

July 1923

Strength

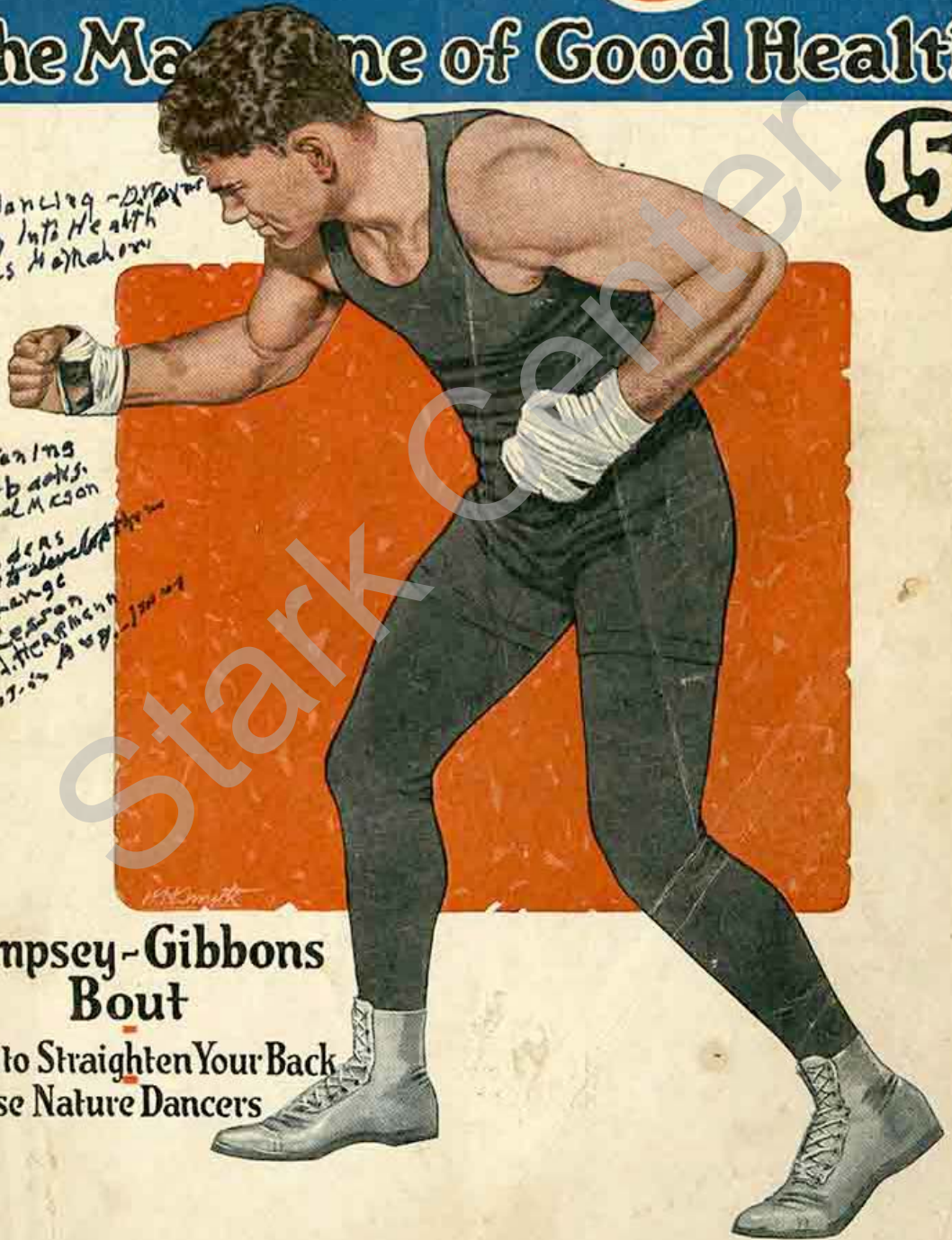
The Magazine of Good Health

15¢

*Nature Dancing - Dyer
Tumbling Into Health
by Chas. Haffner*

*Straightening
Crooked backs.
- Leonard Mason*

*The Shoulders
and how to develop them
- Phil Strong
Boxing Lesson
by M. J. Carrigan
- Long, in August*



Dempsey-Gibbons Bout

How to Straighten Your Back
Those Nature Dancers

"ANOTHER OF YOUR SUCCESSSES"

The Milo Bar Bell Co.

Gentlemen:—

I am enclosing some pictures of myself so that you can add one more to your list of successes.

Some time ago I purchased one of your Duplex bar bells, and by faithfully using it, I have acquired such development that all the money in the world could not buy that bar bell from me.

If I were to tell you how low was my physical condition when I started your course, and the tremendous gains I have since made, you would be more than justified in claiming that your system is the finest in the world. In addition to obtaining perfect health and building up a remarkable development, I have become so strong that I can "put up" a 215-pound bar bell with either hand. I am many times stronger than when I started at your course.

My present measurements are: Chest 44½ inches, biceps 16 inches, thigh 23¼ inches, forearm 13½ inches, neck 16½ inches, waist 31 inches. My weight is 150 pounds. Don't you think that they are pretty good measurements for an amateur who is only 5 feet 7½ inches tall?

I am so happy over what I have accomplished under your directions that I would like you to publish my pictures, because I wish people to see the results that one can obtain through your methods.

Again congratulating you and myself, I remain,

Yours gratefully,

HARRY GLICK,

1930 Grand Concourse, New York City.

When Mr. Glick began training with his bar bell he adjusted it to 45 pounds and used it at that weight in the two arm exercises. Since then he has gained so much in size and strength that he can "put up" 215 pounds with one arm.

We are proud of the fact that Mr. Glick can make big lifts. We are prouder still that he has built up a 16-inch arm and a 44½-inch chest; but we are proudest of all that he has acquired perfect health. Look at him. He is not only a model of development, but the picture of condition.

FOR TWENTY YEARS WE HAVE BEEN DEVELOPING MEN LIKE MR. GLICK

Twenty years' work and experience which has helped us to perfect that greatest of all body building devices—the adjustable bar bell—and to work out a system of training that will help anyone (no matter how weak and puny) to acquire health and condition, strength and development.

GLICK'S CASE IS NOT EXTRAORDINARY—FOR US

We took no greater pains with Mr. Glick than with any other pupil. He got just our regular service: that is, the adjustment of our general principles to suit his particular needs. And every pupil gets that; whether he is working for a big biceps, whether he wants to add shape and size to a pair of spindly legs, whether he wants to take ten inches off his waist line, or whether he wants to add ten inches to his chest measurement. We are the Originators of Progressive Exercise and the world's largest manufacturers of adjustable bar bells. It will pay you to investigate our goods and training methods. We suggest that you send for our free booklet, "Health, Strength and Development and How to Obtain Them."

SPECIAL

In our advertisements in the February issue of this magazine, we announced that we would issue a pamphlet, entitled "How Much Should I Measure and How Much Should I Weigh," written by Alan Calvert. We believe that this is the most valuable article on that subject ever published. Here is what was said of the pamphlet by the Physical Director of one of our largest universities.

Of the various systems of measurement used by physical culturists, there is no doubt in my mind that Mr. Calvert's system is the best ever devised. It is a system based upon long years of practical experience in the development of real physical-culture men. Mr. Calvert's system is not one of mere guess work. It is not an impossible system.

It is not a system that is too ideal. It is a standard that anyone can readily attain. Each individual is practically his own standard. His height, the size of his wrists and ankles; in other words, his individual frame-work is the determining factor, in so far as saying what the extent of his muscular development should be, and can be."

We believe that every man (and every boy over sixteen) who reads the STRENGTH MAGAZINE should own one of these pamphlets. It will not only enable him to check up the results which he has so far obtained by his past training, but it will also let him know his own possibilities in the way of muscular development.

This pamphlet is given only in connection with the book mentioned above. So when you write us, be sure and say "Send me your book"

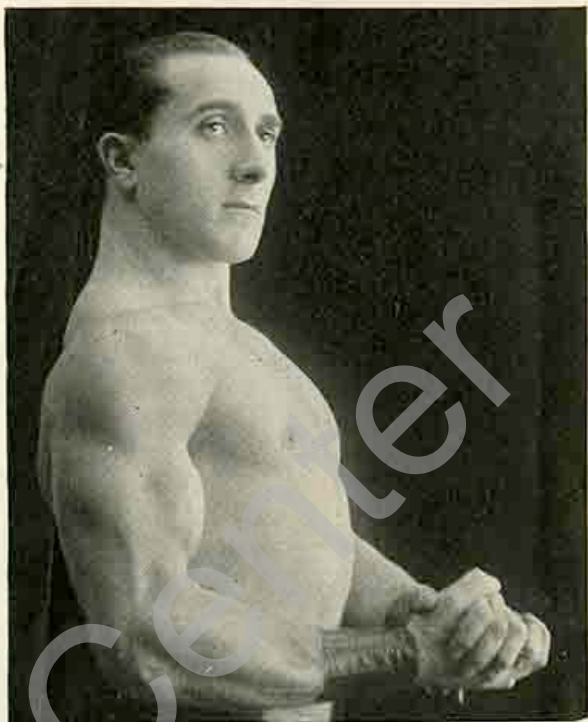
'Health, Strength and Development and How to Obtain Them,' and the special pamphlet 'How Much Should I Measure and How Much Should I Weigh?'

THE MILO BAR BELL CO.

301 Diamond Street

Department 40

Philadelphia, Pa.



HARRY GLICK

Marshall Stillman says "Cut the PRICE to



**Send no
Money**

BOXING, Jiu-jitsu, Wrestling

This great course sold for \$5. Sales grew fast—so we cut the price to \$3.85. That boosted our enrollments still higher. Now Marshall Stillman says "cut the price to \$1.97."

Think of it!—over 80 complete lessons in Boxing, Jiu-jitsu and Wrestling for only \$1.97. The greatest secrets of the ring, the best blows and guards used by the top-notchers—the Jack Dempsey Triple, the Benny Leonard Triple, the Fitzsimmons Shift. All the fine points of feinting, ducking, clinching, breaking ground, judging distance and timing. Three rounds of shadow boxing, combining all the best blows used by professionals. Instructions on how to train, with questions and answers. The International Sporting Club Rules for Boxing. A History of the World's Greatest Prize Fighters with pictures and "inside" stories. Muscle-building and other special exercises for development.

Wrestling and Jiu-jitsu also—how to subdue an armed opponent, how to break a strangle hold, the Gotch Toe Hold, the Stecher Scissor Hold, etc. All for \$1.97!

Men who have never had a boxing glove on before have outboxed bigger and stronger opponents after only two weeks' training. Joseph Amend of Brooklyn, N. Y., says: "I have fought three men, each weighing 10 to 25 pounds heavier than myself. I made the three quit in three rounds and did not receive any punishment myself."

One pupil says "It's so

simple a child can learn." Marshall Stillman reduces the most complicated blows and guards to the simplest movements with which everyone is familiar—reaching your hand out for a coin, the breast stroke in swimming, etc. You practice these movements before a mirror and step by step are subconsciously led into similar movements in boxing. Suddenly you find yourself hitting, guarding, ducking, feinting, side-stepping, just as though you had a real opponent before you.

When the fundamentals have been mastered, you are taught the more professional blows and guards.

Then comes three lively rounds of Shadow Boxing, cleverly combining these blows just as you will when you meet your first opponent.

There are over 240 illustrations in this great course. It is finely printed on good paper.

SEND NO MONEY: Simply fill in and mail the coupon. When you have the course in your hands, deposit 97 cents plus actual postage with the postman. Use the course for 10 days—try it out thoroughly. At the end of 10 days, either send us the small balance of \$1 in final payment, or return the course, and we'll send your deposit back at once. Mail the coupon now.

Marshall Stillman Association,

Dept. 1723-G, 42nd St. and Madison Ave., New York.

You may send me on approval the Marshall Stillman Course. I will deposit 97 cents (plus actual postage) 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 instantly refunded. If I keep the course I am simply to send you \$1 in final payment.

Name

Address

Canadian and foreign orders must be accompanied by cash (\$1.97 U. S. funds) subject to money back guarantee if not entirely satisfactory.

10-DAY TRIAL →

STRENGTH

Vol. 7

JULY, 1923

No. 11

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RENEWALS—When your subscription expires we will place a subscription blank in your final copy. Renewals should be sent in promptly in order to receive the next issue. Please use the subscription blank for this purpose so that we may extend your subscription in our files. Changes of address should be accompanied by the old address as well as the new.

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

Health and Vigor in Outdoor Recreation with a Four-Cylinder Ace Motorcycle



Renew your vitality by getting into the open more frequently. This new type of motorcycle, with its perfected four-cylinder engine, places the mountains, the sea-shore or the deep woods within easy reach at trifling cost, whenever you wish.

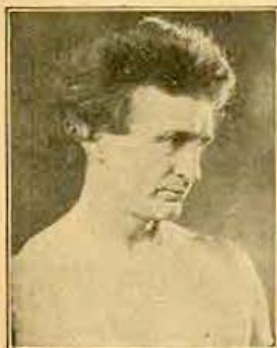
It's a machine you'll be proud to own. Its four-cylinder engine is quiet, clean and dependable. It is graceful in line, pleasing in proportions, handsome in appearance. It is smooth-running, comfortable, easy to ride long distances without fatigue—the new spring fork and cushion saddle iron the bumps out of the road.

And it covers 50 to 70 miles on a gallon of gasoline.

*Learn more about this new mount for
outdoor men by writing for illustrated catalog*

ACE MOTOR CORPORATION, Philadelphia
Retail Sales Room, 604 Market Street, Philadelphia

Only ONE in Three Enjoys Good Health



60% of physical and mental misery is easily preventable and readily curable. Indeed, the average person would live 15 years longer if he governed his health as he does his actions.

Every disease, including old age, is due to the fact that the myriads of tiny living cells that make up the body are undernourished, sick, and dying faster than new cells are born.

Complex as life is, as a whole, the life of these little cells is very simple. Scientists can even keep these cells alive and growing outside of the body just by feeding them and keeping them clean.

There is the secret of abundant, vigorous health in a nutshell. Feed the body properly. Keep it properly active. And see that the waste matter is promptly cleared away.

The breaking down of the body is so gradual that you often neglect the warning signals which Nature invariably gives. And the average family pays an unnecessary toll of five to ten thousand dollars in a lifetime through this neglect, in lost wages and needless doctor bills. Easy exhaustion, headaches, loss of appetite, insomnia, colds, backaches, spots before the eyes, ringing in the ears—anything less than perfect health demands caution. Neglect may mean serious—perhaps fatal—illness. All these are easily preventable; readily curable.

The Encyclopedia of Physical Culture

Bernarr Macfadden, the outstanding exponent of Physical Culture, has doubtless had more experience than any other one man in the world in guiding thousands from physical weakness and ill health back to wonderful strength and vigor. Out of this broad experience he has perfected the Encyclopedia of Physical Culture, a complete and comprehensive explanation in simple language of how to be perfectly well.

This Encyclopedia, in five handsome volumes, but lately revised, and illustrated with over a thousand pictures, charts, and diagrams, tells you exactly what you want to know. These books are good reading. They fascinate and at the same time instruct. The set is a complete library for reference, education and specific instruction, the equivalent of twenty comprehensive books on every phase of health and vitality building.

The mysteries of sex are fully explained with complete anatomy. Male and Female weak-

nesses and their treatment are discussed. Rules for happy marriage, easy childbirth and the training of children are interesting and practical. All sports are explained with the rules of each. A complete boxing and wrestling course is included. Tells how to diagnose and treat every disease by Physical Culture methods, fasting, dieting, exercises, and water treatment. Anything whatever you may want to know about sane healthy living is explained.

