step toward him.

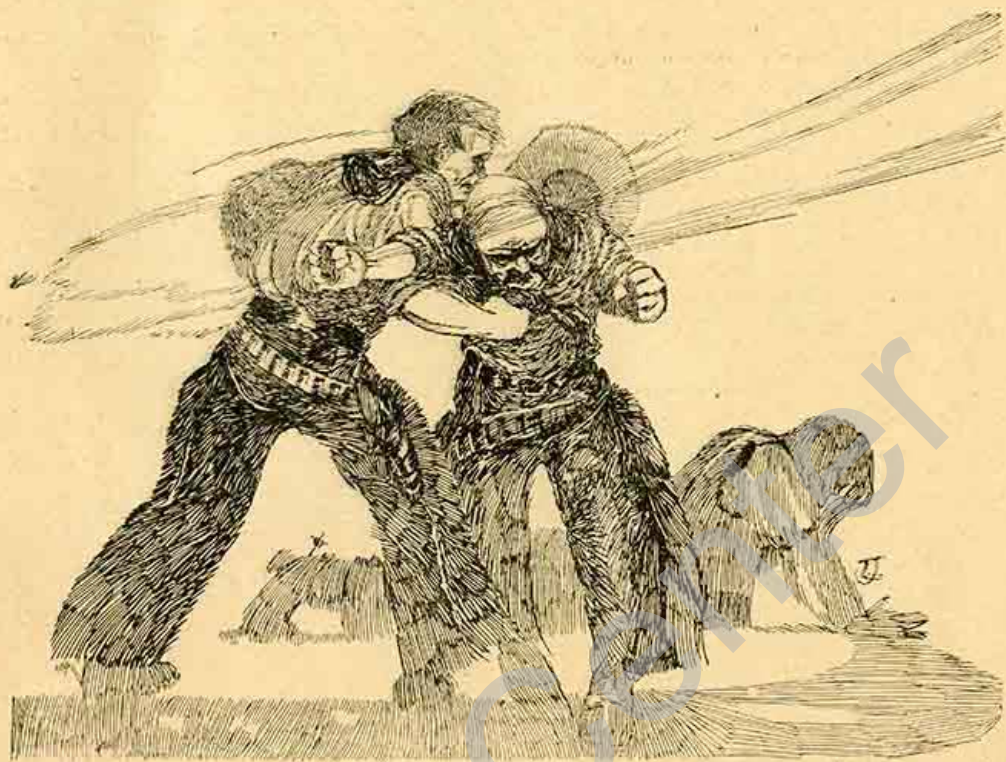
"Get!" he said sharply and his attitude was menacing.

"When I get the twenty," Murphy smiled and the smile was still on his face as he side stepped. Morgan's fist shot straight out. Again that freckled, smiling face drew back and Morgan's left hook missed. But this time there was a sudden straightening of the younger man's body, a slight step forward with his left foot and something solid and hard came up beneath Morgan's chin. The superintendent staggered back and crumpled. A true uppercut that finds its mark is a clean knockout punch, and Murphy's shoulders weaved slightly as he ducked Padre Harmer's rush and drove a terrific hook into the body, then straightened swiftly and crossed his right to the jaw. Harmer sprawled backward over Morgan.

Again that smile came to Murphy's face, the free, genuine smile of youth, and he went out. There he saw the figure of Bows Carter, visible in the twilight. As Murphy reached the corral old Bows came hesitantly to his side. The younger man loosened the bridle of his mount and swung into the saddle.

"I'll take this pony instead of the twenty I didn't get," he said, and reached down as though for a farewell handshake with the crippled old puncher. When he released the old man's hand Carter looked at something that remained. There were two ten dollar bills.

"I guess you helped me earn most of that," he said, and the pony leaped away and was gone into the dusk while Bows



Carter stood as though dazed and called once after him. The old man thought a laugh came back with the sound of the hoofbeats. Then silence fell over the range, broken by an oath from the ranch house. The old man hobbled to the rear of the stable hastily.

### III.

Morgan dismounted in front of the Palace Hotel in Rio and entered.

"Mr. Matthew Wilson?" the clerk said in answer to his question. "Yes, there's the gentleman at that writing desk."

Morgan turned and his heavy jaw seemed to drop as his glance found a pair of blue eyes that twinkled merrily from a freckled face. Sandy Murphy picked up a slip of paper from the writing desk and came toward him.

The younger man bowed slightly.

"Mr. Morgan, I've just been looking over the accounts you submitted last

month," he said. "I notice that you have charged to expense two items that don't sound right. One is for wages of forty dollars to a rider named Sandy Murphy and another is for the same amount to Bows Carter. In fact that forty dollars for Carter's wages has been charged every month for a long time, and you don't include anything on the income side of the account about the sale of from forty to fifty cattle every month."

He looked at the Double Bar superintendent questioningly.

"In fact, I notice that you've been paying wages to six other riders for years. Perhaps Slim Edwards and Padre Harmer and what's-his-name Jones were worth two each, eh?"

"Who the——?" Morgan began and his face was dark.

"Oh, yes, I forgot to introduce myself," the younger man interrupted. "When I sent that message for you to come into town I forgot to add the junior

*(Continued on page 90)*



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A "hiking" club, with hundreds of members, starting for a day's walk and being escorted through the park by the official force.

## Use Your Legs

By David Wayne

*We Americans must walk more. We lead the world in almost anything you can name except walking—so we must get together and lead the world in that too.*

*We would be much better off physically if we devoted a little of our time to walking or running. It is the only sport that can be practiced every day in the year. The only exercise that costs you nothing. The only exercise that requires neither special costume, apparatus nor playing field. Also the only exercise that is absolutely indispensable.*

**A**LTHOUGH it has been said a thousand times before, I will say again that we Americans do not walk enough.

We are so terribly impressed with the value of time that we pretend to ourselves that by walking we waste the precious minutes.

As a nation we have the finest rapid transit system in the world. We have more miles of railroad and street car lines; more elevated and subway lines, and infinitely more automobiles than any

other nation on earth. Likewise we have more labor-saving devices. Anyone would be a fool who tried to prove that our progress was due to anything so much as our national genius for the saving of time and labor.

The United States leads the world in almost anything you can name, except walking. The explanation is simple. *We Are Too Proud to Walk.* Go back as far as you like in history and you will find that there have always been two classes of citizens—those who could af-



ford to ride and those who had to walk. And always the riders have looked down upon the walkers.

Every self-respecting American wishes to be, or to be thought to be, in the riding class. That is what has enabled Mr. Ford to make more millions in few years than any other man who ever lived.

It is getting so that the average person is ashamed to walk any distance in the city because passers-by will think the price of a car-ticket is lacking. In the country if you go on a solitary stroll, every passing motorist will stop his car and, out of sheer pity, offer you a ride.

The riding public (and that means most of us) cannot understand why anyone should walk. Do you know that in many of our suburbs the only way you can walk undisturbed is to don knickerbockers (or short skirts) and carry a cane? The moment the motorists see the sporting suit and the cane, they understand that you are walking for pleasure, and leave you alone.

Walking, as such, is not popular. If you do not believe me, try the following experiment. Call up a half dozen of your young friends and invite them to go with you for a long walk through the country. Each and every one will unfortunately have previous engagements. Call up another half dozen and tell them you want them to go on a "hike." Most of them will accept. You see "hiking" is very sporting, but walking is a bore.

And as for running, when does the average citizen run? When he has to, in order to catch a train! For most of us, our running days are over by the time we

have cast our first vote. School-boys run; college athletes run, but the only grown men who run are our professional ball players, our few track-men and our tennis players.

Every man under forty would be better off physically, if he devoted a little time to the practice of running—and yet to run is to make yourself ridiculous. If you see a man running through the city streets, you immediately suspect him of having committed a crime. No money would induce you, for instance, to take a practical "jog" through even the less frequented streets of your town. Why even the housewives would come to



© Keystone

How two college girls spend their vacations. They are starting a hike of several hundred miles.

the doors to look and wonder at you.

And yet walking and running are the two grandest exercises there are; and have been so ever since man learned to walk on his hind legs.

They are the most natural of all exercises; the only ones we learn in infancy. Let a human being walk regularly, systematically and properly, and he needs no other exercise to keep him in health and condition.

Every man under forty would be benefited if he could do a little running at least twice a week throughout the year, but under present conditions running,

and especially outdoor running, is impossible for most of us. Later I will give some suggestions for those who can run and want to run.

But walking! There is the universal exercise. The only sport that can be practiced every day in the year. The only exercise that costs you nothing. The only exercise that requires neither special costume, apparatus or playing field. Also the only exercise which is absolutely indispensable.

Mr. Calvert assigned me to write this article because he knows that I am an enthusiast on the question of road-work, and he told me to say exactly what I thought. It is quite possible that he may not agree with all my ideas, but the policy of the magazine is never to edit or alter an article from a man who has some pretension to special knowledge and conviction about his subject. It seems that a number of readers asked for advice on road-work and so I am here to hand out that advice.

#### WALKING AND CONDITION

When you say that a man is "in good hard condition" just what do you mean? Is it that his muscles are in an iron-hard condition? By no means. What you mean is that his body is free from clogging fat, and that his *organs* are in good condition. Particularly you mean that his heart and lungs are in first-class working order, and therefore, he is in condition to stand hard and grinding work.

Condition implies endurance. It is said that we Americans are a nervous, high-strung lot, and that while we excel in exercises that require intense nervous energy, we lack endurance.



© Keystone

Miss Mary Collins, winner of the London to Brighton walk. She covered the distance in 12 hours, 25 minutes. How many of our girl readers have the endurance for such a walk as that?

Popular beliefs are true more often than not. That one is absolutely true.