SEND NO MONEY

A brief examination will prove better than pages of praise and description just how YOU can profit from these invaluable secrets of perfect health. So we will gladly send any one of the volumes described in the panel for five full days' examination in your own home without a cent's expense and without obligation to buy.

Which volume do you choose? Indicate it on the coupon hundreds and thousands of others you see at the first glance how interesting and valuable the Encyclopedia will be to you, send us only \$2 as first payment. Immediately we will forward you the remaining four volumes. Then simply pay \$3 a month for 11 more months. Or, if you prefer to pay cash in full, the price will be only \$31.50. In either case, we will include a year's subscription to Physical Culture Magazine—the world-famed, practical magazine devoted to Better Bodies, Better Brains.

Remember, nothing to risk—not a cent. And the promise of glorious health—vigor—vitality—happiness. Mail the valuable coupon today!

Which Volume Do YOU Choose For 5 Days' FREE Examination

Vol. I.
—Anatomy, physiology, diet, food preparation.

Vol. II.
—Physical training, gymnastics, corrective exercise, physical culture, exercises for women, sports, athletics.

Vol. III.
—Fasting, hydrotherapy, first aid, spinal manipulation, mechanical diet and regimen.

Vol. IV.
—Diagnosis and detailed treatment for individual diseases alphabetically listed.

Vol. V.
—Sex hygiene, physiology, motherhood, pregnancy, maternity, baby care, disorders of men and women, beauty culture, mental culture.

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Send me for inspection Volume _____ of the Encyclopedia of Physical Culture. I agree to return the volume in 5 days or pay \$31.50 cash in full for entire Encyclopedia or \$35 on easy terms mentioned in this offer. My acceptance of this offer includes a year's subscription to Physical Culture Magazine without extra charge.

NAME
OCCUPATION
RESIDENCE
EMPLOYED AT
BUSINESS ADDRESS

What Would You Give to Become A Really Good Dancer?

How much would it be worth to you to make yourself so popular through your ability to dance all the very latest steps, that everyone would be anxious to have you attend their social affairs?



GOOD dancers always have the best time. The best dancers and the prettiest girls always want a good partner. From the business as well as the social standpoint, it is really time and money profitably spent to add dancing to your other accomplishments. Especially so since it now costs so little—and a fine dancing ability can be mastered in only a few hours.

Arthur Murray has perfected a method by which you can learn in the privacy of your own home, to dance any of the latest dances in a few minutes—and all of them in a short time. Instructions are so simple that even a child can quickly learn. In one evening, you can master the steps of any single dance. Partner or music are not necessary. After learning you can dance with the best dancer in your town and not make a single misstep.



Learn Without Partner or Music

Arthur Murray's remarkable method is so clearly explained and lucidly written that you don't need anyone to explain the instructions. The diagrams show every movement—just how to make each step of every dance, and the written instructions are concise and easily remembered. After you have quickly learned the steps by yourself in your own room, you can dance perfectly with anyone. It will also be quite easy for you to dance in correct time on any floor to any orchestra or phonograph music.

Private instructions in Mr. Murray's studio would cost you \$10 per lesson. But through his new method of teaching dancing at home, you get the same high class instruction at a ridiculously low price. And if you aren't delighted, the instruction doesn't cost you one cent.

Send No Money—Not One Cent

Satisfy yourself that the new course can quickly teach you all of the new dances and latest steps. See for yourself how easily you can master all of the newest dances and be able to enjoy yourself at the very next affair to which you are invited. Just fill in and mail the coupon—or a postcard or letter will do—and the special course will be promptly

sent to you. When your own postman hands it to you, simply deposit with him only \$1.00 plus the few cents postage, and the course is yours without any further payments of any kind. Keep the course for five full days.

Practice all the steps—learn everything the lessons teach, because that is the only way you can prove to your full satisfaction that Arthur Murray's method is the quickest, easiest, and most delightful way to learn how to dance correctly and expertly. Then, within five days, if you desire to do so, you may return the course and your deposit will be promptly refunded without any question. But should you decide to keep the course, as you surely will, it becomes your property without further payments of any kind.

You Will Learn

The Correct Dancing Position
How to Gain Confidence
How to Follow Successfully
How to Avoid Embarrassing Mistakes
The Art of Making Your Feet Look Attractive
The Correct Walk in the Fox Trot
The Basic Principles in Waltzing
How to Waltz Backward
The Secret of Leading
The Chasse in the Fox Trot
The Forward Waltz Step
How to Leave One Partner to Dance with Another
How to Learn and Also Teach Your Child to Dance
What the Advanced Dancer Should Know
How to Develop Your Sense of Rhythm
Etiquette of the Ballroom

Your Satisfaction Guaranteed

Several times Arthur Murray has been asked how one can learn by mail to dance. The answer and the proof that you can learn is found in these special lessons. After reading them over and practicing the steps as shown in the diagrams, no one can help but feel fully convinced that Arthur Murray's course does teach everything promised. And so positive is Mr. Murray that he can teach you that he absolutely guarantees your complete satisfaction or your money will be fully refunded.

You have always wanted to learn to dance—you have always promised yourself that some day you would learn. Here is your best opportunity. And remember you now receive the sixteen lessons for only \$1.00.

ARTHUR MURRAY

Studio 787, 290 Broadway, N. Y.

Arthur Murray, Studio 787

290 Broadway, New York

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

Name

Address

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

Would you like to Teach Dancing?.....
(Price outside U. S., \$1.10 cash with order)

How Ten Minutes' Fun Every Day Keeps Me Fit

By Walter Camp

Famous Yale Coach's "Daily Dozen" Exercises
Now on Phonograph Records

ONE night during the war I was sitting in the smoking compartment of a Pullman sleeping-car when a man came in and said, "Mr. Camp?" I told him I was, and he continued, "Well, there is a man in the car here who is in very bad shape, and we wondered if you could not do something for him."

"What is the matter?" I asked.

"This fellow is running up and down the aisle in his pajamas," the man said, "trying to get them to stop the train to let him get some dope, because he hasn't slept for four nights."

I went back in the car and found a man about 38 years old, white as a sheet, with a pulse of 110, and twitching all over. I learned that he had been managing a munitions plant and had broken down under the work, because he had transgressed all the laws of nature and given up all exercise, and had been working day and night.

"For God's sake," he said to me, "can't you put me to sleep? If somebody can only put me to sleep. He was standing all bent over."

"Don't stand that way; stand this way!" I said, and I straightened him up and started putting him through a few exercises to stretch his body muscles. Pretty soon the color gradually began to come back into his face, and the twitching stopped. Then I said to him, "I am going to put you through the whole set of 'Daily Dozen' exercises once. Then I am going to send you back to your berth."

So I did that and didn't hear any more from him; but the next morning he came to me in the

dining-car and said:

"You don't leave this train until you've taught me those exercises. I slept last night for the first time in five nights."

I taught him the "Daily Dozen," and two months later I got a letter from him saying:

"My dear good Samaritan, I am back on the job all right again, and I am teaching everybody those exercises."

The "Daily Dozen" was originally devised as a setting-up drill for picked young men—the boys who were in training during the war. But its greatest value is for those men and women who are hemmed in between four walls most of the time and are beginning to realize that

their bodies aren't as fit as their minds.

I applied it to middle-aged men, and men past middle age, too, during the war, including members of the Cabinet in Washington, who simply had to do much more work than they were used to doing without breaking down. In the "Daily Dozen" I soon found I had something that would actually increase their reserve power. They grew progressively more fit as we went along.

People think that they can take an orgy of exercise and make up for a long period of neglect when they do not take any exercise at all. You cannot do that. Do not go to a gymnasium. That tires you to death. That is old-fashioned. We do not have to do that any more. A man or woman can keep himself or herself fit with six or seven minutes a day. There is no reason why a man at 50 or 60 or 70 should not be supple; and if he is supple, then he grows old very slowly



WALTER CAMP

Originator of the Famous "Daily Dozen" System

—but the place where he must look after himself is in his body muscles.—Walter Camp.

Mr. Camp is famous as a great Yale football coach and athletic authority, but few people know that he is also a successful business man. Although sixty years old, he is stronger and more supple than most younger men, and he uses his own "Daily Dozen" exercises regularly in order to remain so.

Since the war, the "Daily Dozen" has been making busy men and women fit and keeping them so—and the exercises are now proving more efficient than ever—due to a great improvement in the system. This is it:

With Mr. Camp's special permission, all the twelve exercises have been set to music—on phonograph records that can be played on any disc machine.

In addition, a book is included, showing by actual photographs the exact movements to make for every one of the "commands"—which are given by a voice speaking on the record. So now you can make your phonograph keep you fit.

With these records and the book a man or woman can keep himself or herself fit with only a few minutes' exercise a day—and it is so much fun that some of the "Daily Dozen" fans go through the whole twelve exercises to the spirited music twice every morning—just as a matter of sheer enjoyment.

Mr. Camp says that the place where we must look after ourselves is in *the body or the trunk muscles*.

This is so because we are all in reality "caged animals." When a man stops hunting and fishing for his food and earns it sitting at a desk he becomes a captive animal—just as much as a lion or a tiger in the Zoo—and his trunk muscles deteriorate because they cease to be used. Then comes constipation and other troubles which *savage* men never have.

The remedy is to imitate the "exercises" of caged animals. They know how to keep themselves fit—and they do it, too.

How? Simply by constantly stretching and turning and twisting the trunk or body muscles! When Mr. Camp discovered that men and women can imitate the caged animal with enormous profit to their health, he devised the "Daily Dozen"—to provide this indispensable exercise—the only exercise people really need to keep in proper condition.

Many people have written to the Health Builders telling them of the benefits they have received. Here is part of one letter:

"We wish to express our satisfaction and delight with our set of records and exercises. Our entire family of eight, including the maid, are taking them. The children are fascinated with them and bring the neighbors' children to do them.
—MRS. CHARLES C. HICKSCH, 828 Vine St., La Crosse, Wis."

The Health Builders' improved system now includes the entire "Daily Dozen" exercises, set to specially selected music, on large 10-inch double-disc phonograph records; a handsome book, printed in two colors, containing over sixty actual photographs illustrating each movement of each

exercise; and a foreword by Walter Camp explaining the new principles of his famous system.

Any man or woman who exercises with this system regularly, even if it is only six or seven minutes a day, will feel better and have more endurance and "pep" than they have had since they were in their teens—and they will find those few minutes the best fun of their day.

Try the Complete System Free—For Five Days

You cannot fully appreciate the real joy of doing the "Daily Dozen" to music until you try it. So we want to send you, absolutely free for five days, the "Daily Dozen" on phonograph records and the book which illustrates the movements. These full-size, ten-inch, double-disc records, playable on any disc machine, contain the complete Daily Dozen Exercises, and the 60 actual photographs in the book show clearly every movement that will put renewed vigor and glowing health into your body—with only ten minutes' fun a day. A beautiful record-album comes free with the set.

No need to send any money. Simply mail the coupon below and get Walter Camp's "Daily Dozen" on phonograph records. Enjoy the records for five days, and if for any reason you are not satisfied, return them and you owe nothing. But if you decide to keep the records, you can pay for them at the easy rate of only \$2.50 down, and \$2 a month for four months until the sum of \$10.50 is paid. Thousands of people have paid \$15 for the same system, but you can now get it for only \$10.50 if you act at once.

Simply mail the coupon and see for yourself at our expense, the new, easy, pleasant way to keep fit. You'll feel better, look better, and have more endurance and "pep" than you ever had in years—and you'll find it's fun to exercise to music! Don't put off getting this remarkable System that will add years to your life and make you happier by keeping you in glowing health. Mail the coupon today. Address Health Builders, Inc., Dept. 447, Garden City, N. Y.

FIVE DAY TRIAL COUPON

HEALTH BUILDERS, Inc.,

Dept. 447, Garden City, N. Y.

Please send me for five days' Free Trial at your expense the Complete Health Builder Series containing Walter Camp's entire Daily Dozen on five double-disc, ten-inch records; the book containing the 60 actual photographs; and the beautiful record-album. If for any reason I am not satisfied with the system, I may return it to you and will owe you nothing. But if I decide to keep it, I will send you \$2.50 in five days (as the first payment) and agree to pay \$2 a month for four months until the total of \$10.50 is paid.

Name

(Please Write Plainly)

Address

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

If you prefer to take advantage of our cash price send only \$10.00.

(Orders from outside the U. S. are payable cash in full with order.)

New Stomachs for Old In 48 Hours

By R. S. Thompson

THOUSANDS of people who suffered for years with all sorts of stomach trouble are walking around today with entirely remade stomachs—stomachs which have been remade in from 48 to 72 hours! They enjoy their meals and never have a thought of indigestion, constipation, or any of the serious illnesses with which they formerly suffered and which are directly traceable to the stomach.

And these surprising results have been produced not by drugs or medicines of any kind, not by foregoing substantial foods, not by eating specially prepared or patented foods of any kind, but by eating the plainest, simplest foods *correctly combined!*

These facts were forcibly brought to my mind by Eugene Christian, the eminent Food Scientist, who is said to have successfully treated more than 23,000 people with foods alone.

"Man Is What He Eats"

As Christian says, "what we take into our stomachs today, we are tomorrow." Food is the source of all power; yet not one person in a hundred knows the chemistry of foods as related to the chemistry of the body. The result is we are a nation of "stomach sufferers."

Christian has proved that to eat good, simple, nourishing food is not necessarily to eat correctly. In the first place, many of the foods which we have come to regard as good are in reality about the worst things we can eat, while others that we regard as harmful have the most food value.

But perhaps the greatest harm which comes from eating blindly is the fact that very often two perfectly good foods when eaten at the same meal form a chemical reaction in the stomach and literally explode, liberating dangerous poisons which are absorbed by the blood and circulate throughout the system, forming the root of all or nearly all sickness, the first indications of which are acidity, fermentation, gas, constipation, and many other sympathetic ills leading to most serious consequences.

And yet just as wrong food selections and combinations will destroy our health

and efficiency, so will the right foods quickly create and maintain bodily vigor and mental energy. In my talk with Eugene Christian, he told me of some of his experiences in the treatment of disease through food—just a few instances out of the more than 23,000 cases he has on record.

Correct Eating for Success

One case which interested me greatly was that of a young business man whose efficiency had been practically wrecked through stomach acidity, fermentation and constipation, resulting in physical sluggishness which was naturally reflected in his ability to use his mind. He was twenty pounds underweight when he first went to see Christian and was so nervous he couldn't sleep. Stomach and intestinal gases were so severe that they caused irregular heart action and often fits of great mental depression. As Christian describes it, he was not 50 per cent efficient either mentally or physically. Yet in 24 hours, by following Christian's suggestions as to food, his constipation was relieved, although he had formerly been in the habit of taking large daily doses of a strong cathartic. In five weeks every abnormal symptom had disappeared—his weight having increased 6 lbs. In addition to this, he acquired a store of physical and mental energy so great in comparison with his former self as to almost belie the fact that it was the same man.

Another instance of what proper food combinations can do almost overnight was that of a man one hundred pounds overweight whose only other discomfort was rheumatism. This man's greatest pleasure in life was eating. Though convinced of the necessity, he hesitated for months to go under treatment, believing he would be deprived of the pleasures of the table. He finally decided, however, to try it out. Not only did he begin losing weight within a few days, regaining his normal figure in a matter of weeks, but all signs of rheumatism disappeared, and he found the new diet far more delicious to the taste, and affording a much keener quality of enjoyment than his old method of eating, and wrote Christian a letter to that effect.