Here is my idea. Nerves are a symptom of lack of condition. A man cannot be in condition unless he has a fair amount of endurance. A man noted for his endurance is never noted for his nervousness.

There is always a reaction between the physical and the mental, and our physical attributes are reflected in our mental traits. Since walking is the prime conditioner it follows that walking is the greatest cure for "nerves."

If anyone of you can pick a flaw in that line of argument, tell me about it. If I am wrong, I would like to know why and where.

Why is walking the best exercise? Ask me a harder one. What, pray, is the difference between an animal and a plant? Both are alive, but only the animal can move about at will. The only absolutely necessary muscles are those of progression. Quadrupeds are immensely strong because they use all their muscles every time they move about; practically their whole muscular system is used in the act of progression.

A monkey uses all his limbs in climbing. Since man abandoned the trees for the earth the bulk of his power has been gradually concentrated in the muscles of the lower legs and the muscles which actuate the legs; that is the muscles of the hips and lower trunk.

Did you ever estimate the number of muscles used in brisk walking? If not, stop and think about it, for in fast walking you use practically every muscle in your body. Naturally the muscles of the foot, legs and hips. Also the muscles of the waist, because you can not walk rapidly with the body in a slouching po-



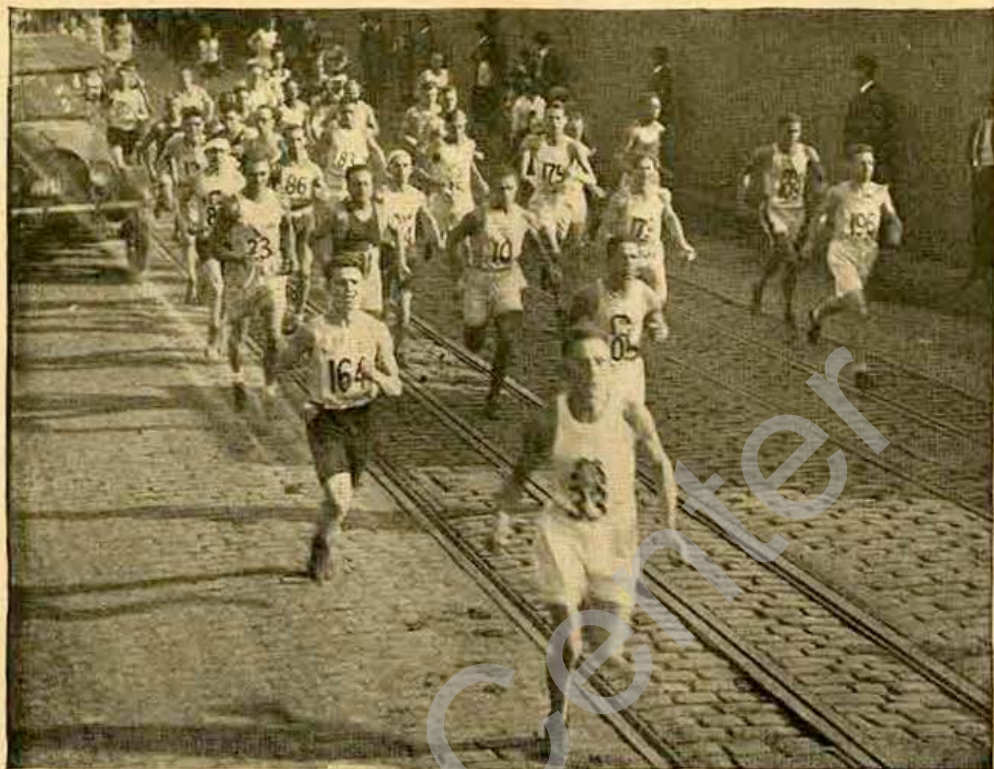
© Keyatone

When you see two or three sweater-clad huskies pounding along like this, you know that some fighter is getting in trim. This is Jim Jeffries and a couple of his training partners.

sition and the waist and back muscles have to hold the body upright.

As soon as you hit a rapid gait, up goes your head, tensing the neck muscles. Your arms swing in rhythm with the legs. Unless you have thought about it, you have not realized that your limbs move just as those of a horse in trotting or walking. Your right arm swings forward as your left leg goes forward, and *vice versa*. It is an inheritance from our "all-fours" days and is proven every time a baby creeps. In walking the swing of the arms provide exercise for the arms and shoulders. Why when you are speeding, you instinctively "grip" hard.

The benefit to the muscles is less important than the benefit to the organs. A moderately muscled man can survive to a great age if all his organs retain



Start of the "Il Popolo" modified Marathon in New York City, where more than 300 athletes toed the starting line. © Keystone

their working powers, but the biggest muscled man will not survive long if his organs go wrong.

To my mind the prime object of exercise is not to develop extraordinary muscles, but to keep the organs in good condition. Some of you may believe differently, and of course you are welcome to your opinions. I will stick to mine.

Sauntering, strolling, loafing along, will not help you much, but real walking will. By that I mean striding along, heel and toe, at the rate of four miles an hour. As soon as you hit that speed your lungs commence to take notice. Your heart keeps pace with your lungs. Neither get *violent* work, but their action is noticeably stimulated.

The slight jar that comes with every vigorous stride is the best possible thing for the organs in the digestive tract. The organs below your diaphragm should be

shaken up regularly. All this "rubber heels that save the jar" business is dead wrong. You need the slightly jarring effect. The full, free swing from the hips sets into active play all the muscles of the waist and hips, and anything which does that promotes the blood supply to the adjoining internal regions.

Man should not vegetate in one place. He is made to move about and he cannot be healthy unless he does. I ask the Gods of Common-Sense why should a man pay big fees at a "gym" to get the "exercise" two hours a week, when he can get better exercise for nothing by merely walking an hour a day?

#### RUNNING AS A TONIC

All I have said for walking goes almost as strong for running. I do not mean racing at a heart-straining, lung-bursting speed, but easy, natural running.

An American Indian or an African savage will run almost as fast and just as far at forty as he could when he was twenty.

If a civilized man of forty is in such shape that he cannot even trot a quarter-mile without muscular and organic exhaustion, he has no cause to bewail the lost activity and powers of youth. He has brought on primitive organic decay by reason of lack of proper leg exercise.

Mild running is such a magnificent general exercise that it is a pity your personal pride forbids you indulging in it. In some ways it is better than walking because it builds more resilient muscles. In running you lift your whole weight in and through the air with each stride. It provides a more vigorous, and invigorating, jar to your internal economy and it is the greatest chest developer in the world. Real chest development comes not from packing muscles on the outside of the chest, but through the enlarging of the rib-box by the pressure from within caused by vigorous lungs. Over and above all that, it enables you to sweat. If you do not know the importance of a good sweat, consult your physician. He knows.

#### THE PROVED VALUE OF RUNNING

Who are the most practical authorities on "conditioning" the body? Undoubtedly the professional trainers.

Of all our athletes, which ones have to be in the most absolutely perfect condition? By long odds our prize fighters. A fortune can be won or lost by condition or lack of it. If you see two burly individuals swathed in sweaters, trotting determinedly down the edge of the road, you can safely bet that it is a trainer forcing his charge to "get in condition" by the oldest and surest method in the world.

The next greatest test of absolute physical fitness is a college four-mile rowing race. The oarsmen get the necessary endurance and stamina by roadwork.

If a college football player lacks wind

and endurance (or if he is too fat, which means the same thing) he is made to run circles around the edge of the playing field. If a big league ball player reports hog-fat, he is made to run from the hotel to the ball grounds and back again. If he sees his position threatened by a likely candidate, he will voluntarily "jog" miles a day to get back in shape.

Of recent years the older players have taken to devoting a month or so to golf before reporting to training camp. Golf means walking, and several rounds (which means many miles) a day enables them to report at camp fit for strenuous work.

It is a well-known fact that many savage races produce magnificent specimens of muscular manhood, and it is equally noticeable that tribes like our own Apaches and the South African Zulu and Maoris, whose men are hunters and war-



© Keystone

The World's Greatest Walker, Edward Payson Weston, at the age of 84, completing one of his city-to-city jaunts.



A hiking party ascending Mount Tamalpas. Mountain climbing is the greatest of lung developers and weight reducers. © Keystone

riors are much more vigorous than neighboring tribes whose pursuits are agricultural.

When you come across a people, or a nation, who habitually use their legs, you will always find that they are far above the average in strength, endurance and vitality.

Among warlike savage tribes the women do the work and the men hunt and fight. Savages never take anything in the way of systematic exercises for the upper body. The walking necessary when hunting not only keeps them in condition, but develops the very finest type of body.

The inhabitants of mountainous countries, where walking is the only practicable method of travel, are invariably a powerful, vigorous, long-lived lot. The Scotch highlanders and the Swiss mountaineers are noted both for their powerful legs, and for their great chest development.

Few sections of the world produce such wonderfully built men as does


southeastern Europe. The Balkans, Greece and Turkey turn out national athletes by the tens of thousands, and their sole training is walking and climbing over their native hills.

#### YOUR PROGRAM OF ROAD-WORK

So much for that. Now, hoping that I have sufficiently impressed upon you the value of road-work as a builder of health, endurance and physique, I am going to devote most of the rest of my talk to the suggestion of programs for your own use.

I am not going to tell you how to walk because you will find that out for yourself. While going about your daily business, you may have been walking in a very sloppy and incorrect way. You may be slouching, and you may be using a faulty stride; but do not worry about it! As soon as you get out on the road or street and hit up a four-mile an hour gait always these faults will correct them-

(Continued on page 82)



# BOXING

Prepared by William J. Herrmann

of Herrmann's Institute of Physical Training, Boxing, Fencing, Wrestling and Self-defense, of Philadelphia

## LESSON THREE

(Continued from April issue)

**S**HIFTING, as a rule, is a much neglected part of the average amateur's training. Although skill in shifting is an important factor, it unfortunately is neither studied nor practiced by the novice to the extent it should be. Shifting, if properly done, enables one to deliver some of the most powerful blows that can be hit in boxing. This is because it adds both body-swing and momentum to a punch.

You can shift to merely avoid a punch, or to worry an opponent by your change of position, or to get into a position from which you can deliver a more effective blow as well as to both shift and hit at the same time in order to get more weight and body-swing into your wallop.

Although shifting generally calls for a change in the position of the feet, at times the arms and body are shifted without making any decided shifting action or change in the position of the feet in combination with it.

So learn to easily, quickly and accurately shift in every manner and in any direction, forward, backward, and sideways, all calculated to not only keep your opponent guessing, or to merely shift your position and then hit, but also to enhance the efficiency of your punch by shifting and hitting both at the same time.

Just when you see, or think you see, a good opening, the other man, if clever

on his feet, shifts his position a little and in consequence your opportunity for the moment is lost, necessitating maneuvering all over again for another opening.

In shifting to break up your opponent's plan of attack, it is not necessary to do a lot of useless jumping nor dancing around, because a slight but timely shift of a few inches will oftentimes serve the purpose far better. In shifting, don't try and make your man "miss by a mile" when a few inches will not only suffice, but also place you in a better position from which to step in and deliver a more telling punch, instead of losing a good chance by getting too far out of hitting distance.

The trick of shifting in and out while still being on guard and in good boxing position is also wonderfully effective in maneuvering for an opening. Besides, it is worrying to an opponent not wise to your moves, oftentimes causing him to not only uselessly make savage lunges at you, but also keeps him springing needlessly about backward and sideways in order to keep out of apparent danger, wasting, in consequence, a lot of energy without having endangered you at all. Should he come to you, you can, by a timely shift of your feet, get safely out of danger, or step in and "beat him to the punch"; i.e. hit him before he can land on you.

In shifting always be well poised and in such position that should your opponent miss you, you can either shift

and hit both at the same time, or instead shift first and then step in and deliver a telling counter or a return blow before he can recover or get out of your reach.

With many novices the sole idea of shifting is an attempt to perform what is known as the "Fitzsimmons' shift." This very effective shift was usually executed by Fitzsimmons in the following manner. First he intentionally missed a left swing to jaw, then he started a right swing, also to the jaw which likewise was missed purposely. At the same time as he missed his right, he shifted the position of his feet bringing his right foot forward in advance of the left.

Fitzsimmons' fake swings were purposely made to the jaw in order to induce the opponent to raise his guard. Raising both arms exposed his opponent's body and in consequence, paved the way for a more effective delivery of the solar plexus punch. The finish was the driving of the left in a sort of half upper cut to the solar plexus. This is the punch that finished Corbett at Carson City and won for Fitzsimmons the World's Heavy Weight Boxing Championship honors.

What is commonly termed a double shift was made a favorite of the late Stanley Ketchell and became famous through his effective use of same. It is performed by first intentionally missing right swing, following it instantly by a left swing, which likewise was also missed purposely, thereby practically shifting its user back to the position from which he started. Finish by swinging another right, but this, the last swing, the actual blow you intend landing, should land, if possible, on the point of your opponent's jaw.

Still another form of shift much in use is performed by a mere shift of the body and hands alone, the feet retaining practically their original position. Instead of remaining in the usual position with left hand forward, suddenly shift right hand forward to measure opponent's

distance and immediately shoot left hand to jaw or solar plexus.

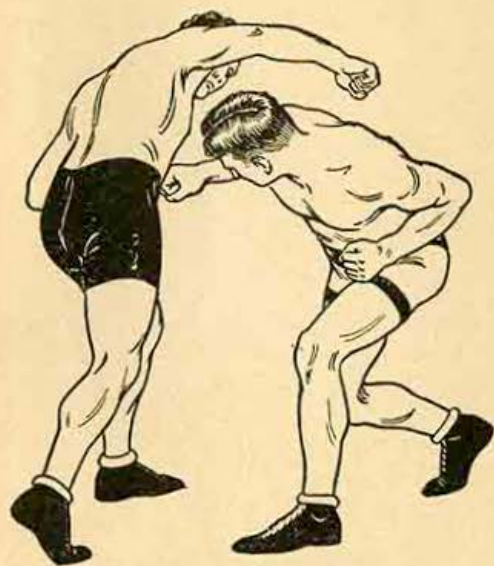
This shift can also be doubled by first shifting the right hand forward followed immediately with the forward shift of the left hand and then delivering the final actual punch with your right hand. With the exception of not actually shifting your feet and moving your arms forward in a straighter line instead of curving swing, it practically is the same sort of move as the famous double shift of Ketchell's.

However, the use of the shift, slip and other advanced foot movements are not advocated at this early stage of instructions, as it is more likely to get yourself, rather than your opponent, into trouble. Nevertheless, their close study and faithful practice as part of the novice's preliminary training in footwork tends to eventually make the beginner more shifty on his feet. They also develop that quickness, agility, alacrity, adroitness and versatility so necessary in getting and moving about when once in the ring, besides, last but not least, it tends to give the student an early insight into ring craft, a most important factor in the development of a good boxer.

In this branch of boxing, there is room for the display of good footwork and ring craft. The opportunity to outwit a burly rival with some sort of clever strategy and deceit is always present, if the boxer is quick witted enough to avail himself of it.

One has to be well up in footwork and possess a good boxing balance in order to be right smart at side-stepping, side-slipping, shifting, etc. when in actual contest. They must be suddenly and quickly performed to be effective. Quickness of footwork, agility and rapidity of action is of the utmost importance. A flash of hesitation during their execution might be disastrous. Nothing but constant practice will enable one to side-step, slip or shift, quickly, safely and effectively. Lose no





Side-step left and counter right to body

opportunity to master them thoroughly. Practice before a mirror is helpful.

Bear in mind that skilful use of the feet is more important as a defensive measure than any blow, guard or parry. A good guard is undoubtedly a first essential, nevertheless, constant guarding must inevitably mean bruised muscles and, in time, arm weariness as well. Besides side-stepping, slipping and shifting like ducking and dodging, leaves both of your hands free with which to hit at either face or body. However, don't get into the habit of side-stepping or shifting, etc., unnecessarily. Don't over-do these movements lest a man gets wise to your move and plans to profit by it. Variety in these, as well as all moves, is advisable.

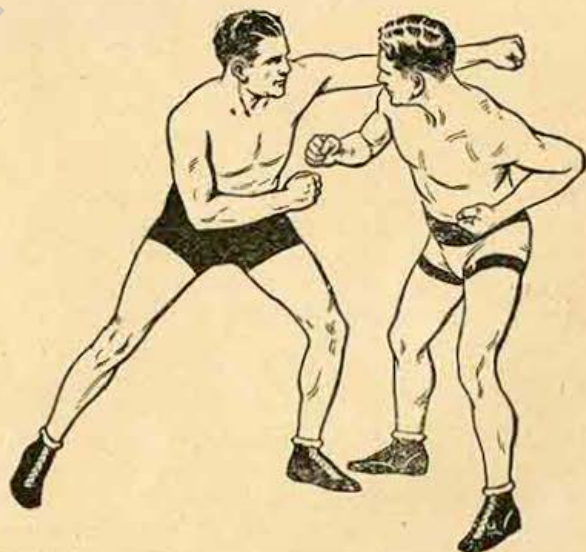
#### RE FOOT WORK

James J. Corbett is conceded to be the originator of the so-called new era of "dazzling pyrotechnics" in foot work. Ring history might have been different had Corbett swapped punches and fought toe to toe with the famous John L. Sullivan in their

memorable bout at New Orleans. Pompadour Jim's foot work was fast and showy—a revelation to followers of the old school. Bob Fitzsimmons, although not as fancy on his feet was very sure and accurate. Kid McCoy was another able exponent of clever and effective foot work. Stanley Ketchell was noted as a past master at shifting. Jack O'Brien's foot work was brilliant—always up and moving about on his toes—"handling his feet" as graceful as a dancing master. Although the foot work of Jack Johnson was not spectacular, he nevertheless was dangerous at all times in spite of his flat footed method of shuffling about in the ring.

Few boxers rarely stand in precisely the same position when on guard, neither do any two world's boxing champions use their feet precisely alike, nor depend in every particular, on exactly the same identical style of foot work when in action. This is because every boxer in time will gradually adopt that style of foot work best adapted to his own individual needs and requirements. In consequence, no set arbitrary rules can be set down

*(Continued on page 84)*



Side-step left against a left lead to head

# THE MAT

*A new department replacing the old-fashioned editorial*

*Not a "question-box," nor a "readers' service," but a department where you can fight for your views, or where you can sit in the reserved seats, and watch your fellow readers "go to the mat" in defense of their convictions.*

I AM really pleased that so many of you have taken the trouble to write to me. I have received a number of extremely valuable suggestions, and I am getting a line on what some of you fellows like in the way of an article.

I only wish that more of you would write, because it would help if I could have the personal opinions of a large number of our readers.

As soon as the March issue went out I was pelted with letters endorsing Mr. Ceike's suggestion that I write an article about Sandow, and you will find that article in this issue.

I got quite a number of requests from readers who wanted advice about walking and running as a means of development, and so I am giving you in this issue an article by Mr. David Wayne, who is a great advocate of road-work.

Next in order comes a good many requests for articles on tumbling and hand balancing, and then a few requests for swimming articles.