A Remade Man at 70

But perhaps the most interesting case that Christian told me was that of a multi-millionaire—a man of 70 years of age, who had been traveling with his doctor for several years in search of health. He was extremely emaciated, had chronic constipation, lumbago, and rheumatism. For more than twenty years had suffered with stomach and intestinal trouble which in reality was superaciduous secretions in the stomach. The first menus given him were designed to remove the causes of acidity, which was accomplished almost overnight. And after this was done he seemed to undergo a complete rejuvenation. His eyesight, hearing, taste and all of his mental faculties became keener and more alert. He had had no organic trouble—but he was starving to death from malnutrition and decomposition—all caused by the wrong selection and combination of foods. Almost immediately after following Christian's advice this man could see results, and after six months he was as well and strong as he ever had been in his life.

Christian's Discovery Now Available for All

These instances of the efficacy of right eating I have simply chosen at random from perhaps a dozen Eugene Christian told me of, every one of which was fully as interesting, and they applied to as many different ailments. Surely this man Christian is doing a great work.

I know of several instances where rich men and women have been so pleased with what he has done for them that they have sent him a check for \$500 or \$1,000 in addition to the amount of the bill when paying him.

There have been so many inquiries from all parts of the United States from people seeking the benefit of Eugene Christian's advice and whose cases he is unable to handle personally that he has written a little course of lessons which tells you exactly what to eat for health, strength and efficiency. This course is published by The Corrective Eating Society of New York.

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Much could be written about the cause and the remedy for stomach disorders, and Eugene Christian's methods. But that is unnecessary, for you can now test them out in the privacy of your home without risking a penny. These methods are not new and untried theories, for more than 200,000 people in all walks of life bought this course at \$3.50, and are using it and indorse it in the most enthusiastic terms.

The publishers have left on hand only a limited edition of Eugene Christian's Course, which they wish to dispose of before the New Edition comes off the press. The price at which nearly two hundred thousand of these sets have been sold is \$3.50. But these few remaining sets are being offered at only \$1.97 (plus postage) for as long as they last, so if you act quickly you can get these wonderful secrets at a big saving.

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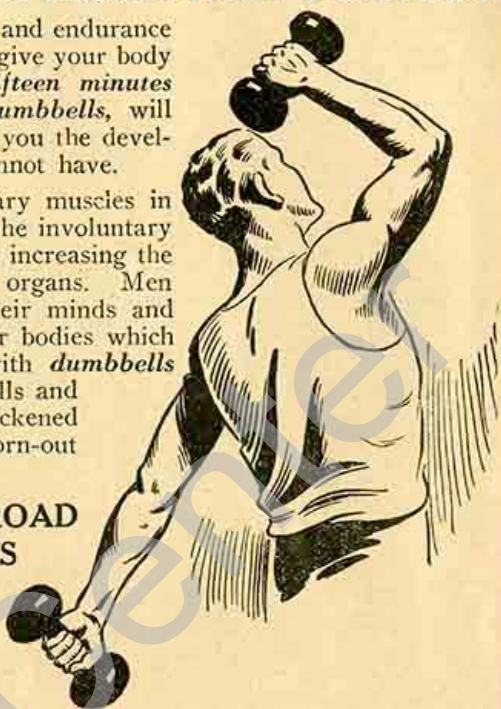
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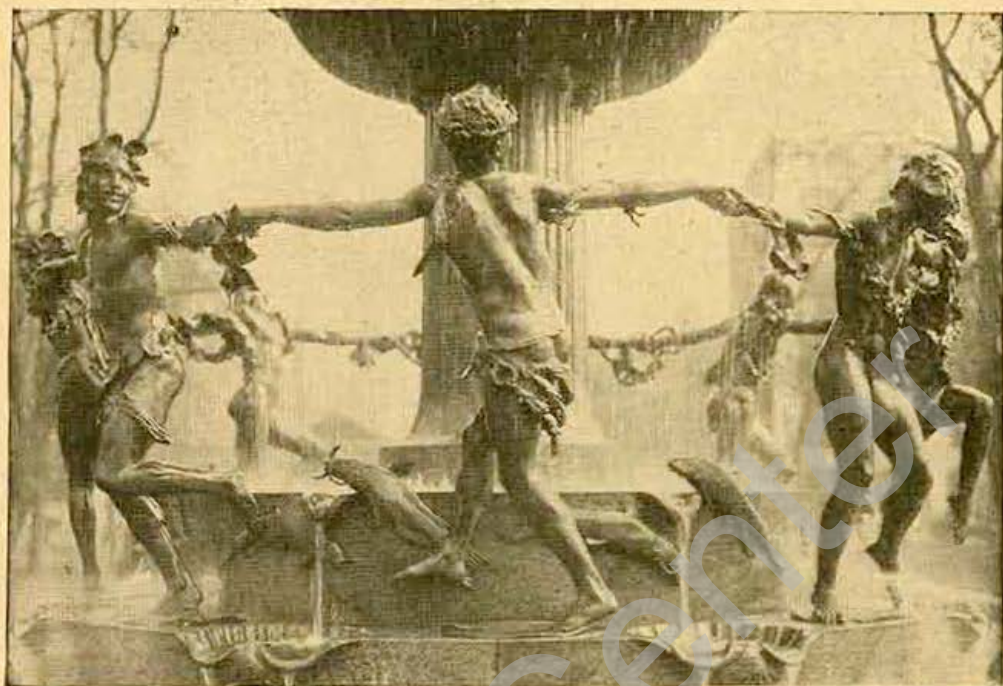


Photo loaned by Mr. Calder.

String of Dancing Children from Depew Fountain, Indianapolis. A. Stirling Calder, Sculptor.

Modern Sculpture as an Inspiration

By Ralph Hale

The Editors of STRENGTH wish to make this public acknowledgment of their gratitude to Mr. A. Stirling Calder and Mr. Charles Grafly, who were kind enough to loan the photographs which illustrate and decorate this article.

THE easiest way to make a man realize his own physical shortcomings is to take him to a sculpture gallery. After he has looked at a few of the statues which show the nude human body as it should be, and can be, he is filled with an immense disgust for his own lack of shapeliness and development. Some of our celebrated "strong-men" and athletes have claimed that it was a sight of the ancient Greek masterpieces that inspired them to train and exercise in an endeavor to equal the bodily perfection shown in the statues left us by the Greek sculptors.

Every magazine, which promotes

the cause of health and athletics, likewise uses pictures of statues to show their readers the ideal of physical perfection, usually the ancient Greek statues; but I think that it is a mistake to deliberately foster the idea that either the art of sculpture or the human race has declined since 500 B. C.

Every one of you can name, offhand, a few of the ancient masterpieces. You all know the Apollo Belvedere, the Venus de Milo, the Farnese Hercules, the Discus Thrower, the Flying Mercury. You may have seen casts or reproductions of these in some museum or gallery of sculpture—and you have seen pictures of them in books and

magazines. But can you name any of the works of the great modern sculptors, except perhaps, Rodin's "The Thinker"? If you can name half a dozen, you are better posted than are most people.

It is rather hard to compare the work of a present day sculptor with that of a sculptor who lived in the days when Greece was great. The ancient Greeks were worshippers of beauty, and to them the most beautiful of all things was the human form. They worshipped a number of gods and god-

esses and they invested their deities with almost unimaginable physical beauty, and they did honor to these gods by making statues of them.

The climate of ancient Greece was apparently mild enough to enable the inhabitants to wear but few clothes; and there was nothing in their philosophy or religion to make them believe that the unclothed human body was immodest or indecent.

They practiced athletics because (first) they believed that exercise made the body perfect, (second) because athletic games and contests were a preparation for the hand-to-hand warfare of that day, and (third) because they liked the excitement of competitive sports.

Their high civilization and culture made them appreciate the work of great artists, and among the most illustrious names in history are those of the Greek architects, sculptors, poets and playwrights.

With their poets we are not concerned, except in so far as they sang of the physical attractions of the heroes and demigods and so furnished inspiration for their sculptors. Their architects were undoubtedly great, but in order to see their work you must travel across the seas. The products of their sculptors can be seen in almost any large city in Europe and America, in the shape of casts, or replicas, of the greatest statues.

THE IMPORTANCE OF THE SCULPTOR'S WORK

Do you realize that it is the Greek sculptor who is responsible for the traditional beauty of the Greek athlete? If there had been no great sculptors to record and immortalize the



Photo loaned by Mr. Calder
 "The Little Dear with the Tiny Black Swan." A. Stirling Calder, Sculptor.

shape of the athletes, the demigods and the legendary heroes, how would we know that those ancient Greeks were so superbly built?

It is a question as to whether these Greeks were really so remarkable. Some say that their sculptors followed a not unusual custom and used one model for the arm, another for the body, and still another for the legs. Others say that the favorite models were not Greeks at all, but African slaves.

Still others say that the sculptors idealized and improved on the model.

My personal belief is that the Greeks themselves were not much better physically than the inhabitants of other countries, but that the Greek sculptors were immeasurably superior to their foreign contemporaries.

Sculpture was not a Greek monopoly. There were sculptors living and working at the same period in Egypt, Assyria and East India. But if the statues we see in Egypt are anything at all like their models, the old Egyptians must have been a scrubby, shapeless lot; and if you were to judge by the ancient carvings still to be seen in Assyria and East India, the inhabitants of those countries were most extraordinarily misshapen. Of course, such was *not* the fact. Assyria, Egypt and East India undoubtedly had many magnificently built men and beautifully shaped women, but their sculptors were far inferior to the ancient Greek artists. The human race, as a whole,



Photo loaned by Mr. Calder
 "The Little Mermaid of Viscaya." From Metropolitan Museum, New York.
 A. Stirling Calder, Sculptor.

has changed very little in outward appearance in the last three thousand years. The Egyptians, of today are probably much the same in build and appearance as were their forbears of Pharaoh's time. There are racial differences, but the members of any purebred race change but little from generation to generation. Human beings have not deteriorated as so many claim. There are today in Africa, in Asia, and in Polynesia, men who are just as well made as any ancient Greek, and who are living under practically the same conditions as a Greek peasant of Phidias' time. Even among the civilized nations there are men and women of a type of physical beauty that has never been excelled. I know! I have seen them. I have seen Scotch Highlanders, English cricketers, German wrestlers, and American football players, whose bodies would be an inspiration to any sculptor.

What is more, there are today sculptors whose work compares favorably

with that done in any age. To some of you this will seem like heresy. You have so long had it dinned into your ears that the ancient Greek sculptors were unmatched, that it seems to you impious that any modern artist's work should be compared to theirs.

That is where the difficulty of comparison comes in. The greatest and best known of the ancient works show the nude, or else the partly clothed figure. The great majority of modern works show the clothed figure. It is bound to be so. Statues have to be paid for by someone, and that someone is generally a civic or state committee, who wants a memorial of some favorite son. American sculptors, in order to live, have to make statues of military heroes, statesmen and philanthropists. Also of funereal groups.

In ancient Greece and Rome the greatest honor that could be paid to

any national hero was to have his statue carved "naked, like a god"; but neither our citizens, nor our heroes themselves would desire or appreciate such treatment.

Modern clothes may add to the appearance of a living person, but they certainly do not enhance the beauty of a statue. The ugliest things in all sculpture are the frock coats of our statesmen.

When, as occasionally happens, our sculptors are given a free hand, with a request to furnish something which is at once beautiful and decorative and appropriate, they instinctively turn to the nude human figure as the most beautiful, the most decorative and the most inspiring of all objects. And considering that such commissions have been infrequent, the wonder is that our sculptors can turn out such wonderful work.

Our ever recurring "World's Fairs" and "Expositions" have been golden opportunities for our sculptors. Fortunately, the commissioners have, so far, left the artistic decoration of the fair grounds, in the hands of a committee of artists. Sculptors have been selected and judged by the merit of their work, have been given free rein, and have accordingly furnished magnificent pieces of work in which the human figure is the leading motif.

Americans, as a rule, do not bother much with art exhibits or art galleries, but they do flock to these expositions. And even those to whom the "Midway" is the greatest attraction, and who rush through the various buildings, are bound to see and remember the great statues



Photo loaned by Mr. Grafly

Fragment of "Fountain of Man" at San Francisco. Charles Grafly, Sculptor.

which really afford the greatest art education of these expositions.

THE IMPORTANCE OF THE SCULPTOR'S WORK

A sculptor works for all people and for all time. Paintings are meant for the interior of buildings, and are seen by a comparatively small number of people. Statues are usually erected out-doors; either on the exterior of public buildings, or in some frequented spot, and a great statue is seen daily by thousands of people, where a great picture is seen only occasionally by hundreds.

Therefore, the responsibility of the sculptor is tremendous. Unlike the painter, his work must have an *enduring* beauty and for that reason there are far fewer fads and "new movements" in sculpture than in painting. Of all subjects the undraped human figure has the most enduring beauty and appeal. A dozen people will stop and admire the beautiful female figure surmounting the fountain alongside the Plaza Hotel (in New York) to one who even glances at the statue of the military hero just across the way in Central Park.

Sculptors are practically bound to produce statues that are at once works of art and things of beauty. They may occasionally turn out works that are grotesque or bizarre, but never anything that is really ugly; that is, as long as they are permitted their own

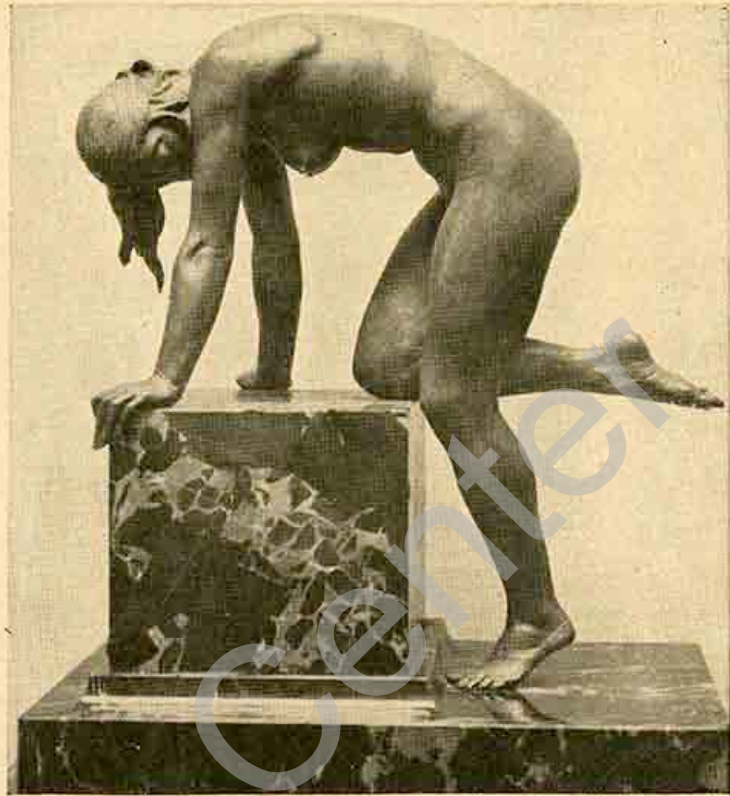


Photo loaned by Mr. Calder

Bronze statue—"Susan Lenox." A. Stirling Calder, Sculptor.

choice of subjects, or even to apply their own treatment to a selected subject.

The readers of *STRENGTH* might or might not be interested in statues of national celebrities, but I feel that each and every one of you is vitally interested in statues that reveal the great beauty of the human form. I have fortunately secured from two great sculptors photographs of some of their work. Reproductions accompany this article, and later on I will comment on the individual pictures.