Since the STRENGTH Magazine was originally devoted to weight lifting, and still retains several thousand of its original subscribers, it is natural that I should get a lot of letters asking for more articles on weight lifting, and more articles describing the great lifters of the past. But then I have always had those requests, ever since we altered the magazine to its present form, and at least two articles on weight lifting or allied subjects appear in every issue. If the demand gets overwhelming, the number of weight lifting articles will be increased to three, or maybe four, as the magazine gets bigger.

\* \* \*

## INCREASE IN SIZE

With this issue STRENGTH goes from 80 to 96 pages. You are partly responsi-

ble for that. We could not satisfy your demands in the space of 80 pages.

Of course you are the people who are going to make the magazine grow. We aim to please as well as to help. Further on in this Department I am going to take you into consultation about the policy of the magazine.

\* \* \*

Several of you have answered Mr. Bodine's letter in which he said that long-limbed athletes were always better than their short-limbed competitors. The consensus of opinion seems to be that short-limbed men are always better at hand-balancing, tumbling and wrestling, and it may be noted that Mr. Bodine did not include those three forms of athletics when he wrote his letter, but here is a letter from one man who gives us some real arguments by citing short-limbed their taller brothers.

New Orleans, La.

I read Mr. Bodine's letter with great interest. His theories may hold good as a general rule, but there are startling exceptions. Paddock, the present sprinting champion, is by no means a long limbed man, yet he has beaten all his tall competitors. Dempsey's shorter arms did not prevent him from beating the gigantic Willard. If you give me time, I can write you a long list of short limbed champions. Also I can say that while the long limbed man may have a natural advantage in outdoor games, that he is almost sure to be beaten by the more compactly built fellow in such sports as tumbling, wrestling and lifting.

CHARLES BOUCHARD.

Mr. Bouchard could have named more if he wanted to. The first man to officially run the 100 in 93.5 seconds was Arthur Duffy, and he was actually below the average height. For fifteen years the high jumping record was held by Mr. W. Byrl Page, at 6 feet 3¾ inches, and Mr. Page was certainly not more than 5 feet 8 inches tall, and did not have either long arms or long legs. I suppose Mr. Bodine will retort by saying that Mr. Page's record has since been broken by several taller men, and the only answer to that is that Mr. Page was able

# Another Milo Pupil Acclaimed as a Perfect Man

The highest praise you can give a well-built man is to say that he is like an Ancient Greek Statue. The beauty of the Ancient Greeks was not so much a matter of bulging muscles as of outline and correct bodily proportions.

## "Built Like a Greek God"

Here is a young man, Sigmund Klein of Cleveland, whose body is as well proportioned, as strongly made and as beautifully muscled as that of any athlete who has been immortalized in picture or statue.

## Klein Is a Milo-Made-Man

He acquired his "perfect-man" physique by practising with adjustable bar bells. While an accomplished lifter his principal object in training was to acquire a perfect body.

Though but 5' 5" tall, Klein can show a 43" normal chest (something tremendous for a man of his height). His arms are exactly correct in proportion, i.e., his flexed biceps (15") are precisely 20% larger than his straight forearm (12½"). Like all thoroughly well-built men, his general strength is greater than the special strength of any given group of muscles. He excels in feats and exercises that require strength from Head to Heel.

## How Would You Like to Have a Body Like This?

We have thousands of pupils in every stage of development, from the new beginners who are building up weak spots by handling lightly loaded bar bells, to the finished products, like Klein, who can toy with hundred-weights.

Every case we handle has its own peculiar and individual features and problems. That is what keeps us fresh, and incidentally, has given us the experience and knowledge to turn out for 20 years such a constant stream of well-proportioned men and great lifters. And yet in training a man our first aim is to give him health, vitality, and physical proportions. The amazing physical strength is not the main object, but purely a by-product of our training methods.

If you are interested in body building and desire results that will justify the time you spend in exercising, you should investigate our methods.



## "HEALTH, STRENGTH and DEVELOPMENT"

Sent FREE on request

A large, beautifully printed booklet, containing over 40 pages, explains our plan and shows you just what you can expect in the way of health, strength and beauty of body. It is lavishly illustrated with large sized photographs of many Milo pupils taken especially for us. If you'd like to read it, just send a letter or postal asking for a copy of "HEALTH, STRENGTH AND DEVELOPMENT—How to Obtain Them." It is FREE. Sending for it places you under no obligation whatever.

## The Milo Bar Bell Co.

Dept. 38, 301 Diamond St.

Philadelphia, Pa.

to beat all the long-legged high jumpers of his time.

\* \* \*

#### YOUR PICTURES

In the past I have more than once offended some of you because I have declined to publish your picture in *STRENGTH*. We have lots of pictures sent us inscribed, "If you wish to, you can put this picture in your magazine." I can safely say that if we used all the pictures sent us, we would have room for only one or two articles. As we have such a choice, we use the ones that seem to us to be the best; which is, I believe, what most of you would have us do.

Pictures of great athletes and finely developed men have a distinct inspirational value. Many a man writes us and says, "I had gotten lazy about my daily exercise, but in your last number I saw some pictures that reawakened my enthusiasm, and now I am again hard at it."

We all have the feeling that if the other fellow can do it, we can do it too, and if we see a picture of a man with a 44-inch chest, we become dissatisfied with our 40-inch chest and train harder than ever with the idea of equaling him, or even going him one better if possible.

Believing all this, what am I to do when I get a letter from John Jones, who writes, "Here is my picture. I am going to take up wrestling (or boxing, as the case may be). I wish you would publish this picture"? More often than not John looks just what he says he is—a beginner—and has the lack of proportion and development noticeable in most beginners. If I published John's picture, he would be pleased, and doubtless encouraged also, but I can imagine the howl the rest of you would put up if I filled the magazine with pictures of beginners, or even of those who were only fairly well developed.

No! *STRENGTH* is sort of an honor-roll among athletes who are interested in great strength and muscular development. If you see a man's picture in our magazine you know that he is good in

his particular line. That applies *always* when we think enough of a man's physical accomplishments to devote a special article to him.

Build and development are not the only reasons that justify us in publishing an athlete's picture. If a man has sufficient speed or strength or skill to put him in the front rank of any sport—tennis, rowing, lifting, sprinting and so on—we are glad to give you a chance to see his picture.

Please do not imagine from the foregoing that I am trying to serve notice that only the great should send in their pictures. I am glad to get all pictures. I like to see what you look like. If you have pictures showing your development (or lack of it) send them in by all means. If your picture does not look right to me, either I or some other member of the staff will write you and make some suggestions that will help you get in the "Perfect Man" class—or at least somewhere near it.

I know that sometimes I have given some of you a rude shock by returning your pictures and plainly telling you that some parts of your bodies had been so neglected that it spoiled the effect of the picture. But never have I done that without telling you what to do to build up those weak parts.

Some of the very men whose pictures have appeared, sent them in to show me how much they had improved since I turned down their earlier pictures.

So—all of you—continue, please, to send in your pictures.

\* \* \*

#### A PLEA FOR ALL-ROUND ATHLETICS

Chicago, Ill.

Dear Sir:

I am glad that you have started this Department because it gives me a chance to get something off my chest.

I am against specialization in athletics. I think that the man who wins the all-round championship of the A. A. U., or the Pentathlon at a track meet, is a much better man than the fellow who does the hundred yards in  $9 \frac{3}{5}$  seconds and cannot do anything else. I think he is better than the man who can throw a 16-pound hammer 175 feet, but who cannot run fast enough to keep himself warm. I think he is better than the man who can run a mile in 4 minutes and 15 seconds, and then later on suffers from an enlarged heart. And though you may not agree with me, I think the all-round track

# WHAT IS A BOOT-LEGGER?

He is nothing but a common law-breaker who exacts unreasonable prices from the public because of the chances he takes. But how many of us are almost as bad? We daily break the laws of Nature and think nothing of the terrible chances or consequences.

## DO YOU KNOW THE LAW?

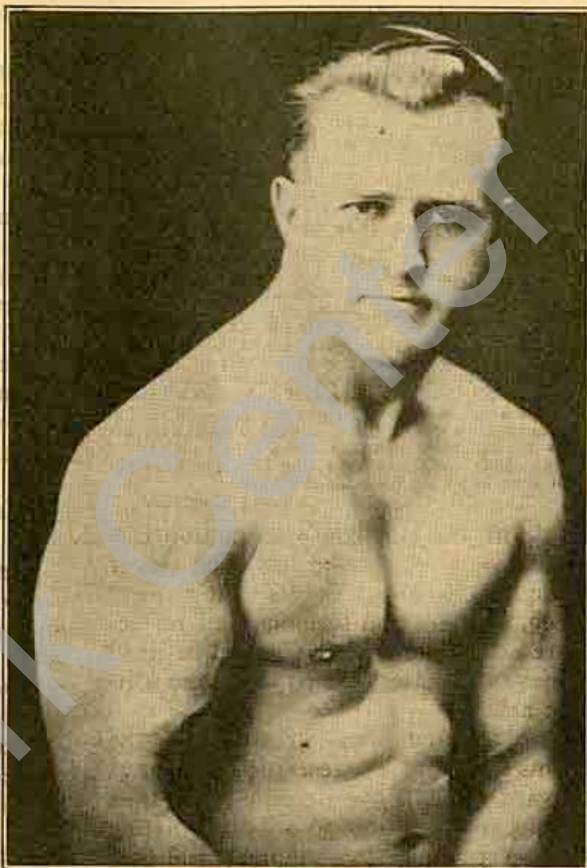
To look at the average man you would swear he never knew the laws of Nature or else he is just plumb crazy. He goes on stuffing any kind of food into his stomach till it sticks out like a loose meal sack, while his chest looks so flat you would think a steam roller had run over it. He stays out most of the night and then abuses his body most of the day. He never gives his lungs half a chance, while his arms swing like pieces of rope with knots on the end.

## FREEDOM

Cut it out fellows. Get wise to yourself. If Adam had looked like some of you, Eve would have fed him poison ivy instead of apples. This foolishness will never get you any where but the grave-yard. Get back to Nature's laws and be a real He-man. Pull in your belt and throw out your chest. Give your lungs a treat with that good pure oxygen that is all about you and you will get a better kick than you could get out of a case of bum whiskey.

## 90 DAYS

Will you turn your body over to me for just 90 days? That's all it takes—and I guarantee to give you a physique to be really proud of. Understand, I don't promise this—I guarantee it. In 30 days I will increase your arm one full inch, and your chest two inches in the same length of time. And then, just watch 'em grow. From then on you will feel the pep in your old backbone. You will start doing things that you never thought possible. You will amaze yourself and friends as well. Do you crave this new life—these new joys—this abounding health and strength? If you do



EARLE E. LIEDERMAN as he is to-day

Send for My New 64-Page Book

# “MUSCULAR DEVELOPMENT”

It contains forty-three full-page photographs of myself and some of the many prize-winning pupils I have trained. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will thrill you through and through. All I ask is 10 cents to cover the cost of wrapping and mailing and it is yours to keep. This will not obligate you at all, but for the sake of your future health and happiness, do not put it off. Send today—right now, before you turn this page.

**EARLE E. LIEDERMAN**

Dept. 705

305 Broadway, New York City

EARLE E. LIEDERMAN,

Dept. 705, 305 Broadway, New York City.

Dear Sir: I enclose herewith 10c for which you are to send me, without any obligation on my part whatever, a copy of your latest book, "Muscular Development." (Please write or print plainly.)

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Street .....

City ..... State .....

athlete is a better man than the fellow who can push up a 250-pound dumb-bell with one hand.

It takes all-round work to make the complete man. The chap who specializes at one sport or one event, cannot class with a man who can do everything including track athletics, baseball, football, swimming, tennis, tumbling, wrestling and boxing.

Years ago the A. A. U. used to give special medals to athletes who had starred in four or five different lines of athletics. There was a man from your own city (I think his name was Chesterman), who got such a medal because he had done first-class work on the track, had been A. A. U. wrestling champion, had rowed on the championship crew, and had won swimming prizes. That is the kind of man we should try to emulate. The man who does all-round work is better built, healthier, and lives longer than the man who specializes.

Now for a suggestion. Can't you interest some individual or association in giving a prize for an all-round contest? Such a test should include the following events:

Swimming—100 yards.  
50-yard sprint, running.  
One-mile race.  
Lifting a heavy weight off the ground with hands alone.

Climbing a 30-foot rope.  
Standing broad jump.  
Throwing the baseball for distance.

Such a contest would eliminate all the specialists. The mile running race would kill off the short-winded chaps; the dead-weight lifting would bar out the weak; the fifty-yard sprint would shut out the slow and clumsy, and throwing the baseball would effectually bar all those who are stiff and muscle-bound.

Adopt a minimum for each event, and rule that a man must drop out of the competition unless he exceeds the minimum in every event.

I am more interested in seeing men get development than in seeing them make records.

JOHN COSTIGAN.

I think Mr. Costigan's suggestion is a very good one, and he has been clever enough to pick out events that require speed, strength and stamina, and yet require no special skill. It would be hard to devise a better test of all-round athletic ability.

For the minimum in some of the events I would suggest the following: 50-yard sprint, 5½ seconds; one-mile race, 4 minutes and 50 seconds; lifting off the ground, 400 pounds; standing broad jump, 9 feet; throwing the baseball, 250 feet. I do not know enough about swimming or rope-climbing to even suggest what time should be made in those events. Perhaps some of you can help me, or even suggest a better list of qualifications than mine.

\* \* \*

#### ENGLISH READERS PLEASE NOTE

Some months ago we published a letter from Robert Snyder of Hagerstown, Md., in which he gave a list of his different lifts. Ever since then we have been getting letters from our English readers, and several of them have ac-

cused Mr. Snyder of exaggeration. They took particular exception to his statement that he can make a one-arm military press with 97 pounds, which they say would be almost impossible for a man of his size.

Mr. Snyder was passing through this city on March 14th and he paid me a visit. I told him of these letters from England, and he said that there was no use *talking* about lifting, and that the only thing to do was to lift. So I took him down in the factory and he started off by making an absolutely perfect one-arm military press with 91 pounds. He then attempted 101 pounds, but bent his body about one inch out of the perpendicular, so that I was unable to pass the lift. There is absolutely no question but what he can do 97 pounds when he is in training.

He next made a perfect two-arm military press with 175 pounds, and he just failed with 185 pounds, which is close to the English record in the heavyweight class.

One of the onlookers had never seen a one-arm bent-press, so Snyder obliged him by bent-pressing the 185-pound bar-bell.

Snyder was not in training, and had no expectation of lifting when he came to Philadelphia. He is connected with a newspaper and had worked all through the night of March 13th. He left his home town at six o'clock in the morning and took a five-hour railroad trip, and when he lifted he had had no sleep in the previous twenty-four hours. At the conclusion of his lifting he stepped on the scale and weighed 144 pounds in street costume, minus his coat, and would probably strip at 138 pounds, which would put him in the British ten-stone class.

Our friend, Mr. Jowett, had tried to arrange a match between Snyder and Marineau, the Canadian 140-pound lifting champion. The match was to take place in Montreal, and Snyder was prepared to go there at his own expense, just for the sake of the sport. He showed

## Only Two Dollars (\$2.00) for this Complete Boxing Course!

**"SCIENTIFIC BOXING AND SELF-DEFENSE,"** by Tommy Burns, is a complete boxing course and everyone that is interested in boxing should be sure to obtain a copy of it.

The table of contents will give you a very good idea of how complete the book really is, and you must remember that this book was written by a former world's heavyweight champion. He tells among other things of his favorite guard, a method of warding off a blow little known and rarely practised, yet so effective that it not only breaks the force of your rival's blow, but also throws him off his balance and makes him open for a counter.

To learn this counter alone is worth many times the price of the book and yet it is but one of a great variety of intimate details revealed to you by "Tommy" Burns. He devotes a great deal of attention to clinching, both inform-

### TABLE OF CONTENTS

1. Why the New Style of Boxing Is Better Than the Old.
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7. Ring Strategy and Tactics.
8. The Complete Second.
9. On Fouls.
10. The Boxer's Disease, Which Is Too Often the Cause of His Downfall.
11. Some Facts and Explanations.

ing you the steps that you should take against a man who persistently clinches himself and also explaining how you may use to advantage this method which is occasionally the only method by which a boxer can escape punishment.

### Do You Know

that as a rule it is wisest to reserve all your offensive movements for fighting at close quarters? If you come to close quarters in the crouch you are up to your man with your shoulders rounded and your arms well placed both to cover up securely and also to give him all the digs for which

the opportunity presents itself.

In his preface "Tommy" Burns states: "I have called this book 'Scientific Boxing and Self-Defense,' and I want the first word to sink into your minds. Just get rid of the idea that boxing is brutal; it isn't. It's a game in which brains count more than anything."

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me letters stating that Marineau had contracted the "flu," and postponing the match five successive times. So Snyder has given up the idea of going to Canada, but would be very glad to have a match with any 140-pound lifter who lies in the eastern part of this country.

\* \* \*

## HOW ABOUT IT, MR. FAIRBANKS?

Pittsburgh, Pa.

Mr. Alan Calvert,  
Philadelphia, Pa.

Dear Sir:

I saw "Doug" Fairbanks in "Robin Hood" not long ago, and I was greatly impressed by the development of his arms. Six or eight other men, physical culturists like myself, who were with me when I saw the show, evinced a desire to know his measurements. I have seen many write-ups about him, his methods, and his stunts, but I have never seen a list of his measurements. There were several larger men in the show with him, but to all appearances they had nothing like his development. A good guess can be made from a picture, but you know that photographs are often misleading.

And so, I should like very much, and I know others who would also, to see in STRENGTH a complete list of "Doug's" measurements.

Yours truly,

R. L.

This seems to me to be a subject of very wide interest. I rarely go to the movies myself and I have never seen any of Mr. Fairbanks' films, but I have seen many pictures reproduced from the films, showing Mr. Fairbanks in costumes which display his development. He seems to have a pair of very capable and well shaped legs, and an unusually fine fore-arm. I have written to Mr. Fairbanks' studio for information about his measurements, and when they answer my letter, I will pass the information on to you. I do not know how Mr. Fairbanks would show up in a track meet or a strength test. I do know that he has convinced the American public that he is a great athlete, and that he is perhaps one of the very best tumblers and all-round acrobats outside of a few star professionals.