SCULPTORS AND ANATOMY.

A capable sculptor is necessarily an expert in anatomy. He must know each and every muscle which influences the shape of the surface of the body. He must also have an intimate knowledge of the underlying bony structure,

and the articulation of the joints. His training is long and arduous. Before he becomes a sculptor he must learn to draw. He has to sketch from casts of the ancient Greek masterpieces and attend lectures on anatomy, and then he proceeds to make studies in clay from living models. Usually he starts with a lot of natural ability. All the study and training in the world will not make a great sculptor of one who is devoid of artistic instinct and perception. Even the born artist must serve a long apprenticeship.

A sculptor, whether student or practicing artist, usually works from the living model, but he rarely adheres slavishly to the lines of the model.

The finished statue is frequently far more beautiful than the model; and that is because the sculptor's knowledge of anatomy is so great that he can idealize the often mediocre lines of the model's figure.

What I mean is this. The sculptor requires for his statue a figure of ideal beauty; a figure so harmoniously proportioned and of such smoothly-flow-

ing lines that it will give to every beholder the impression that here is the ideal beauty. The model, however, may be far from being perfect, his arms and legs may be too short for his body—he may have a poorly-turned neck—he may have average arms and wonderful legs—his chest may be flat instead of full and round.

All these shortcomings are rectified by the skillful hand of the sculptor; for he knows the correct relative length of the limbs and trunk, and he knows how the shape of the different muscles is modified according to the position of the body. Furthermore, through his wide knowledge, he is able to make a mental picture of the exact stage of development that shows a muscle at its greatest beauty. So, if the model's chest muscles lack size, the sculptor with one cunning touch can add to his model that extra curve that gives his statue the chest muscles of a Perseus or a Mars.

So we see that a sculptor's work is far more than a mere copy of his model. He must improve on and idealize his model, otherwise all sculpture would be as uninteresting and as uninspiring as a lot of factory castings.

The sculptor's knowledge of anatomy does not end with the technical details of muscles and bones. He knows the physical characteristics of the body in childhood, in adolescence, in maturity, and in old age; and he is able to depict these different stages that even if the head of the



Photo loaned by Mr. Calder

Figure "South Seas" from Fountain of Energy at San Francisco. A. Stirling Calder, Sculptor.



Photo loaned by Mr. Calder

Figure "The Pacific" from Fountain of Energy. A. Stirling Calder, Sculptor.

statue is concealed, one can tell the age represented by looking at the body. With a sculptor, thought always precedes action. Before he puts his hands to the clay, the whole statue is complete in his mind. His aim is to give a tangible (and incidentally a beautiful) physical representation of an idea. The mind of any artist is distinctly different from the ordinary mind, and the sculptor is eminently a creative artist.

I could have had pictures showing all kinds of statues, but I naturally picked out those which show the subject in which you are most interested—the human body in its most perfect state.

I have seen most of the work of the contemporary American sculptors. I am no art-critic, but I have some knowledge of anatomy and physique, and very decided ideas of the different details of mass, line and proportion, which make for beauty in the human figure. I have seen in our art galleries and at our big expositions, statues which seemed to me to be equal in beauty to any of the ancient masterpieces. I have seen statues of athletic

youths whose proportions seemed finer and whose beauty pleased me more than even "The Seated Mercury," and which seemed to me to be far superior to the "Apollo Belvedere." I have seen statues of young women which to my eye show just as much in the way of beauty of the female figure as does the "Venus de Milo," and certainly more than the "Venus de Medici," and other Greek statues.

I was talking to one of our leading sculptors and I told him just what I have said above. I went further and said that if you took some of the statues of the human figure turned out by him and other American sculptors, broke off an arm here and a leg there, and then buried those statues in Greece, they would be hailed as ancient masterpieces after they were dug up and submitted to the judgment of art-critics and archaeologists. "In other words," I said, "I think that there are modern statues of sculpture just as fine and beautiful as those carved by the ancient Greek." The sculptor looked at me for a moment, and said, "You are right. It is as good, and some of it is better."

THE STATUES SHOWN IN THESE
PICTURES.

First, Take the one on page 15, which is a group from the Depew Fountain in Indianapolis. Here is an instance of the sculptor's rendering of an idea. The donor of the fountain was a lady who was extremely fond of children and devoted her life to their welfare and happiness. The fountain was a gift to the city, but the main ideas were to symbolize the happiness and gayness of youth, and to add to the pleasure of those visiting the public square. See how Mr. Calder has caught the romping spirit of childhood.

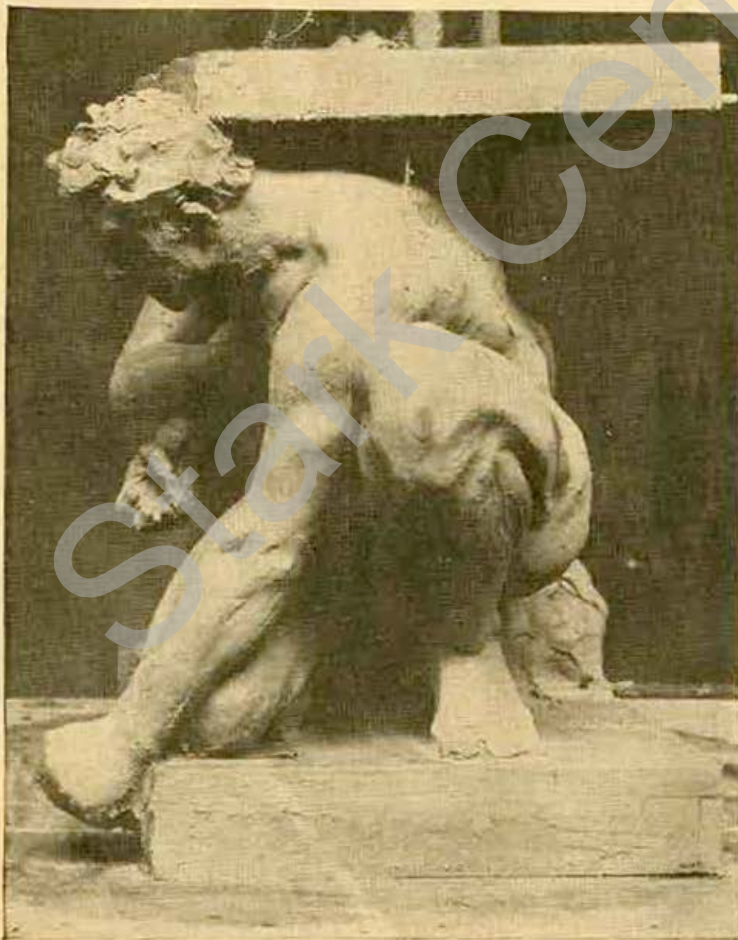


Photo loaned by Mr. Grafty

Supporting figure "Fountain of Man." Charles Grafty, Sculptor.

In this case he has adhered to the natural type of physique. The children in the group are the lithe, active, young ones of whom you see so many in our streets and squares. Here is a case where the sculptor has by his art immortalized the kindly spirit of the donor.

Another of Mr. Calder's statues showing the physical characteristics of the young girl is "The Little Dear With the Tiny Black Swan." This is a fountain in which the stream of water flows from the beak of the swan. The girl herself is still in the formative age and has the slenderness of extreme youth.

She is not old enough to have given over childish games.

As a contrast we have the fully matured figure of young womanhood in the statue "Susan Lenox." Mr. Calder says that this work was inspired by Mr. Phillips' book, "The Fall and Rise of Susan Lenox," which, as you probably know, is the story of a girl who, through misfortune, had to temporarily live a life of shame. The impelling idea is that of passive resistance, which the sculptor has denoted in the drooping lines of the girl's figure. But, he has, perhaps unconsciously, done

(Continued on
page 80)

A Forecast of the Dempsey-Gibbons Bout

By T. Von Ziekursch

This is not a prophecy but an estimate. One can safely say that a certain size shell traveling at a certain velocity will pierce a certain thickness of armor plate, but when it comes to sizing up these human battle-ships you cannot go by hard and fast rules.

In this article, Mr. Von Ziekursch bases his opinion on his intimate knowledge of the physical make-up, past records and personalities of the contending gladiators. He gives you the dope and you can do your own figuring.

EITHER Jack Dempsey will stop Tommy Gibbons inside of twelve rounds or Gibbons will win the world's heavyweight championship within that limit. That is the way the writer has found those who know feel about the fistic *piece de resistance* to be served at Shelby, Montana, July 4 when Dempsey enters the ring to defend his crown against the St. Paul heavy.

Dempsey is the favorite, of course, and should win for a number of reasons. He is the bigger man in every way, he hits harder, he is a more polished boxer and faster, his strength is greater and he has not yet reached the age where years may enter as the deciding factor. Add to that the fact that he is the world's champion with its psychological effect, which must be taken into consideration, and he seems to have a wide bulge in considering the assets of each man.

But Gibbons can win. Make no mistake about that. He is a dangerous man, an exceedingly dangerous man.

Two years ago Dempsey fought Georges Carpentier at Boyle's Thirty Acres, received a fabulous purse, and knocked the Frenchman out, came within a hair's edge of wrecking him physically, as a matter of fact. The world has no idea of how



The World's Heavyweight Champion—JACK DEMPSEY.

badly Carpentier was hurt in that fight. He staked everything on a campaign of battle that was mapped out around the plan of getting Dempsey with one punch. And he got over the punch—twice—to Dempsey's jaw. He hurt Dempsey, stung him pretty badly, in fact, in spite of any and all denials, broke his own right hand against Jack's jaw, but the extra pound of power was lacking and when Dempsey failed to go down under the blows, Carpentier was licked.

All of which is cited for two reasons—to prove that Dempsey can be hit and also to mention the fact that he has not fought for two years, which is a mighty long time, it might be added.

And now the lure of \$300,000 has brought the champion around into action again—fifteen rounds of it to a decision in the isolated little oil boom town of Shelby where only one railroad touches and where money is no object to the men who are taking fortunes out of the ground.

There are many angles to this fight that

have to be taken into consideration to get an idea of what may take place when the gloves begin to fly.

In the first place there are at least two and possibly three men who would be harder nuts for Dempsey to crack than is Gibbons. The writer personally believes that Jess Willard would give Dempsey about all he is looking for if they meet again and provided Willard could get into anything approximating condition. It is also the belief of many that Dempsey, knowing Willard would take the fight more seriously than he did their last one and would really train, is afraid of Willard. Another one who would give Dempsey more trouble than Gibbons is Firpo, the South American. Three months ago Firpo was a joke beyond his punching power and ability to take punishment. When he knocked out Jack McAuliffe recently, he was no longer a joke by any means. He was fully one hundred per cent. better as a boxer and knew how to hit. Now he is a mighty dangerous man and Jimmy

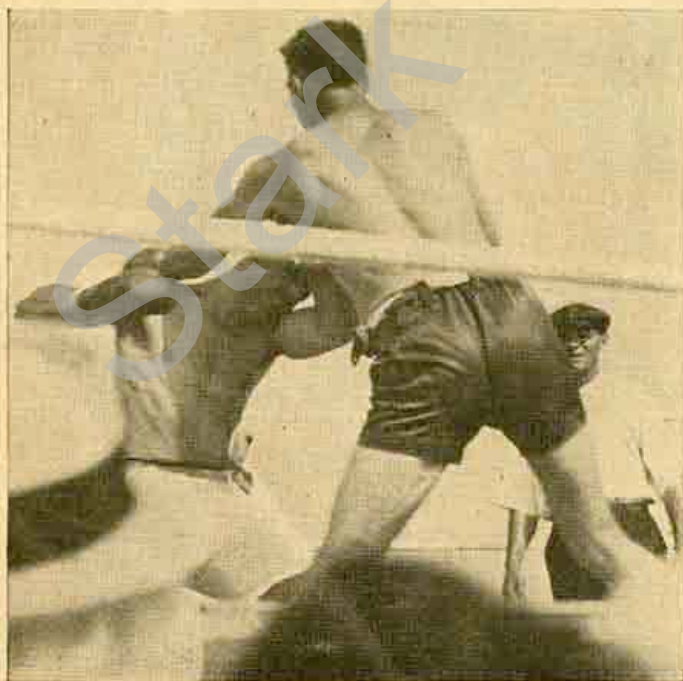
De Forest may make a champion out of him. The third man who looms above Gibbons is Harry Wills, the colored heavy, who is a mighty good big fellow.

But this article is aimed at the Dempsey-Gibbons affair.

Let us take Gibbons first and go over his ability and record, his physical make-up and mental attributes with a fine-tooth comb.

In the first place he is 34 years old and can hardly be called a rising youngster by any stretch of a circus publicity man's imagination, which is quite elastic.

He stands just about five feet ten inches in



DEMPSEY gets under Willard's lead. This picture gives an idea of how Dempsey hits continually.

height, and that hardly rates him with the mammoths.

He will enter the ring at about 175-180 pounds, which is big enough to handle Dempsey but will give the champion a weight advantage of probably twelve pounds at least.

He certainly does not hit two-thirds as hard a blow as Dempsey, which will mean a great deal of difference unless one of his punches happens to land on a well-known "button" that marks the knockout spot on the jaw of any man with the exception of old Joe Grimm.

In other words if the fight goes on for five or six rounds without either man reaching the vulnerable knockout spot the weight of Dempsey's artillery is sure to tell. He will land oftener because he is a fighter who hits oftener than Gibbons and with each punch meaning so much more than one by Gibbons the challenger will be worn down.

Then there is the other side of Gibbons, the side that makes him a really dangerous contender. He has fought something like 80 fights during his career and 30 of them were knockout victories, which is not a bad percentage.

The one big fight he lost was when he was outpointed by Harry Greb, which means absolutely nothing. Greb can make any of them look bad but it doesn't mean anything. His arms fly around like a windmill afflicted with delirium tremens. Most of the time in that fight with Gibbons the St. Paul heavy merely stood there, trying vainly to find an opening in those tossing arms. Once he did. That was the only punch he landed during the fight and it shook Greb up badly.

As for the mental aspect of Gibbons,



DEMPSEY trying for WILLARD'S damaged right eye. Another idea of how Dempsey hits all the time.

we doubt whether he has anything like the mental attitude of a champion that Dempsey has, the thing that makes a man a real finisher and drives him battle mad. In this respect Dempsey is ideal. Once in the ring he is a cave man.

To sum up the case of Gibbons he is much like Johnny Kilbane and not altogether unlike old Bob Fitzsimmons in some ways.

He is a very deliberate and sharp hitter. Kilbane rarely hits. So does Gibbons. At times this makes him appear much slower than he really is. There must be an opening before he cuts loose with that right. Essentially, he is a jaw puncher and Dempsey's jaw can be hit readily enough because Jack is a firm believer in the old story of an offense being the best defense.

The record of Gibbons shows very little of an outstanding nature. Among the men he has stopped the best were, Buck Crouse, Al. Reich, Dan O'Dowd, Porky Flynn, Clay Turner, and Willie Meehan, all of whom he made short work of.

There is very little need to run through Dempsey's record other than to mention that two-thirds of those who have faced him have passed out of the picture by the knockout route and most of those in the opening round.

On paper the champion is a sure winner with his punching powers, his height, weight and reach, not to mention the seven years advantage he has in youth. Right now Dempsey should be a far better man than he was when he met Jess Willard. Then he was twenty-three years old. Now he is twenty-seven and his prime is on him or should be. But since he defeated Willard he has had two fights. Two bouts in four years are not calculated to keep a man brushed up so far as fighting skill is concerned.

And it is now two years since Dempsey fought the Frenchman. The champion is not a riotous liver and neither is he too careful. It would not be at all surprising to see Gibbons enter the ring in the best condition of the two.

At present the plan of their battle can be almost visualized. In spite of anything that may be written in the nature of speculation as to how they will fight it seems to be a dead open and shut proposition. Both are fairly capable boxers at long range but both are the kind who essentially rely on what damage they can do at close quarters. In all respects it should be a fairly slambang sort of give and take battle, with the champion relying on his famous shift to get in where he can batter down the challenger and Gibbons waiting for the one opening that will mean a world's championship to him if it ever comes.

Gibbons undoubtedly believes he has a chance and a good one to wrest the crown from Dempsey. Inasmuch as he is

fighting on a percentage basis and as Shelby is an inaccessible spot that no record crowd can possibly reach, about all that the challenger can have any hope of getting from the bout is the title.

Considering everything, his chance of getting that appears to be rather poor. At odds of ten to one Dempsey would not be over-rated. That is taking into consideration the fact that he was not that long a choice against Carpentier and that Gibbons has a far better chance than Carp had.

The Frenchman had his chance of landing a one-punch knockout. He landed the punch and failed to get the knockout. Now Gibbons is to have his opportunity. If he lands the same sort of a punch on Dempsey's jaw that Carp landed, the odds are long that Dempsey will be carried out of the ring—but—it is almost impossible to imagine him landing that punch. He has nothing like the speed the Pride of Paris possessed, nor the boxing skill. True enough, Dempsey can be hit, but it takes a pretty fast man to do it.

Behind the scenes there is undoubtedly an interesting little drama going on at the present time. The dear, old public has little chance of being worked up over this bout the way they were for the "Battle of the Century" between the Frenchman and Dempsey. The men behind this fight are not the accomplished showmen and venders of the esteemed bunk that Tex Rickard is. There is no international aspect to this imbroglio, no air of mystery such as was necessary when the artificially made heavyweight Carpentier, was kept in seclusion so the fight couldn't be laughed off the boards. This whole event is out in the open. The American Legion is in back of it with an attitude of "here it is, look at every angle of it to satisfy yourself."

But the drama is there just the same and it is easy enough to figure out.

Beyond a doubt, Dempsey and Jack Kearns, his really astute manager, are

not underestimating Gibbons to their own thinking. But their eyes are turned to the next bout with the winner of the Firpo-Willard fight, and there is room for doubt as to whether they are giving Gibbons all the thought he needs.

On the other hand that is undoubtedly just what Gibbons wishes they would do—underestimate him even after the fight starts. He is certain to enter the ring at the very height of condition and all set with a canny plan of battle aimed at finding the one big opening for that right-hand cross.

In the last analysis there is just a chance that Gibbons may win but the odds are very long on Dempsey and the real fight seems to be still looming in the distance when either Willard or Firpo steps into the same square of hempen strands with Dempsey.

If Jimmy De Forest, or whoever falls heir to the shaping of Firpo's destinies, can bring the colossal son of the Argentine Republic along a little further, all indications are that he will be one of the figures in the heavyweight championship fight of the future that is going to make the world forget there ever was an international bout between Dempsey and Carpentier.

That will be a real "Battle of the Century"—an international fight between the best of North and South America, and it would not be surprising to see it draw a gate before which anything dreamed of in the past would fade.

Now for a few words about this Firpo-Willard bout and the individuals.

You may have gained, by now, a slight idea that there are a lot of individuals who know the varied by-paths of fistiana who count both Willard and Firpo as a couple of dangerous maulers.

Undoubtedly, at the present time a



The start of the famous shift.

Willard victory over Dempsey would be a popular one, not because of Dempsey but because his manager has adopted an attitude that never makes a hit with the real fight fan.

But before Big Jess, the Kansas behemoth, can get a return crack at Jack he has to dispose of the "Bull of the Pampas" as some rhetorical publicity man dubbed Firpo.

Undoubtedly this South American baby is a colossus liable to spoil any man's party. Consider that he has only had six real bouts since he flashed over the North American horizon and won them all by knockouts and you have a fair idea of Firpo. Remember what he did to old Bill Brennan—almost killed him—well, that's Firpo. And you wouldn't be

far wrong if you put him down as the nearest thing to Jeffries since Jeff himself. When he first invaded the elite circles of the ring hereabouts, he was a plain "bum" in fistic parlance. He didn't know what a real knockout punch was. There was no snap or jolt to his blows. He had no idea of how to hit, had no straight punches, only the wildest kind of wild swings. But, there was enough power behind those wallops to knock over a telegraph pole and those



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TOM GIBBONS, who is going to try to win the World's Heavyweight Championship from Jack Dempsey at Shelby, Montana, on July 4th.

who saw him realized immediately that if he could be taught to use that power he would be an exceptionally formidable ringman.

That marked the beginning of Firpo's rise. Jimmy De Forest, one of the shrewdest handlers of boxers who ever put on a glove, got hold of Mister Firpo and taught him. When Firpo stopped McAuliffe, he was one of the most dangerous heavies in the world, all the more so as to date. There has never been any indication that punishment slowed him up. Of course, he has never been handed a tap on the jaw such as Dempsey will give him, nor an uppercut to jolt the spine the way Willard does it. He is enormously strong in every way and he will need it against Willard.

As for big Jess—well, we doubt whether the boxing ring has seen such a battle in a decade as would result with Jess and Dempsey in the same ring. Willard has never in his life been aroused to the same berserk pitch that he is now towards Dempsey.

Earlier in this article we have discussed slightly that Toledo bout when Jack won the title. There is no doubt of the fact that Jess was "all steamed up" into believing that Dempsey would be easy. He believed he himself could not be hurt nor knocked out. His training partners were of little value. He refused to do any road work, claiming he was so heavy it hurt his legs, but probably the real reason was he did not believe he needed to bother seriously about training.

For a long time now Jess has been hearing nothing but jokes about himself as a champion, ridicule of his showing against Dempsey. He is one of that slow, easy-going type of monsters, hard to arouse but like a mad elephant when the break comes. He has been training secretly for months and had been prior to that fight with Floyd Johnson. He was in far better condition against Johnson than he was against Dempsey. This Johnson person is no mean heavyweight. He is not a Dempsey when it comes to

hitting but he can drive them in and round after round he simply tore into Willard with one crashing body blow after another. Willard made little or no effort to ward them off, simply took them and smiled. And what is more they did not bother him in the slightest way. The punch that marked the beginning of the end in his fight with Dempsey was a right-hand smash to the body in the first round which is shown in one of the photos accompanying this article. Willard was soft then and the blow hurt him and brought down his guard, leaving an opening for the head punches.

Willard shook off these same punches by Johnson as though they were flea bites and Johnson's body wallops were almost as wicked as Dempsey's.

Furthermore, Willard went along eleven rounds at top speed against Johnson and a man as old as he is and out of the game as long could not have done that unless he was in superb condition. He was faster in the closing rounds than he was in the early ones. The uppercuts that knocked Johnson out were man-killers and would have stopped any fighter.

All in all, the indications are that this Firpo-Willard fuss will be a far better bout than the Dempsey-Gibbons bout. It will be two enormously powerful giants, the first real test in which Willard can do justice to himself since he beat Jack Johnson for the crown. And Firpo only has two advantages—youth and the fact that Willard may underestimate him, for Firpo will be a great deal better than he ever was before.

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FIRPO, the South American who will fight with **WILLARD**. The indications are that this Firpo-Willard fight will be a far better bout than the Dempsey-Gibbons bout.

any similar athletic clothing, or if you want any kind of camping equipment we can obtain prices and full information for you.



(Used with the permission of the National Council of Boy Scouts of America.)

Night—the camp fire, the troops and the story teller. Can you beat it!

Men in the Making

By Kathryn March

WANTED: A man!
It is the world's need, and the nation's need, and the city's, and the family's. Not a father or mother but says, "I want Billy to be a *man!*" You don't ask for him the genius of a Milton, or the beauty of an Adonis, or the inventive power of an Edison or the popularity of a movie hero; but you do want him to be the sort of chap that squares his shoulders, looks the world in the eye, smiles a friendly smile, but holds fast as Gibraltar to his purpose. You want him to be made of the real stuff. You want him brave and self-controlled and strong to defend the weak, and unyielding to temptation and gritty in pain, and unafraid in danger and persevering toward his goal. You want his jaw firm and his eye honest and his muscles strong and his dealings square.

What's the best way to set about it?

We won't try to list all the ways here,

lest we have to publish a special edition ten volumes in length. Your personal relations with your son and heir, your Billy or Bobby or Tommy or Dicky, are not to the point just now. But there is one element in the making of a man that every parent ought to consider thoroughly; and that element is the life of a boy's camp.

You all know what the camp is in terms of the hike, the swim, the drill, the bird-lore, and all the wonderful out-of-door world, like a delightful book laid open. But did you ever study it in terms of character-building? Did you ever stop to consider what it means not to that young, growing body alone; but to that young growing character; equally formative, equally susceptible, equally in need of guidance toward a full-rounded manhood?

Physical health is the basis of life itself. But what is the body worth except as a dwelling place for the man?

And you've got that man to make; it's up to you to take those unformed little spiritual muscles, so to speak, and develop them into magnificent spiritual biceps of the sort that can fight for right and send wrong skulking off, whipped and disconsolate, into a corner.

Look at the boy's camp, as it is developed in this America of ours, and see what it stands for in character-building.

The boy who spends most of his year at boarding school needs the summer to get acquainted with his parents; but he is not the average American boy. That average Billy lives at home, returns to his mother every afternoon, is perhaps a bit petted and pampered (Bridget always makes vanilla cookies instead of lemon because he prefers 'em), lies abed occasionally and is late to school in consequence, and finds that life in general is made pretty easy for him by servants or by a mother who takes the place of cook and waitress in serving his every need. I'm not picturing the desperately spoiled child on the straight road to perdition. I'm talking about just the everyday, pretty decent but nevertheless a good deal indulged youngster whom we

find located in the average home. For the most part, he is sent to school and made to do his duty; but often there's a little sagging of discipline, there's a little humoring of whims here and there. And, for the sake of that stiffening up that every human character requires, let him put in two or three months of the summer in a well-conducted camp, under the charge of a man already made, and try what it will do for his development!

Mr. McDonald of the Boy Scouts of America talked this over with me the other day, and he took issue with me when I spoke of "untying apron strings now and then." "I don't like that way of putting it," he said, "because it might make somebody think that we want the boys to forget home for the time—and we never do. Let's speak of 'lengthening the apron strings.' Leave them still tied."

And so, with the apron strings still holding firm and true but at a distance, let's look at some of the values of this life in the open with the regulations that a well-directed camp insists upon.

First, we find the discipline of absolute regularity. There's a time for getting up, a time for meals, a time for



These boys have to put up their own tents and they don't find these tents as comfortable as home

going to bed, and a time for all the business and pleasure of each happy day. No doubt you think you live regularly at home; but do you—quite? Doesn't Billy sometimes come panting in, "'Scuse me for being late. Couldn't help it. Had to play first base 'cause Jim Smith's bust his hand." And you tell Bridget to bring on the dinner that she has kept warm for him, and the family meal is upset because he had to play first base.

Now, I'm a human being and not an automaton; but I do know that it's a very valuable discipline to find that a dinner won't be kept warm, and that a family won't wait and be upset because we play longer than we should. The habit of holding tight to regularity, no matter what occurs, is a priceless habit to acquire for life. Men of big business have it. They couldn't conduct a big

business without it. And life in the boy's camp has no time to indulge in over-long baseball games.

Self-reliance is brought forth in even the most dependent children. I remember a group of boy campers on the Maine boat one summer; as we sailed forth from New York a sudden and piercing howl arose, and I turned to find that it emanated from a golden-haired, adorable youngster whom fate had just torn from his mother's sheltering arms. He was headed for a faraway coast with a group of total strangers, to be in camp all summer long. It fairly tore me to pieces to hear his wails, and it took all the self-control I had not to gather him into my own feminine arms.

I looked pleadingly at the camp director, and he gave me a comprehending smile, but he shook his head. "Leave it to me," that shake said.

He approached the wailing cherub. He didn't coddle or pat. "Look here, old chap," he said casually as man to man, "there's a big ocean liner coming around that way—let's have a look at it." And in a jiffy he had whisked him off to the deck, and was engaging him in conversation on the big liners, then warships, and marine and naval matters in general.

I saw the director that September. "What about the baby of the camp—that golden-curlled, blue-eyed cherub that wept?" I inquired.

"Mamma's darling? Why, if he didn't turn out to be the best swimmer for his age, the hardest worker in camp, and the best all around sport I've handled yet!"



Conservation. They are taught the value of different plants, shrubs and flowers. (Used with the permission of the National Council of Boy Scouts of America)

It's the fact that nobody's there to coddle; nobody's there to wait upon him; nobody's there to indulge every small caprice — that builds up the strong stuff within the boy. Mind you, he meets with kindness at every turn. Don't imagine



They don't have the luxury of a porcelain bath. They wash themselves in the muddy waters of a creek.

that he is going to be allowed to be sick or injured without the wisest and most intelligent care. But tiny hurts aren't kissed to be made well any more. On the other hand, the boy develops a spirit of "that's nothing!" He grows to be proud of biting back a tear or a groan. He's a soldier—soldiers don't make a fuss over a little thing! And the same with mental hurts—homesickness, small depressions, the hurt arising from some playmate's slight, the pang to vanity when another fellow wins—these, like the physical pains, he learns to grin and bear.

He has to depend upon his own faculties in every way. His thinking is not done for him. He must find his own way in the woods—trees, the sun, the stars, and other signs will show him his direction, but he must be able to interpret their answer. He must learn to make his own fire as the Indian made his, without any of dad's smoker's matches to help. When thirsty, he must find pure water for himself; hungry, he must cook his own food (and sometimes catch it in the stream first). He makes his bed, he washes his dishes, he concocts his own flapjacks (and realizes that they are not such as mother used to make), he attends to his own cloth-

ing; in short, he is entirely dependent upon his own hands, his own intelligence, his own diligence. He never guessed before how much was done for him! Gracious! That mother of his must have kept pretty busy!

To many a boy a new set of values springs from this life. He may have lived in an environment where money or social influence were fundamental. The entire metric system of life is changed. He is plunged in to a small democracy,



They are taught to be leaders

where a man stands or falls upon his own merits and these alone. And not in one line only. The wise camp director calls forth many lines in which merit may be shown. Some win out by athletic prowess—in ball games, swimming, climbing, lifting—but others, who fall behind in these, are keener to find a bird's nest or a rare flower, are quicker at learning the stars, are cleverer at making an arrow, are more skillful at making hunter's biscuit or hunter's stew, than the athletic stars. The boy is taught never to despise any talent; on the other hand, his admiration for ability in every line is brought forth. "That little skinny chap can't lift much—he's kinda weak—but, gee, he can do more with a bow and arrow than any of us strong fellahs!" The "little skinny chap" was scorned at home because his father is a clerk on a small salary; but his archery has thrust him into the limelight in camp life. When those boys go home for the winter there will be a new attitude toward "Skinny"—his father's lack of money isn't the important thing. It's Skinny's clever

archery and Skinny's showing up as a "regular fellah" that measures him now.