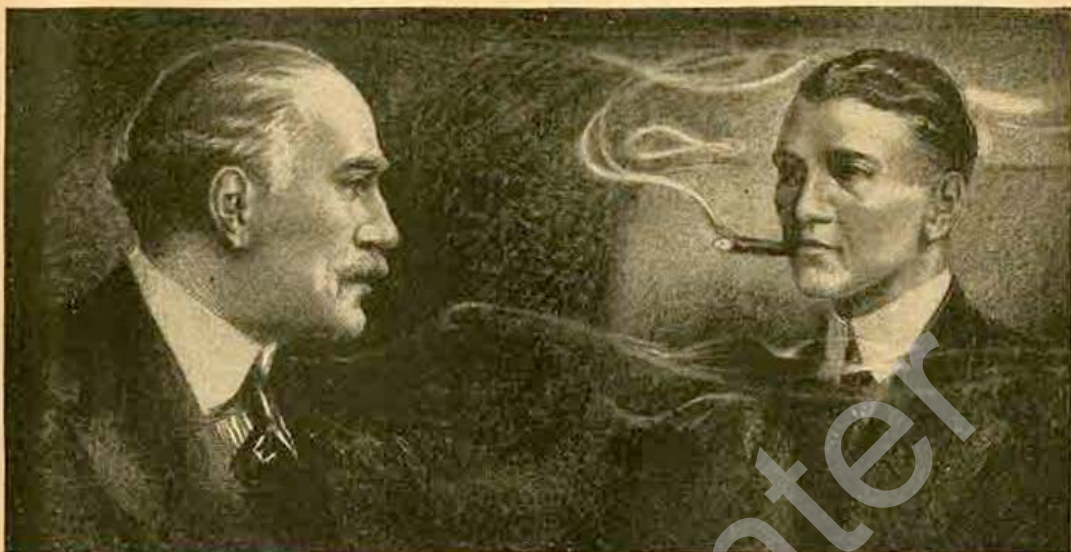
I am inclined to believe that Mr. Fairbanks' great athletic ability is due not to large measurements, but to his appalling energy.

\* \* \* \* \*

I haven't any more space or I would let you know about the Strength Clubs. However, I am going to have a big write-up next month about this.

A. C.





# Tobacco Is Hurting You

Look at the facts square in the face, Mr. Tobacco User. You may think tobacco is not hurting you.

That is because you haven't as yet, perhaps, felt the effects of the nicotine poison in YOUR system. For you know that nicotine, as absorbed into the system through smoking and chewing tobacco, is a slow working poison. Slow, yes—but sure.

Tobacco is lowering your efficiency. It slows a man down. Makes it harder for you to concentrate your mind on your work. You haven't near the amount of "pep" and energy you would have if you stopped using it. There's many a man twice as old as you in years who's twice as young in energy, simply because he lets tobacco alone.

Some day you will realize to what an alarming extent tobacco has undermined your system.

When your hands begin to tremble—  
and your appetite begins to fail—  
and your heart seems to "skip a beat" now and then—  
and slight exertion makes you short of breath—  
then you have a right to suspect that  
**TOBACCO** is getting the upper hand.

Any well-informed doctor will tell you that these are only a few of many symptoms of tobacco poisoning.

And YOU know that the use of tobacco in any form is an expensive, utterly useless habit. You know you ought to quit.

# Tobacco Habit Banished

## Let Us Help You

It doesn't make a particle of difference whether you've been a user of tobacco for a single month or 50 years, or how much you use, or in what form you use it—whether you smoke cigars, cigarettes, pipe, chew plug or fine cut or use snuff—**Tobacco Redeemer** will positively remove all craving for tobacco in any form in a very few days. Not the slightest shock to the nervous system. Your tobacco craving will usually begin to decrease after the very first dose—there's no long waiting for results.

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## The Great and Only Sandow

(Continued from page 35)

would belittle his lifts.

Two-arm snatch .....247 pounds

One-arm swing with kettle  
bell.....176 "

One-arm military press.....121 "

All of these lifts are anywhere from ten to twenty per cent. below the present world's records, but in justice to Sandow it should be said that he paid very little attention to the practice of lifting. If he had specialized on two or three lifts and put in a season of hard training, he could undoubtedly have improved his records. But how would that have benefited him? The public clamored to see him on the stage; he could always get all the engagements he wanted, and he had a teaching business of huge proportions. If he had held all the records it could not have made him any more popular than he already was.

### HIS MEASUREMENTS

As I have often said, measurements alone do not indicate the athlete. In appraising a man's build you must consider his proportions, and the quality of his muscles. It makes a deal of difference whether the tape goes around fat or muscle. I have a stout acquaintance who has a fifty-four-inch chest and thirty-inch thighs, but he is neither healthy, strong nor athletic.

The perfection of Sandow's build was due largely to the fact that he was so well-knit. A large part of his phenomenal strength can be accounted for in the same way.

Occasionally you see men who have big bicep muscles, but who have small muscles around the shoulder joint. Similarly you see would-be athletes who have developed enormous muscles just above their knees, but whose upper thighs and hips seem practically undeveloped. Such men can make but little use of their big

arms and legs because they have neglected to build up the muscles that control the movements of the upper part of the limbs.

Sandow made no such error. As a youth he studied anatomy thoroughly. He knew the location of each muscle, what it did, and the movements and exercises that would develop it. Because he was careful enough and *patient* enough to develop every muscle, he acquired a body which for harmonious proportion and symmetrical development has rarely if ever been equaled—in these later days.

If you think that I am over enthusiastic, you should have read the comments of sporting editors, art critics, physicians and others at the time Sandow made his debut.

"A Greek god returned to earth," was one of the mildest expressions they used.

Here are his measurements as given in Dr. Sargent's anthropometric table:

Height.....	5 ft. 7 $\frac{3}{4}$ inches
Weight.....	180 pounds
Neck.....	16.5 inches
Normal chest.....	44.1 "
Waist.....	32.7 "
Upper arm.....	17.1 "
Fore arm.....	13.4 "
Wrist.....	7.3 "
Thigh.....	23.7 "
Calf.....	15.5 "

Many athletes have had bigger measurements, but none have approached him in all-round symmetry. When you consider his development, Sandow's body was a chain *without* a weak link.

### HIS VAST INFLUENCE

I have left the most important thing to the last. No athlete lecturer, writer or teacher has done as much as Sandow  
(Continued on page 88)

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## Use Your Legs

(Continued from page 68)

selves. You simply cannot keep up that pace for a couple of miles without your body automatically straightening up, your stride getting longer and firmer, and your feet and ankles adopting themselves to the regular heel-and-toe motion that is really the easiest for any kind of walking.

You will have to reconcile yourself to solitary walks. You may be able to find one or two companions to accompany you by turns, but it is a waste of time to try to get a crowd together.

The minute you have to depend on others for your regular exercise your program will be shot to pieces. Some of the other fellows will always have excuses for ducking out. After all, you are going to walk for your own good, and while company is agreeable it is not necessary.

Don't start out with any ideas about "the grand outdoor life" or "the joys of the open road." If you are like most of us, you will have to do most of your walking on city streets, and some of it after dark. "Hiking" in parties is all right if all the crowd are genuine walkers. Otherwise not.

If your program calls for twenty-five miles a week it is far better to do three or four miles a day than to try to do all the distance on a Sunday. Unless you are accustomed to walking, a twenty-five mile "hike" will give you blistered feet and a "tired feeling" which will hang over the next forty-eight hours.

As you have probably noticed, I have very little use for indoor gymnastics. It is not that I am opposed to exercise, for I am positively *for* exercise, lots of exercise. But, like many others, I have noticed our professional ball-players, our college football players, our tennis players, our boxers and track athletes are recruited not from the gymnasium, but

from outdoor playing fields. Those are our real athletes, and their speed, their vigor, their endurance and athletic ability comes from their indulgence in games that require more leg work than arm work.

If you are a business man, or any other kind of man whose work is done indoors, your *exercise* should be taken outdoors. If you have not time to spare for golf, tennis and games, you can at least walk, and six hours a week spent in walking has it all over any kind of gymnasium or bedroom exercise as a health and physique builder.

### AVOID OVER-EXERCISE

Because I have recommended walking so highly, do not get the idea that if a daily three-mile walk is good, a daily twelve-mile walk is necessarily four times as good. Use a little more judgment than the Irish woman who was told by the doctor to give her husband as much powder as would cover a dime, and because she had no dime, nearly killed said husband by giving him as much powder as would cover ten pennies.

Surely you can at least walk one way to work, and during the day you can work in a mile or two by hoofing it instead of jumping in a car every time you have to go a few blocks.

One or two evenings a week get out and really walk. Four miles is a good distance, and takes you only an hour or a small fraction over the hour—if you really walk.

I will guarantee you that one season at the above twenty-five mile a week program, will make a very noticeable difference in the size, shape and power of your legs, will cause a fat stomach to melt away, and will give you a bigger chest, more breathing room, a better set

to your shoulders and vastly more vitality.

### ON RUNNING

If you have the facilities for running, the back roads, or the unfrequented streets, then run by all means.

Start out by "jogging" a half-mile, and as you get hardened, try to run twice a week, two or three miles at a time, and at a speed anywhere from seven to nine minutes to the mile. That would not be the proper training for track meets, but is ideal as a program for the man who is after health, endurance and development.

Cross country running is a wonderful developer of physique and stamina, and if you can join "a pack" do so by all means.

I have known a bunch of young fellows to make an average gain of three inches in chest girth by doing cross country work three times a week during the Autumn months, and it is impossible to over-estimate the value that extra lung-room and lung power will have in their later years.

### ROAD-WORK ADDS TO YOUR YEARS

Occasionally you see or read about some elderly man who has the bearing and power of middle-age because he has made a habit of walking. There are lots of unsung Dan Westons. Men who have walked religiously and who at sixty are able to out-last and out-game most men of half their age. There is no use talking, road-work "gives you the goods."

### DISTANCE WORK AS IT AFFECTS SPRINTING

I find there are many young fellows who are loath to take up cross country work, ordinary distance running, or even walking because they are afraid it will "kill their natural speed."

In other words they deny themselves the immense benefits of endurance work

(Continued on page 85)



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| <input type="checkbox"/> Banking and Banking Law        | <input type="checkbox"/> Business English        |
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## BOXING

(Continued from page 71)

for executing all the various steps that may be used in boxing. Besides it would be unnecessary. However, there are certain fundamental principles, that should be observed by the beginner in order to really become expert in this important branch of boxing. At first study and practice all the legitimate fundamental steps on recognized approved lines until fairly proficient. After preliminary foot work is properly done, the rest of a boxer's foot work will almost take care of itself, outside of the shadow work. Most of good general foot work is developed naturally by boxing.