Through the exigencies of the life primitive the boy's sense of appreciation is developed. Mr. McDonald lays heavy stress upon this. Hitherto the child has probably been recipient altogether. Any person who is that never appreciates the effort and sacrifice of those who serve life to him on a silver salver. It doesn't occur to the average boy that his father gets up early to make the house warm—it's always warm when *he* gets up—or that his mother has to work overtime Saturday nights to get the cakes and pies baked. But camp life is on a basis of self-service; the boys all pitch in and "keep house" with their own hands; and by the time Billy has done this for a few weeks he is ready to realize very vividly what is done for him to make life easy at home.

His newly developed sense of democracy extends beyond the camp itself. He used to yell "Hello, Hayseed!" when he saw a rusty farmer; but all of a sudden the fellahs meet one when they're



PHOTO BY H. R. SIMMONS

Every boy can tie a knot but not seventeen different kinds. (Used with the permission of the National Council of Boy Scouts of America)



(Used with the permission of the National Council of Boy Scouts of America.)

They have to make their own paddles. They do not have a tool box but must do it with a jack knife.

out hiking with the director, and the director greets him cordially, and asks him to tell the boys what he knows of Indian lore in his vicinity. Indians! Eyes and mouths open. "No use yelling 'Hayseed' to a chap that knows ten times as much as we do, is there!" the director observes after the old native has spun them a long and fascinating yarn. After all, there may be a lot in a man, even if he doesn't wear white collars and does wear clodhopper boots and needs a shave!

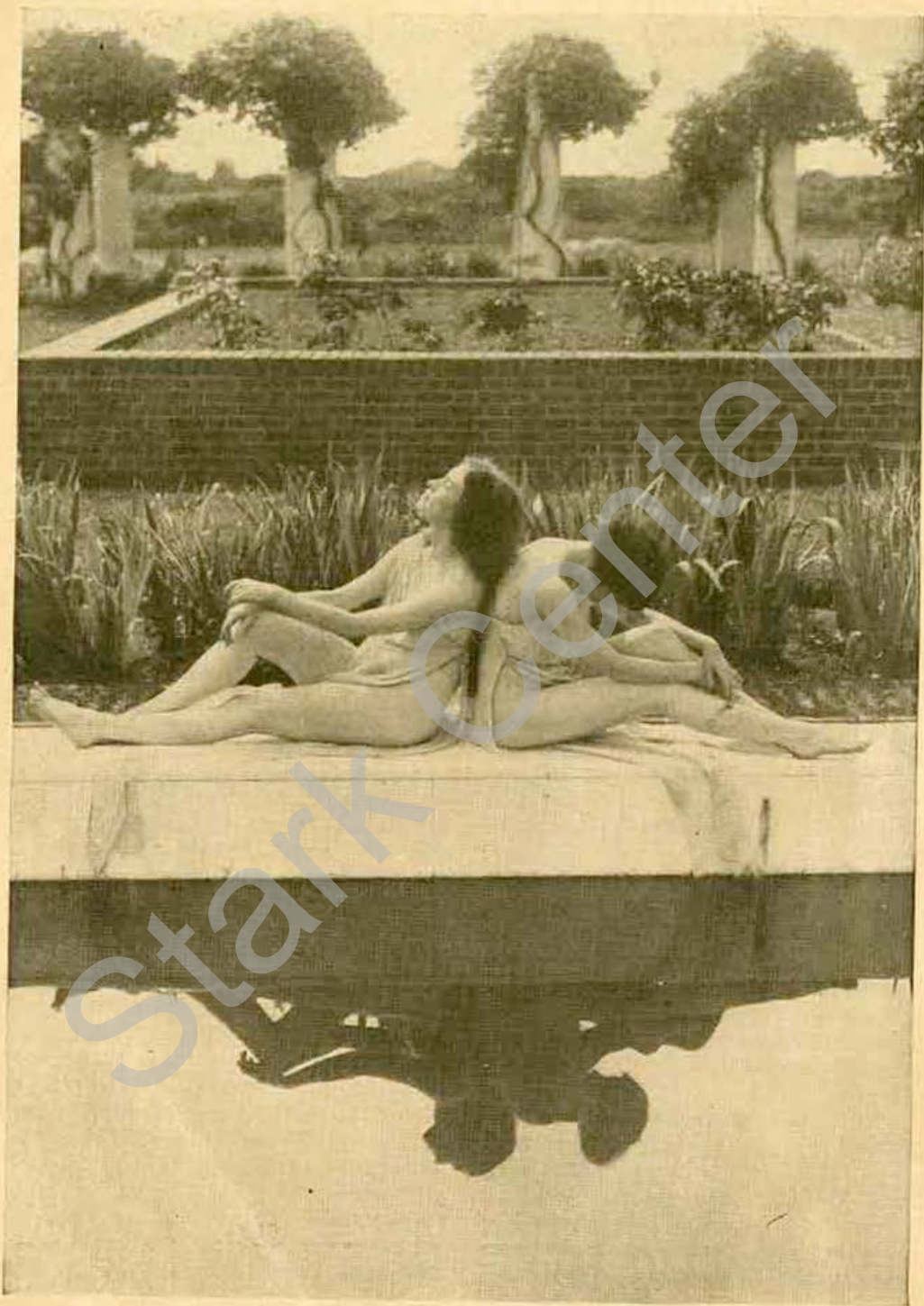
The boy's inventiveness, and resourcefulness, ready to fall back upon in need, are brought forth to the utmost. Here he is, off in the lonely woods, without a hardware or grocery or any other kind of store at hand, and what he needs, for work or play, he must devise for himself. Difficulties connected with the tents, the cooking, the camp equipment arise often; repairs must be made: "Who'll find the way?" And the boy who does find the way is immediately made the hero of

the occasion. He must get off by himself now and then and think out a problem alone. Great men have all done this. The woods and the fields and the sea help one to do it. Lincoln grew up a lonely boy. He had to find his own way. He found it in the woods and under the stars.

There you have a few of the stones that camp life lays in that foundation of character for the boy's personal life. But just as important is his life in relation to others—his part of the social whole. If he is to achieve success in any line he must do so largely through relations with others—as friend, relative, business partner, member of organizations, of a neighborhood, or as a leader of men. At every turn we meet others and must deal with them. The boy who learns leadership in boyhood is far on his way toward leadership in manhood.

To be sure, some of this is an inborn gift; but most of it must be learned. The

(Continued on page 90)



One of the first requirements of nature-dancing is the ability to make yourself "part of the picture." Ideas can be conveyed by tableaux as readily as by action.

These Nature Dancers

By David Wayne

WHEN a dozen or so years ago, Isadora Duncan thrilled and shocked theatregoers with her "barefoot-dancing," she certainly started something. This eccentric, temperamental, but unquestionably gifted artiste was in reality the forerunner of the revolution against Puritanism and the champion of the revolt against the tyranny of clothes.

There are always a number of far-seeing individuals who can see the gradual change of ideas, tastes, and ideals long before the mass of people have realized that their standards are changing.

No revolution, either in politics or thought, ever takes place before the people are ready for it. The so-called "reformer" or "leader of the revolution" is, therefore, only the individual who reveals to the populace its own ideals.

If a people, or nation, are ready and mentally prepared for the change, the leader becomes a great person; if he is too far in advance of public thought and taste, the movement fails and he becomes a "crank" or a discredited prophet.

Miss Duncan's innovations in dancing were immediately successful, because she had accurately gauged the change in public taste.

Up to her American debut, our stage-dancing was either of the time-honored ballet-dancing, or the "step-dancing" of the musical comedy and vaudeville. The formal steps of the conventional Italian and French schools of the ballet were already declining in popularity. Our taste had changed to such an extent that

most of us preferred to see the vigorous and unrehearsed evolutions of a crowd of cake walkers to the formal gyrations and the eternal twirling, bowing, tip-toeing and kicking of a row of old-fashioned "ballet-dancers."

So when our best people crowded into the theatres where Miss Duncan was performing, and when later on she was able to rent the larger opera houses and fill them by the attraction of just her own individual "act," it was pretty good proof that she was giving the people what they



Interpretation is the keynote of the art of dancing. Nature dancing like pantomime is a combination of dancing, posing and acting.

wanted. Perhaps some of these people went on purpose to be shocked, but if they did, they must have liked the sensation, for they went again and again. Some went, as they themselves confessed, because they had been told that the dancer wore nothing but "half a bed-sheet and a smile," but even such people failed to find anything suggestive, or shocking, or even immodest in Miss Duncan's performances. And that is the more remarkable because prior to her first tour our dancers had always rigidly adhered to supposedly appropriate costumes. The regular ballet-dancer wore pink tights, stiff, umbrella-like tarlatan skirts and low-cut, pink bodices. (Few of them ever realized that the pink, or flesh-color; was to simulate nudity.) The

other dancers wore what was only a modification of street clothes, and were called "skirt dancers."

Miss Duncan's great success was not due so much to the fact that she did appear with bare feet and bare limbs and a minimum of flowing, clinging drapery, because her dances really meant something, represented actual life-conditions, or interpreted an idea. Way in the back of our minds we all have an inherited love of dancing. One of our deepest-rooted instincts is "to dance for joy." People have danced throughout history, and what some call "the present craze for dancing" is only a partial return to the old days when everybody danced. In early days there were religious dances, where priests and devotees danced before an altar as a form of worship; there were dances to celebrate the planting of the crops and the reaping of the harvest; there were dances to fire the martial spirit, and to celebrate victories. In fact, dancing was the national and natural means of expression. So when everybody dances, as at present, it is not a passing mania, but a deliberate attempt to revive the days when the world was younger, simpler and happier.

The most popular indoor sports are dancing and card playing. If you are entertaining of an evening and wish your guests to enjoy themselves, you must either seat them around tables and let them play bridge, or else clear your floor and let them dance. It is a case of gamble or gambol.

NATURE-DANCING REALLY POPULAR

If there had been anything immoral or repulsive about



Photo by Josephine F. Masher

A beautiful pose by some pupils of Louis Chalif. It is clearly intended to represent "Redemption."



Photo by Josephine F. Masher

Another group of Chalif pupils, showing the spiritual side of interpretive dancing.

Miss Duncan's performances, she would have been hooted off the stage; instead of which she was applauded and encouraged, and offered the sincere flattery of emulation and imitation.

Today we must have tens of thousands of "nature-dancers" in our midst. No form of exhibition dancing has ever been so popular with both audience and performers.

This is probably because this kind of dancing is at once so easily learned and so much in the line with the present liberal views anent informality in dress and conduct.

Formal manners and surface-politeness are not the only proofs of high character; and informalities in speech, in dress and in manners do not necessarily denote either lack of breeding or morals.

Nature dancing is only one of the visible signs of our new way of looking at things. It is of a piece with the uni-

versal desire to break away from set forms in art as well as in dress and in manners.

CLOTHES AND DIGNITY

Did it ever strike you that we, all of us, alter our manners to suit our clothes? Fact! Three couples of middle-aged folk will at 10 a. m. be strolling on the board-walk, carrying themselves with considerable dignity and behaving with perfect decorum. At 11 a. m. you see the same six in their bathing suits disporting themselves in the surf and on the beach. Apparently they have left all of their dignity and a good portion of their manners in the bath-houses along with their street clothes, for you will see them running, shouting and cutting up such capers as their years and weight permit. Even at that they seem to have shed quite a number of years along with their every-day garments. There is no use arguing

about it. Clothes are upholders of dignity as well as a restraint to free movement. Why! even some of us writers habitually say "his (or her) every movement was dignified and restrained." You cannot be dignified in a bathing suit, for the moment you put it on you have a primitive and childish desire to kick up your heels. Watch any party of young people as they reach the beach and cast aside their sweaters, wraps and raincoats and appear in the minimum costume allowed by the law of the place. The young men give vent to their enthusiasm by turning hand-springs or by advancing towards the surf by huge leaps and bounds, while the young girls pirouette, and prance and curvet much as do a bunch of fillies when turned out to pasture.

And the crowds on the boardwalk and piers look on with indulgence and sympathy, fully realizing that under the same conditions they would act in just that way. And since these same young people will an hour or so later be again mingling with the well-dressed crowds and conducting themselves with the utmost nicety of bearing and deportment, the only conclusion to be drawn is that it is the *clothes* that make the difference.

There is far more fun on our beaches than a generation ago—and infinitely more swimming. The ladies of the

eighteen eighties had a sad time on the beach. They had to wear flannel suits with long sleeves and long, baggy skirts, and, of course, stockings. What is more they wore straw hats with huge flapping brims tied under the chin. Even the best of them looked shapeless and uncouth. While actually bathing, they stood waist deep in the surf, and bounced up and down with shrieks and giggles, because that was the proper way to indicate feminine timidity. When they were through bathing, they immediately retreated to the bath houses, fully conscious of the fact that in their loose and ill-fitting bathing suits they excited more ridicule than admiration. Some of you must be old enough to have watched the change and the gradual emancipation of young women from the binding Victorian standards to the present-day fashions in bathing suits.

Occasionally you will hear an elderly lady sigh and say, "The girls nowadays are all *so* athletic." Bless her soul! The girls of *her* day could not have been athletic if they had wanted to; their clothes would not permit of anything approaching athleticism. That is, unless you consider croquet as athletics. If we have today a huge crop of girl and women athletes, it is because custom permits them to wear the kind of clothes suited to athletics, which, of course,



Not as you might suppose, a troupe of professionals but just a bunch of Washington bathing girls. Why does one naturally dance for joy as soon as one gets in a bathing suit?



Here is a group of English Ballet girls dancing for the sheer joy of it. This may not be nature dancing—but ain't nature grand?

means the more vigorous the sport the fewer the clothes. Not so very long ago a horsewoman was unfavorably criticized if she wore knickerbockers and rode astride. Only three weeks ago I saw pedestrians stare in amazement at a woman in Central Park who wore the old-fashioned sweeping skirts and rode side saddle. Ten years ago all the women bathers in Southern California wore one-piece suits, while a girl wearing a similar suit on a New Jersey beach was liable to arrest. Since then Jersey has gotten abreast of the times and one-piece suits are so common that they are taken as a matter of course. This spring there have been track meets for school girls where the contestants have appeared in the regulation jersey and "shorts." Next year they will all be doing it and I feel safe in prophesying that before many seasons our girl tennis players will wear something much more sensible and suitable than the hampering and binding skirt.

You may wonder what in the world all this has to do with Nature-Dancing, but observe how cleverly I will bring you back to that subject. Begin by looking at the picture on page 40. True, they are all professional dancers, but a crowd of "summer girls" will nose

in just the same way as is proven by the picture on this page. If you should remark that these girls are a shapely lot, I would remind you that practically all dancers are shapely—dancing makes them so—and that the more vigorous the style of dancing the more effective it is as a shape-producer. If you further object that the group on page 40 are quite famous and obviously a selected lot, I can only reply that they hold their jobs, not on account of their figures, but by their ability to dance with the utmost vigor, grace and precision.

All young women, most middle-aged women, and many old women like to dance. It is the one form of athletics they all willingly practice. They like it because they can do it so easily and so well. Nature has apparently fitted them for dancing, and it is the only bodily accomplishment in which they excel men. No man, no matter how vigorous, nor how well trained, can equal the grace of a good woman dancer. As for endurance, I need only mention the fact that in the recent marathon dancing contests it was the girls who held the floor the longest and wore down partner after partner.

Everyone likes to do the things he can

do well. We do not blame the high-class tennis players if they prefer to shine on the courts to cutting a poor figure on the golf links or the baseball diamond. Nor do we blame the crack golfers if they prefer the game in which they make the best showing.

So why should we be surprised because so many young girls prefer to take up nature dancing as their major sport in preference to other outdoor games. I am not ashamed to be the millionth person to say that "dancing is the poetry of motion," and if we consider it as poetry, we must admit that no bulging muscled man dancer can compete with the shapely girl nature dancer in the vital matter of rhythmic and smoothly flowing lines.



This picture explains the reason why nature-dancing is so rapidly supplanting the formal ballet. Almost anyone will admit the superior charm of this pose over the conventional pose by "ballerinas" in fleshings and stiff skirts.

Before the advent of Miss Duncan, solo dancing was largely a monopoly of professionals and very small girls. There was a time when every dancing class produced an annual crop of juvenile "fancy-dancers," and some of us remember the small furbelowed girls who gave their parrot-like renditions of the conventional steps and glides and kicks!

For up to recently dancing was an art bound by the most rigid rules and conventions. If one took up real ballet-dancing, toe-dancing or fancy-dancing, one soon became aware of the fact that there were recognized and required steps and evolutions, and in order to perfect oneself, or even to make a fair showing, one must devote years to study and practice. To make it worse, if you attempted

to introduce variations or to tamper with any of the sacred traditions, you were not, and never would be, a real dancer. It had always been done in one way, and that was final.

Even in the minor art of step-dancing you found that there were recognized and standardized rules which governed the art and if you wished to be a step dancer, you must needs follow those rules.

When Miss Duncan gave her first perfor-

(Continued on page 83)

Tumbling Into Health

Hand Balancing

We are giving you the second of a series of articles by Charles MacMahon, the first appearing in the June issue.

The pictures illustrating the difficult feats were literally "caught in the air." In almost every one you will see many of the muscles in a state of high tension; which is the best possible proof of the author's claim that the practice of tumbling exercises develops every muscle from neck to heels.

The next article in the series will be on "Advanced Tumbling," and will be accompanied by similar action pictures.

By Charles MacMahon

WELL, have you mastered the few tumbling stunts given you in the first article on this subject? I suppose the majority of you have not, but that is nothing to worry about, because it really does take longer than a month to learn most of them; especially the flips.

So in order to give you all more time in which to perfect them, before we go into the more advanced tumbling, I am making this second article one of purely hand balancing. As in the tumbling articles, space will not allow an explanation of every possible hand-balancing feat. However, when you learn all that you are given in these three articles you will be no mean tumbler.

To begin with, the *KNEE AND ELBOW STAND* is about the simplest of them all. To do this, place your hands on the floor in the natural way. Let the head go down until the arms are bent almost at right angles at the elbows. Now place the insides of the knees on the upper arm just above the elbow joint. Shift your whole weight onto your arms by lifting the toes from the floor. Hold a balance in this position.

The *HEAD STAND* with the help of the hands is the next easiest. If the feet are allowed to stick forward at right angles with the trunk, you will find it much easier to perform. Then when you learn the balance, do it with

legs straight up and together. Do not practice the head-stand without something soft under the head. Figure No. 1



Fig. 1.

shows the head-stand, but is not absolutely perfect, as the photographer snapped it before the performer had gotten her feet together and her weight all the way over on head. It is a tedious job to snap the tumbling stunts, especially in just the position you want to illustrate, and the camera must be an extremely fast one.

A *PROPER HEAD STAND* is done without the help of the hands on the floor, and in this one you will *have* to drop your legs because in this position they are a great aid to balancing. Also,



Fig. 2.

it is well nigh impossible to hold a head-balance with the feet straight up and together.

Next comes the *TWO-HAND-STAND*. Unless you have had some experience in this you better try it against a wall until you have acquired some of the knack of balance that is necessary.

Place your hands on the floor a good distance from the wall—just far enough so that the toes will just touch when the back is well arched. If you put your hands too close to the wall and do not arch your back, you will simply be up against the wall.

Have all your weight on your hands and use the toes to give a slight push away from the wall until you find the spot of equilibrium. Then try to hold it by pushing with the hands in opposition to the direction in which you feel you are falling. That is, if you start to fall backwards, then press hard with the fingers. If you feel you are falling forward, then bend the arms a bit at the elbows, and press hard with the heel of the hand. When you can steady yourself fairly well in this manner, you can try it without the aid of any support.

First, learn to balance regardless of the position the feet take. Afterwards, it will be an easy matter to hold your feet together and your legs straight.

Supposing that you have mastered this, try it while keeping the entire body straight, letting the head hang straight down instead of holding it back. In this position you look in front of you and not at the floor. The knees, back, and neck are not bent the slightest bit. You will find when you first drop the head that you lose all sense of balance, but you can learn it with little practice.

If you can now stand on your hands, it does not require much trying to walk on them. In fact, you may find it easier to learn to walk first. With this, follows the walking up and down low steps.

You can also try the Elbow Stand, which is a hand-stand slowly sinking to the fore-arms and elbows and then pressing up again.

In Figure No. 2, you will see another step nearer the one-hand-stand. Note that one hand is rested on the other. This is more difficult because you can lose your balance in any direction, whereas, in the ordinary two-hand-stand you can only fall forward or backward.

At this stage of the game you should learn to push up to a hand-stand. There are several ways of doing this and it means to push the feet and body up to an ordinary hand-stand without the slightest kick-up with the heels. It is mostly a feat of strength of certain muscles.

First learn it with the arms and legs bent, or in other words the easiest way you can. Then try it with arms perfectly straight and follow later on with the arms and legs straight—all the bend at the waist.

You can also practice a hand-stand on your ten finger tips with the palms well off the floor; then with the two first fingers and the thumb of each hand. After you practice these for awhile, you will be surprised how much easier the ordinary hand-stand becomes.

Figure No. 3 shows the *ONE HAND STAND* as it is usually done. But it should also be learned with the feet together, and the free hand resting on the side of the waist.

To practice the one-hand stand, do the two-hand stand and slowly shift the weight onto the stronger arm until you can just steady yourself with the aid of



Fig. 3.

one or two fingers of the other hand. Then when you learn to hold it you can start and throw up on one hand.

The one-hand-stand is a matter of strength and learning control of the certain muscles that hold the body balanced and erect in the proper position. These muscles, which probably include every muscle in the body, must be trained so that the right muscle or set of muscles will do the right thing at the first and slightest hint of losing balance.

When you have mastered the knack of balancing yourself as in Figure No. 3, it will take very little additional practice to get the legs straight and together.

If you get this far and hope some day to give an exhibition or go on the stage, I would advise you to practice going down a low set of steps on one hand. This feat would put you in a very select class of tumblers.

COMBINATION FEATS.

Like all other athletics, hand-balancing and tumbling are more interesting when practiced with one or two partners. But the big and strong hand-balancer should select a top man who is at least 50 pounds lighter than himself, and a light man

should select a heavy man to support him.

(Some years ago I was "understander" for a team of three, including myself. I weighed about 170 pounds, the middle man weighed 135 and the "top," or light man around 110. Later on in this article I will mention some of our special achievements.)

Having found a partner of suitable weight, I will give you one stunt that you can perform on the first attempt. It is illustrated in Fig. No. 4. There is a little explaining necessary. The small man simply places his hand on the bent knees of his partner and throws up as in a handstand. Because of the height of the knees the arms will have to be bent considerably as the throw-up is made. When the waist comes high enough for the understander to grasp it, he does so and helps the handstander into a perfect position.

As you all probably know, there are a number of primary stunts that can be done with the large man lying upon his back. One of these is for the lighter man to step into the hands of the other man, while the backs of the hands of the heavy man are upon the floor just above his head. Then the heavy man should slowly press his partner up and over to a straight-arm above his chest. If he is not strong enough to do this, he better improve his strength with some good exercise, or he will never make a good understander.

In Fig. No. 5, you will see another very common handstand, that is well known among beginners. The top man places his hands on the knees of his partner and leans over until his shoulders reach the other's



Fig. 4.

hands as shown. Then retaining a firm grip upon the knees the top man throws, or presses, up to a shoulder-and-hand-stand as it were. A neat way to finish this up is by the top man dropping completely over onto his feet above the head (and not on the face) of the underman.

Now, if you have kept up with me so far, you are prepared to try a variation of Fig. No. 5. In this one the positions of both performers are the same with three exceptions. They are *first*, the hands of the top man are grasping the upper arms on the biceps of his friend or enemy (depending upon where his feet landed in the preceding stunt). *Second*, the feet of the man who is down should be spread out straight on the mat as in Fig. No. 6. The last exception is that the underman's arms must be perpendicular and not on a slant as in Fig. No. 5.

You do not take the Fig. No. 5 position first and then change the hands from the knees to the upper-arms, although that can be done. The two pairs of hands are placed

first and the hand-stand is thrown up from there.

We will try Fig. No. 6. This picture explains the stunt thoroughly. However, one thing the underman should be careful of, is to never let his hands bend back too far at the wrists, for this also, in turn, bends back the wrists of the man who is doing the hand-stand, and makes it much harder for him.

Keep hands at right angles to the forearm; or better still, a little higher at the fingers than at the heel of the hand. Note the grip: Thumbs side by side and the two last fingers gripping the backs of each other's hands.

You can see by this picture why the underman must be strong. He must help the man above to stay up by balancing



Fig. 5.

him like he would a vertical stick on the palm of the hand. And when the top man wavers from the spot of balance, and the underman goes after him there is a great strain on the arms and shoulders. This is because when a perfect balance is held the weight

is on the straight bones of the arms and the shoulders are flat upon the mat. But just as soon as a movement is made from this position the

work is thrown on the muscles and it takes strength to bring

the top man back to that spot again after the lost balance has been regained.

A little further advancement is required by performing a hand-stand on the underman's hands while they are on the floor by his ears. The underman should then pull you over and press you up to arm's length as in the one previously mentioned wherein the top man stands upright.

Now comes the *HAND TO HAND* over head. If your top man has not learned to push up to a hand-stand on your hands, you are both out of luck when it comes to doing any over-head work.

If he *can* press up then the first step is to get him to your shoulders. To do this stand facing each other. The underman's right hand should grip the other's right, and his left the other's left. This will cross your arms. The left hands should be uppermost. Now, standing with the right foot in advance of

the left, the bottom-man bends his right knee to form a step. The top man puts his right foot on the right thigh and goes up with the help of the underman and steps with the left foot onto the left shoulder from the rear. Then

he brings the other foot from the thigh to the right shoulder. Now you are all set to press up to the hand-stand.

After a little practice you can do away with this manner of mounting and jump right up to a hand-stand without even stopping at the shoulders or touching each other at all, except at the hands.

When you have learned this, the understander can walk a few steps, or try going down on one knee at a time to a sitting position and then onto his back while the top man still holds a perfect stand. In doing this the heavy man bends his arms until his hands are at his chest and keeps them there while lying down and coming again to the standing position.

As a preliminary for the one to follow, let the big man get down on his hands and knees. Then the small man should sit on the upper back of the underman, and while facing the rear and wrapping his legs around the waist, should clinch the toes under the stomach of the heavy man. Now the top man should lean back until his weight lifts the feet of the underman a foot or two off the ground, and the balance should be held in that position.

The following, which is a more advanced balance of this type, makes a very neat looking stunt and is not extremely difficult.

The underman throws up a two-hand-stand with his back towards his partner. The lighter man grasps with his right hand the left ankle of the heavier man as it comes up. Then the

(Continued on page 94)

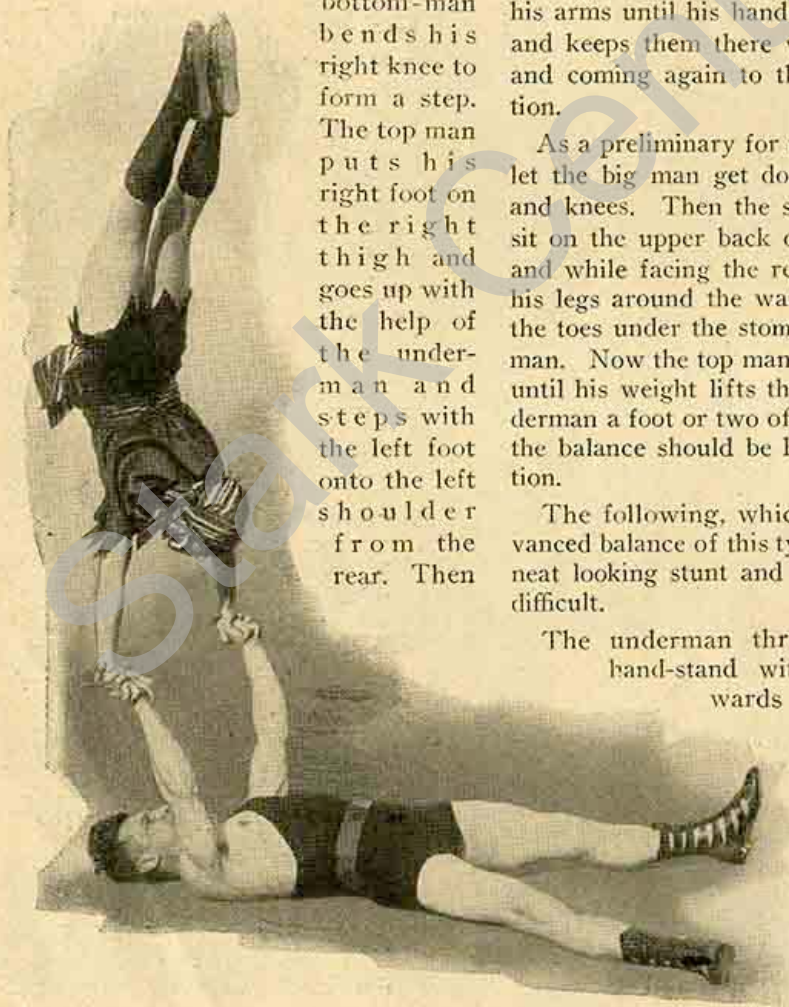


Fig. 6.

Straightening Crooked Backs

This article is intended to instruct the average reader in the fundamental principles of spinal curvature.

With such information in mind there will be a better understanding of one's own condition and what methods to use for correction or improvement, should this be necessary.

By J. Leonard Mason

IN dealing with this subject I shall endeavor to make a fair statement of facts. When it is possible to encourage anyone who desires to improve an unnaturally curved back, it should be done. Where pronounced deformity of long standing exists no false idea of entirely curing such conditions should be given.

Notice I said *entirely curing such conditions*. Don't be discouraged by these opening remarks, my friends. Nature is inclined to be generous and will do much when given a fair chance; for whatever your trouble may be it can be helped and improved by the right treatment and your own conscientious patient effort.

Better health, the ability to do more and live happier, make the effort to improve one's physical condition worth while in any case.

When you go to your physician or physical instructor for advice about straightening a crooked back, the first thing he will consider is your age. In the case of a child or growing youth much more can be done in correcting the trouble than at an adult age. Exercises cannot overcome structural changes in the bones. Whatever good results can be brought about by muscular exercises and habitual striving for good posture, these the person in adult life can reasonably expect to obtain.