This useful form of exercise which originated with American boxers is very beneficial in training and useful from the fact that it is one of the best of substitutes for boxing with a friend or sparring partner. Shadow boxing consists in boxing with an imaginary visualized opponent, or "shadow" using all the movement known to the art of leading an opponent who is not there and the dodging of blows that never come near you.

All the foot work, leads, blows, etc., must be made just the same as if there was another boxer in front of you. All moves must be made as if in earnest just as in a regular practice bout. Put "pep" in your work, speed to your movements, steam behind your punches and intelligence in your actions.

Don't do your shadow boxing in an aimless careless slovenly manner without sense or reason. Many a boxer does lots of shadow boxing from which he gets little actual benefit except the exercise of it, for like the waltzing mice in the bird store windows they keep moving but nevertheless get nowhere and never learn anything.

So, when shadow boxing, spar around, advance, retreat, take ground, break

ground, back step, side step, slip or shift, varying the pace and in general doing in good style all forms of good foot work you might be obliged to do when facing an opponent in actual combat. With practice any other form of foot work will in time almost take care of itself as the feet will eventually follow their own natural course of action in order to maintain a good boxing balance when moving about in the ring.

Shadow work is also excellent exercise in the privacy of your room. Good practice is to do shadow work for ten minutes or so just before retiring and about the same length of time on arising. Besides, this is excellent livening up or loosening up work, especially when practiced in the morning in a well ventilated room, or best of all outdoors or on the turf.

After you are fairly well up in your shadow work, then face your practice partner. You can get good practice by placing yourself for the time being entirely on the defensive and endeavor to try by all forms of good foot work to safely elude every attack of your fellow student. Then change about and let your partner endeavor to try and elude you. In good defensive foot work, always try "to get where you're safe" and he isn't. Be sure you don't lose good form in making quick changes of ground. Make it a point to always be well poised and in readiness to either effectively hit or to get safely away as may be necessary. The secret to good foot work is a good boxing balance.

Punching the bag, fighting the boxing dummy are good training and exercises. Hints on punching the bag, fighting the boxing dummy, routines of shadow boxing and rope skipping will be fully de-

(Continued on page 86)

## Use Your Legs

(Continued from page 83)

because they fear it will interfere with their ability to sprint. That rarely happens, and if it does, the track season only lasts a month or so, and good health is worth more than medals.

Naturally every runner has his favorite distance, but it sometimes takes a little time for a man to find out whether he really has the nervous organization that makes the sprinter, or whether he is better fitted for the middle distances or the longer races. My point is that a really high-class distance man is a good deal more of a sprinter than you think he is. If you fancy yourself as a sprinter do not challenge a 4.25 miler to race you over one hundred yards, unless you are pretty sure you have real class.

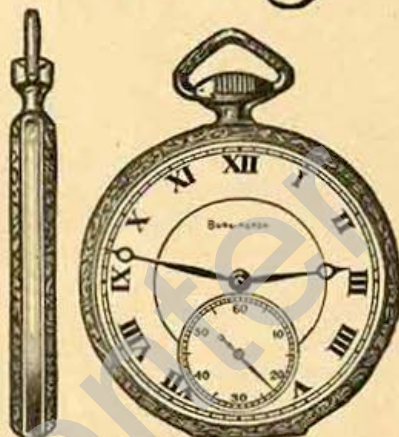
A man who can do the mile in 4.25 is almost always able to do the half mile in two minutes flat. The two-minute half-miler is capable of a quarter mile in 52 or 53 seconds. Anyone who can run the "440" in 52 seconds can beat eleven seconds in "the hundred" any time he cares to try. How many of you who are reading this article can beat eleven seconds even if you train for it?

I have seen men who can run the hundred in even time and do the mile in better than four minutes and thirty-five seconds. I do not say that every cracker-jack miler can do the hundred in even 10¼ seconds, but many of them can come close to it.

When Maxey Long ran his famous quarter-mile in 47 seconds, he covered the whole distance at a rate better than 10½ seconds for the hundred. Think of it! And every good miler runs each quarter faster than you ever will unless you follow my advice and "get out on the road."

I have aimed this article at the men who are seeking health and the lads who are after development. Tennis enthusiasts, golf-players and real athletes do not need to read it. They already know all that I have just said.

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## Boxing

(Continued from page 84)

scribed in the lesson on training. An appropriate routine of rope skipping steps is also good supplementary training in that it improves your wind and helps you to keep up on your toes without tiring.

Good natural foot action and balance of the feet is also developed by hand-ball, basketball, football, lacrosse. Hand-ball especially is an interesting recreative and helpful part of a boxer's supplementary training methods. It keeps brains, eyes, feet, hands and body in ready co-ordination. Expert players in this game, like good well trained boxers in the ring, probably never even give as much as a single thought to the movement of their feet when in actual contest.

Also avail yourself of every opportunity to see fistic stars in action in order to observe their individual styles and methods. Studying the foot work of fighters seen in moving pictures, screening photographic reproductions of actual important contest is also helpful and interesting.

Although foot work is rather difficult to teach by means of printed type alone, nevertheless to a certain extent rules and suggestions can be laid down for the beginner's guidance in properly executing the various important steps. If possible try and secure a few lessons in foot work from an able teacher in order to be well grounded in the important fundamentals as a practical illustration is better than a long explanation.

However, if unable to secure the services of a good instructor, don't be discouraged. Persevere in your foot work. Regular practice on recognized lines, will do wonders. Although foot work is one of the hardest lessons to learn well in boxing, nevertheless, master it thoroughly and you will soon see how much easier and quicker you will progress in your lessons when once you put on the gloves.

(Continued next month)



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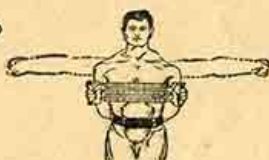
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## The Great and Only Sandow

(Continued from page 80)

in the way of calling attention to the necessity of physical exercise as a means of attaining bodily health.

Most of his adult life has been spent in the British Empire, and he is as well known in Canada, South Africa and Australia as he is in England itself. He made at least seven tours of this country, and exhibited before at least two million persons. For a score of years he performed regularly in theaters and music halls in England and Europe.

Probably ten or fifteen millions of people have seen him perform, and hundreds of thousands have heard him lecture. It is safe to say that every one who has ever seen the man, remembers him distinctly. People used to say, "I have seen Sandow," just as they said, "I have shaken hands with John L. Sullivan."

Sandow's schools in England were (and still are) immensely successful and popular. For a long time he gave an annual prize for the best developed pupil who had practiced his system. This was one of the events of the athletic year, and celebrated sculptors, physicians and athletes were glad to serve on his board of judges. Sir Conan Doyle acted more than once in this capacity.

The greatest work that Sandow did was in the nature of inspiration.

Almost all the men and boys who saw his act left the theater with the resolve that they would exercise and try to improve their bodies.

Of course lots of them never even started. Lots of them quit after a week or two. But tens of thousands of them kept it up and reaped some benefits. As I said at the start, few living men have had as direct an influence on their fellow creatures' lives and habits as has this man.

### How DID HE DO IT?

Here are a few quotations from his book, published in 1903.

(Don't ask me where you can get the book. It has been out of print for many years.)

P. 137: When I was a young man I was a mere stripling, and thought to strengthen my frame by a little light exercise, like the working of a wooden wand or a light iron bar. It loosened all my muscles and made them pliant, but no great amount of development came from the exercises. This set me thinking, and I gradually found out what exercises were the best to develop certain kinds of muscles. Using my knowledge with the weights I had at my command, I began to gradually increase my weights, and found out that I could easily put up a 100-pound dumbbell.

P. 140: The dumbbell and the barbell have been my chief means of physical training, aided by a tolerably thorough knowledge of physiology and anatomy, and especially of the ramifications and uses of the muscles.

**SUMMARY**

I could go on writing for many more pages, but I have given you the gist of his career.

Many men have been bigger, and many have been stronger. Such giants as Cyr, Apollon and Youssouf were vastly more powerful.

Men like Arthur Saxon, Joe Nordquest and Henry Steinborn outclass him as lifters. Hackenschmidt and Zybyisko were stronger men.

Admirable as are all these athletes, they have failed to attain Sandow's *universal* fame.

By the time he was thirty, Sandow had seen his name and his accomplishments accepted as a standard.

When the average citizen wants to give an idea of immense strength, he says "As strong as Sandow."

A man has to be pre-eminent in his own line before he can impress his name on the consciousness of the whole world.

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## Murphy Comes Through

(Continued from page 61)

to my name—Matthew Wilson, jr. You see Dad's getting along and he's so busy he never paid much attention to things out here as long as the ranch didn't lose money."

There was every indication of intense internal combustion in the superintendent of the Double Bar, but the younger man went on.

"There are a lot of things that might be done in a case like this, but if you and the rest of the crew of yours except Bows Carter will get out by tomorrow morning we'll just charge it up to profit and loss before I start a new deal with a foreman who's not a crook. Good-day."

The combustion in Morgan was evidently near the exploding point. He hesitated, started to speak, then turned and went toward the door.

The younger man's voice halted him.

"Oh, Mr. Morgan. I want to ask your opinion on something. Perhaps you read in the papers last Spring about the judges deciding it was a draw when I really won the Conference light heavy-weight title. Dad had his heart set on me winning that championship and paid old Fitz to give me lessons. You might ask Padre Harmer what he thinks of a solar plexus hook—but the uppercut was my own."

Something very much like an oath came from Morgan as he slammed out of the hotel and Matthew Wilson, jr., called after him, "By the way, tell Bows Carter that from now on he gets all of that forty a month."

Behind his counter the hotel clerk looked on in wide-eyed surprise. Matthew Wilson, jr., saw his face and a slight flush mounted. An almost boyish smile of apology came.

"I forgot to tell him the old man made me earn the money to pay Fitz for those lessons," he said half aloud.

## In Defense of Jazz

(Continued from page 22)

apparently enable people to dance for hours, and make them complain when they have to stop. Absolute fact—a girl who will actually faint with fatigue if you make her walk three miles will dance six hours with hardly a minute's rest.

In some ways it is like the difference between labor and games. Both are exercise, but one is drudgery and the other is fun. The highest union scale of wages would not induce a workman to make the terrific physical exertions that he will voluntarily undertake in a football game.

The play spirit counts. Exercise that is fun and which interests you benefits you a whole lot more than exercise done through a sense of duty.

For women, and for the elderly of both sexes, moderate exercise is the correct prescription. Violent exercise is not for them. If you think your parents would be benefited by exercise don't buy them some kind of gymnastic exercise and tell them to use it five minutes a day. Buy them a phonograph and a few real jazzy records, and soon they will be exercising five hours a day.

That's all for this time. I have to go home and get dressed. I am going to a dance tonight.

## The Power of the Punch

(Continued from page 55)

is generally supposed to be.

Anyone who has boxed knows that the real knockout punch is the straight right cross to the jaw that paralyzes the nervous system momentarily, a snap punch. Occasionally an uppercut or a hook brings the same effect. Dempsey, using one-fourth the power he put behind that punch which lifted Flynn out of the ring would have knocked Flynn into complete unconsciousness if it had been delivered in the jolting way such fighters as Kilbane and Jackson use in

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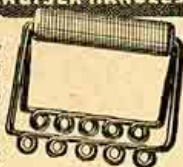
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hitting. But then the fans would hardly have talked about it for an hour. As it was they talked about it for weeks. And it was the power of it that impressed. Few of them gave any consideration to the fact that Flynn retained consciousness under such a wallop.

## Stepping Into It

(Continued from page 27)

You can learn the mechanical essentials. There are two absolutely essential rules:

Keep your eye on the ball, and—  
Step into it!

Big league hitting in these days has increased greatly because the pitching is far below the form of previous days and because of the livelier ball.

Lee Meadows, who is a student of the game as well as a successful pitcher, says: "Pitching has changed in the last few years, and the ball has something to do with it. In the first place, the rule-makers refused to allow a pitcher to put any foreign substance on the ball, or cutting or nicking the cover. Consequently the ball won't curve or sail as it used to do.

"Then, it used to be that no more than four or five balls were used in a single game. Now, a new ball is thrown out every time one is fouled. The result is that a pitcher has a new ball in his hands almost all the time. It is not only a good mark for the batter, but a twirler can't grip a new ball like he can one that has been tossed around.

"That means that he can't throw as sharp a curve as he could with a used ball. I know that I can't curve as I used

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to, and I blame it on the unending flow of new balls.

"It's the change of pace pitcher who is fooling the heavy hitters to-day. Take young Pete Donohue, of Cincinnati, as an example. All he has is a slow curve and control, but he is one of the sensations of the league."

There were as powerful batsmen in the old days as there are at present, but they could not pile up the home-run records that are so common today.

**PUBLISHER'S STATEMENT**

Statement of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of Strength, published monthly at Philadelphia for April 1, 1923.

State of Pennsylvania, County of Philadelphia.

Before me, a notary public in and for the State and county aforesaid, personally appeared D. G. Redmond, who, having been duly sworn according to law, deposes and says he is the owner of Strength and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication, for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are: Publisher, D. G. Redmond, 301 Diamond St., Philadelphia, Pa. Editors, Alan Calvert, 301 Diamond St.; Ralph Hale, 301 Diamond St.; T. Von Ziekursch, 301 Diamond St., Philadelphia, Pa.

2. That the owners are: (Give names and addresses of individual owners, or if a corporation, give its name and the names and addresses of Stockholders owning or holding 1 per cent. or more of the total amount of stock.) D. G. Redmond, 301 Diamond St.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation, has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

D. G. REDMOND,

Sworn and subscribed before me this 16th day of March, 1923.

JOSEPH J. VOSS.

My commission expires March 7, 1925.)

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# Science Discovers the Secret of Caruso's Marvelous Voice

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EVERY normal human being has a Hyo-Glossus muscle in his or her throat. A few very fortunate persons—like the late Caruso—are born with the ability to sing well. But even they must develop their natural gifts. Caruso had to work many years developing that muscle before his voice was perfect. Whether your voice is strong or weak, pleasant or unpleasant, melodious or harsh, depends upon the development of your Hyo-Glossus muscle. You can have a beautiful singing or speaking voice if that muscle is developed by correct training.

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## SAVE YOUR HAIR

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Prof. A. Barker, D. C., Dept. 633, 865, 6th Ave., N. Y.

# Strengthen and Beautify Your Hair

## Why Become Bald or Gray?

**N**EARLY thirty years ago my hair began to come out in bunches. I suffered the tortures of the damned. Baldness stared me in the face. Hours and hours I would lie awake at night trying to fathom a way out of my difficulties.

I even tried a hair tonic, but soon threw it out of the window.

After a period devoted to intelligent consideration of the reason for loss of hair, together with sensible, dependable methods for building hair health, I found a way out.

Here I am, thirty years later, with a head of hair as shown in the accompanying picture.

I want to pass on this invaluable information to every owner of a head of hair. It is worth just as much to you as your hair is worth.

Barbers rarely know anything about remedying dandruff or falling hair. Hair culture is a sealed book to them. Doctors are as much in the dark as the barbers. So-called experts are often little better than "quacks."

Now my book is not technical. Anyone can understand the clear



Benaar Macfadden. Note his thick, luxuriant, healthy hair.

These chapter titles will also give you an idea of the tremendous scope and value of this remarkable book. Hair as an Attribute to Beauty Facts Everyone Should Know About the Hair  
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instructions presented therein. You can thicken and strengthen the hair you already possess. You can make it more healthy and lustrous in appearance.

You will find therein a remedy for falling hair, dandruff and all other scalp and hair difficulties. You will learn how to give your hair its original lustre and luxuriance and color.

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I want everyone to possess a copy of this book. I am so sure of the value of the contents that I am willing to run the risk.

Send for the book, even if you do not want to pay for it. Secure the information contained therein, and if it isn't worth a hundred times Two Dollars to you, you can return it.

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# IF YOUR CHEST MEASURED FOUR INCHES MORE

Everyone knows that the big-chested man is a healthy, vigorous man, but few realize how much the size of the chest affects the personal appearance?

Suppose *your* chest measures only 32 inches. You look more than slender, you look actually puny.

Suppose your chest measures 36 inches. Well then, you are about the average. If you are of middle-height, and have a 36 inch chest, you are neither noticeably well-built or noticeably undersized.

If you have a 40 inch chest, you are so much bigger than the average that you will hear people say, "Isn't he well built?"

If you have a 44 inch chest, almost every passer-by will turn to get a second look, and to marvel at your chest and shoulders.

Four inches does not sound much, but the above instances will show you that it makes just the difference between being scrawny and average; between being average and noticeably well built, or being merely big and being in the celebrity class.

## I CAN ADD FOUR INCHES TO YOUR CHEST GIRTH IN A FEW WEEKS TIME

So why be scrawny when you can be as good as the rest of them? Why be an average size man if you can be noticeably big; and for that matter, why be content with a fairly big chest when you can so easily get one of striking proportions.

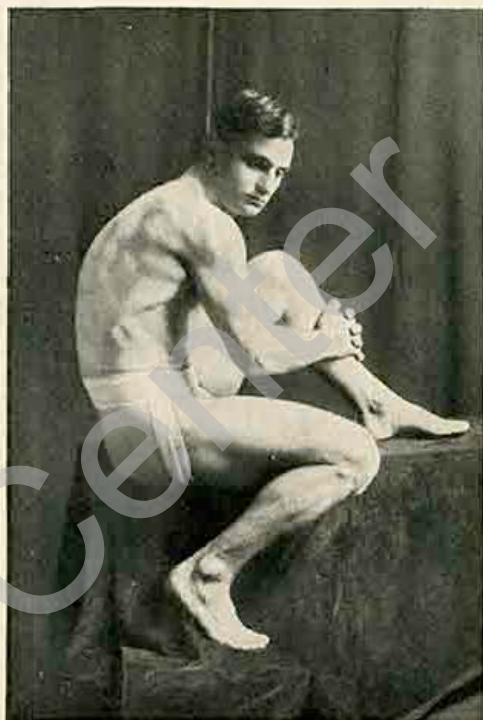
## SOME PUPILS GAIN EIGHT AND SOME GAIN TWELVE INCHES

Naturally it takes longer to make very big gains. I have had pupils gain three inches between the first and fourth lessons and five inches more between the fourth and ninth lessons. The smaller you are to start with the easier it is to make phenomenal gains. I have had experience in handling pupils of all sizes, and I have noticed that the pupil who starts with a 40 inch chest and increases to 44 inches, is often more gratified than the pupil who starts with a 32 inch chest and increases to 40 inches.

## I BUILD UP EVERY PART OF YOU

It is just as easy for me to develop the other parts of your body as it is to develop your chest; but I specialize on chest development because I know that if a man makes chest development his first aim, then it is easy to develop all the other parts of his body. My book "THE ROYAL ROAD TO HEALTH AND STRENGTH" fully explains my training methods. One reading of that book will convince you that I have training methods which have never before been taught to amateurs. Many of my exercises have heretofore been considered as professional secrets. You can obtain a copy of this splendidly illustrated booklet by sending ten cents in stamps or coin.

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