We are all more or less familiar with the spinal column. A schoolboy once described it thus: "It is a long wavy bone; I sit on one end and my head

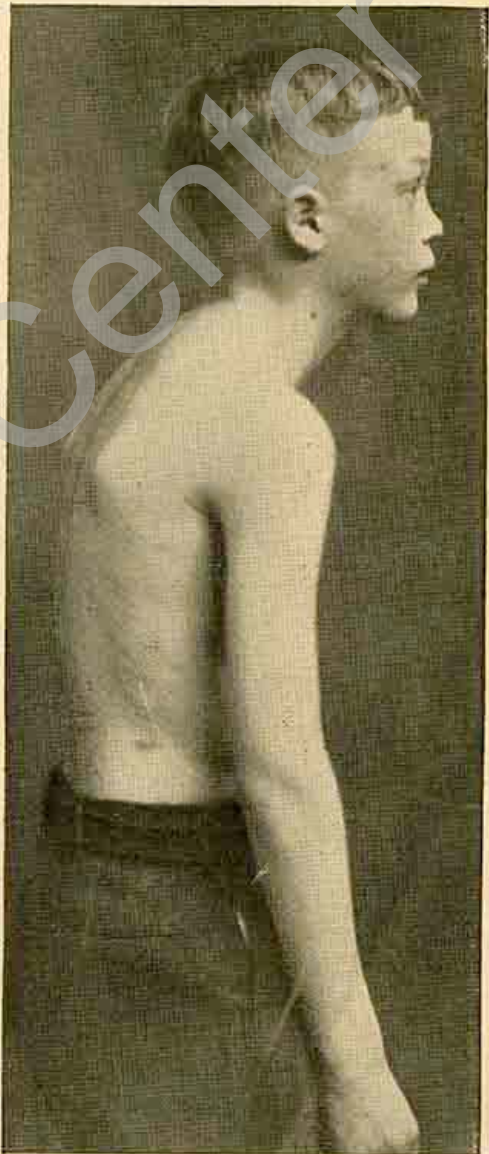


Fig. 1. Round back, stooped shoulders and flat chest. Head carried too far forward. (Common faults.)

sits on the other." The boy was quite right about the "wavy" part, only we shall use the term curves instead, and remember that the spine is made up of twenty-six small bones or vertebrae, resting like spools, one on top of the other. The upper region or neck portion is known as the cervical curve; the central longest region, including the greater portion of the back, is known as the dorsal curve, while the lower portion is called the lumbar curve.

The spinal column is the chief supporting factor for the entire trunk of the body, but it, in turn, must depend upon the various muscles and ligaments attached to it, and running from it to the other supporting skeleton parts of the body.

As has been intimated, the spine has certain normal, or physiological curves, forward and backward. These curves are forward in the cervical region, backward in the dorsal, and forward in the lumbar. An increase or exaggeration in the dorsal curve causes what is known as Kyphosis. This gives a round shouldered and round back condition to a more or less degree, according to the severity of the curve. In such cases effort should be made to walk, sit and stand in an erect

position, trying to overcome that habitual drooping posture. In the March edition of *STRENGTH* a number of exercises to correct round shoulders were given. In addition to these the exercise of pulling a stick down in back of the head is shown here in the illustrations as being a good one to practice to flatten a round back.



Fig. 2. Exercise to correct faults shown in Fig. 1: Use a round stick or broom handle. Keep a wide grip. Carry the bar back as far as you can, keeping the chest high and abdomen drawn in. Repeat 20 times. Try to get the bar all the way back until it touches the body in the rear. Repeat six times. As strength increases try the exercises with a steel rod or wand.

An increased or exaggerated curve in the lower back or lumbar region is known as Lordosis or "hollow back." The causes may be poor posture, daily work requiring the carrying of heavy weights which bend the body backward, or disease affecting the bony structure. In many cases strengthening and shortening the stretched abdominal muscles will help this, as the abdomen is prominent

in this condition. The exercise of raising the legs and also raising the trunk, touching the toes if possible, while lying flat on the back will strengthen the abdominal muscles and at the same time flatten the lower spine and stretch the shortened back muscles.

The two kinds of curves just referred to are known as anterior-posterior or forward-backward curves. The other kinds of spinal curvature are the lateral or sideward curves known as Scoliosis.

Concerning the causes of lateral spinal curvature or Scoliosis as it is technically known, Dr. R. Tait McKenzie, in his book "Exercise in Education and Medicine," says, "The spine is protected against lateral deviation by three lines of defense of increasing strength—(1) the *muscles*, forming an advance mobile series of outposts brought into service in relays powerfully but intermittently; (2) the *ligaments*, more resistant but less mobile, requiring long continued and persistent attacks to overcome their normal protective action; (3) the *bones*, which may be compared to a citadel, yielding to the influence of deformity only after the other two lines of defense have long since been carried."

It is not necessary to go further into the anatomy of the back, shoulders and pelvis, but those who are especially interested in doing so will gain a clearer understanding of how certain conditions come about and, also, the reasons for doing certain things for correcting them.

The causes of Scoliosis may have arisen from birth or have been later acquired. It may have arisen from birth

through uneven development of the legs, or through joint disease. Defective sight or hearing, causing bad posture, may result in a permanent spinal curvature. Such cases should, obviously, be treated by the skilled specialist. Most cases of acquired Scoliosis arise from a faulty posture habit in sitting and standing; even an habitual bad sleeping position may be a factor. Therefore, when starting out to correct a curvature consider the long retained positions of the body during the day and night. Your chair or stool should allow the hips to be even. Keep the shoulders even and parallel with the hips. If you happen to have a left convex curve, lie in bed on the right side so the spine will have a tendency to straighten.

Spinal curvature is usually developed during the growing period when the bones are in a more or less plastic state. But the healthy, active child or youth will rarely acquire a permanent, unnatural curve except under really bad conditions. Those who are below normal in strength and vitality are always liable to acquire a spinal curvature. This is an important reason why every one, whether



Fig. 3. Hollow back or exaggerated lumbar curve. Notice the over prominence of abdomen due to stretched abdominal muscles.

child, youth or adult, should have systematic physical training and keep in the best of health to prevent slouchy habits and lack of bodily resistance.

In lateral curvature the two most common kinds of curves are: First, the *C* curve, which, as its name implies, is a single curve involving the entire back. This is the most common form of Scoliosis. Second, the *S* curve, which, also, as its name implies, is a double or *S* shaped curve.

The treatment of these curves involves first: the improvement of the general physical condition and improvement of posture by one's own conscious effort. Secondly, the correction of the curvature by exercise, stretching and support with the aid of an assistant. There are many things in the process of correcting an ordinary curvature which one can do for himself. But there are corrective measures, especially in the more serious cases, which one cannot do for himself and expert treatment and assistance are essential. First of all a correct

diagnosis should be made. This should be done by a physician or physical director who is competent to diagnose spinal trouble as to origin, condition and treatment. This is where one makes the right start. All the bending and twisting in the world wouldn't lengthen a short leg if you have one, but an extra thickness of sole may correct an unevenness of the hips and so help to correct a spinal curvature. You get the idea! Be properly advised. I mention the importance of getting reliable advice regarding your own particular case before starting treatment because it is the only safe means to pursue. The normal and abnormal curves of the spine are complicated, involving so many possibilities of cause and effect that one cannot be so easily advised as in the simpler cases of bodily defects.

A trained advisor will examine the points of the spine to determine position and direction of the curve or curves. The position of the hips, shoulders and shoulder blades (or scapula) are noted; also, the rotation of the trunk, for a twist of varying degree accompanies a lateral curvature. Tests are made in various trunk bending and twisting movements to compare existing limitations with the normal range of movement. After the facts in your case have been correctly determined, then it is a matter of reforming habits of posture, doing corrective exercises, proper application of pressure and support, which-



Fig. 4. Exercise to correct curve in lower back (Fig. 3) by contracting and strengthening abdominal muscles in front and stretching muscles and ligaments in back. Lie on the back and raise legs overhead as far as possible. Repeat ten times and increase this number as your strength increases.

ever treatment is best suited. But it is *you* that must do the work so far as the posture-correction and exercises are concerned. The more intelligently you can carry out your part of the treatment, and the more patience and vigor you have, the more satisfactory will be the results.

The usual bad habits of posture are: standing with weight resting on one leg; sitting bending over too low a desk, bench, or table in a stooped, twisted position; or reading in a cramped, bent, contracted position; or habitually sleeping on one side with pillow too high. Of course we get into many positions every day which, if we froze in them, would make us queer looking objects. It isn't the momentary twists and turns that put people out of shape unless it be an unusual happening; rather it is the long continued imperfect habit or custom, especially

during the growing period, that brings about an undesirable fixed position.

One can easily see that this correct posture phase in the improvement system is largely mental. The will must be used in continually training the shoulders to stay back, the chest to stay high, the ribs raised and the chin firmly held in. Think erectness! Stretch upward! Breathe deeply!

Don't worry, for it makes you slump!

General or all-around, evenly distributed exercise is a sound, safe basis to begin with. It is assumed that you now understand your condition and can avoid exercises which accentuate what you are attempting to overcome. Whatever your kind of a curvature

may be you will be helping yourself by stretching upward as you walk, keeping abdomen and chin drawn in. Hold the shoulders even in front of a mirror and "get the feel" of the correct position, then try to keep it as you walk about.

Practice the ordinary straight arm raising exercises overhead forward and overhead sideways, with great emphasis upon stretching high overhead, rising on the toes to add to this high reach. In case of scoliosis the trunk bending exercises should be taken with the arms held in the keynote position.

To explain this more fully—suppose your spine curved outward toward the right side; if you raised your left arm and stretched it high overhead and at the same time held your right arm out sideward and thereby found that the curvature straightened, or nearly so (according to the mobility or lack of it in your back), this would be *your* keynote position. The position of the arms which,



Fig. 5. Lateral "S" curve induced on normal spine by uneven seat. Hips, shoulders and scapula are thrown out of even line and there is a tendency to twist or rotate the trunk. A short leg, causing one hip to be higher than the other, would also produce a lateral curve.

when held, gives the greatest correction to your particular kind of curvature is the keynote position. It may be found to be with the right arm up and left arm out, or with right arm up and left arm down, or with both arms above the head, or with left arm up and right arm out or down.

You cannot determine your keynote position yourself unless you can watch your back carefully with the aid of a double mirror as you take the various arm positions and unless you are familiar enough with the back to recognize the difference between the normal and the abnormal appearance. However, when the position and exercises are once properly prescribed they need not always be done under observation.

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Bradford and Lovett, two well-known Boston physicians, have this to say regarding muscular exercise in the treatment of lateral cur-

vature in their book on "Orthopedic Surgery":

"In many cases the faulty attitudes are clearly the result of muscular weakness. General developmental exercises for the back, shoulders and abdomen, when taken with the spine straight and the carriage of the body erect, constitute the best general scheme for the treatment of such cases.

"The method of muscular development by means of heavy weights has been employed with advantage in cases of scoliosis. The patient should exercise daily with light dumbbells weighing from one-half to five pounds and three times a week exercises, under supervision, with heavy weights should be taken. The weight of these heavy bars and bells and the amount of exercise depend upon the strength capacity and endurance of the individual.

"Bells are pushed from the shoulders above the head alternately as often as the patient's strength permits. The patient swings a heavy bell with one hand from the floor, above



Fig. 6. Hanging with the arms fully extended causes the spine to straighten by stretching the back muscles. This is done by the weight of the body. Obviously the spine itself cannot straighten if the bones themselves have become rigidly set in an incorrect curve. Hanging and swinging in this way is a valuable exercise especially for young persons who have a tendency toward spinal curvature. Adding raising the knees and, later, the straight legs to right angle position forward, while hanging, is an excellent exercise to strengthen the abdominal muscles and stretching the entire back.

the head and down again, the elbow and wrist being fixed and the motion repeated as often as possible in a systematic manner; then with the other hand the same number of times, and later with both hands. This exerts all the extensor muscles from the toes to the head in rapid succession.

"When a heavy bar is raised above the head with both hands, the patient must fix the eyes upon the middle of the bar to maintain the equilibrium. This necessitates the bending of the head backward, the straightening and hyper-extending of the spine and consequently correcting a faulty position with weight superimposed.

"When a patient lying supine upon the floor raises a heavy bar above the head so that the arms are perpendicular to the floor, the weight of the bar, the position and weight of the body and the action of the muscles tend to broaden the entire back and shoulders, and a slow downward movement tends to widen the en-



Fig. 7. Correcting a lateral curve by stretching the muscles on the short or concave side of the curve by raising the arm high overhead on the same side. Adding a leg raising movement sideward on the opposite or convex side where the muscles need shortening will cause a pronounced contraction and shortening of these muscle groups. This is a typical exercise for correcting a "C" curve with the concavity on the right side. The positions would be reversed if the concavity were on the left side.

tire chest and most markedly the shoulders.

"It is needless to add that the patient should exercise under careful supervision, rest being prescribed as a part of the daily treatment, the amount of work being regulated each day."

Inasmuch as spinal curvature must be treated according to the particular conditions involved in each individual case, it would not be possible in an article of this kind to describe all the corrective exercises used.

Exercises which would benefit some cases would only aggravate others. So I feel that the intelligent reader who has one of the kinds of spinal curvatures herein mentioned and who has a sincere desire to improve it will receive the most help here by having the main principles explained rather than a detailed de-

scription of numerous exercises, which may, or may not, be what he requires. In fact one or two well planned corrective movements along the lines

(Continued on page 92)

Where There's a Will, There's a Way

By Alan Calvert

Here's an article by the Editor about a man who was not physically unfit, yet who was not satisfied. He started exercising and has produced a beautiful well-developed healthy body, which many of us may well envy.

THE career of a man who makes a large fortune is always more interesting than that of a man who inherits his money. Some people con-



Goodman in a recent pose which displays the smooth swelling outline of his muscles.

sider it smart to poke fun at the self-made man, but no one who has reached the pinnacle of success through his own endeavors ever belittles the career of a man who has climbed to the top of another ladder. The history of America has been made by men who started with nothing but the will to succeed. We probably would never have heard of such men as Rockefeller, Henry Ford, E. H. Harriman, Jay Gould, and James J. Hill if they had inherited sufficient money to enable them to live a life of ease. Some of these men have very able sons, but although those sons may increase the family fortune, they will never capture our imaginations the way their fathers did.

It may seem a far cry from building an empire to building your own body. The connecting idea is that the man who has inherited great strength and a powerful body is never as inspiring as another man who has become physically perfect through his own efforts.

I am writing the story of Edward W. Goodman because I cannot trust Mr. Goodman to do it himself. I know that he would leave out the most interesting parts, which are his own accomplishments. I have known Mr. Goodman, by correspondence only, for some half dozen years. I know what he looks like, because I have seen so many of his pictures. I mean that I know what he looks like *now*. I would not trust myself to recognize him by any pictures that he may have taken in the year 1925.

I first came in contact with Mr. Goodman through a letter in which he asked if it was possible for a man with his physique to ever acquire a powerful

healthy body. He sent me some pictures to show me what he looked like. Where those pictures are now, I do not know, but I would give a good deal if I could find them. In one of the pictures he was posed in very much the same position as in the picture on page 56, but if I would show you the two pictures side by side, you would never believe that they were of the same man. During the last six years he has sent me pictures at regular intervals, and each set of pictures shows a practically new man. His body seems to grow like compound interest.

In one way Mr. Goodman has upset some of my most cherished theories. I have always held firmly to the opinion that while a man can increase the size of his muscles even after he has passed middle-age, that it is impossible for him to increase the size of the bones after he has passed the age of 23. I have never seen a man grow actually taller after that age, although I have seen many apparently increase their height by learning to hold themselves erect. I have known many a middle-aged man to increase his chest girth over six inches, and to do it partly by building up the muscles on the outside of the chest and partly by increasing the size of the rib-box. This last however does not mean that the ribs have grown longer, but that the cartilages connecting the ribs to the breast-bone have been made longer and more elastic. Up to now when a full grown man has asked me whether he could make his bones thicker and heavier, I have always told him that he could not, for it is my experience that bone growth stops when a person is about 23 years. In some cases the bones attain their full



To our mind the pose which shows him at his best. Even the huge right arm is less impressive than the evidence of tremendous power in his lower back.

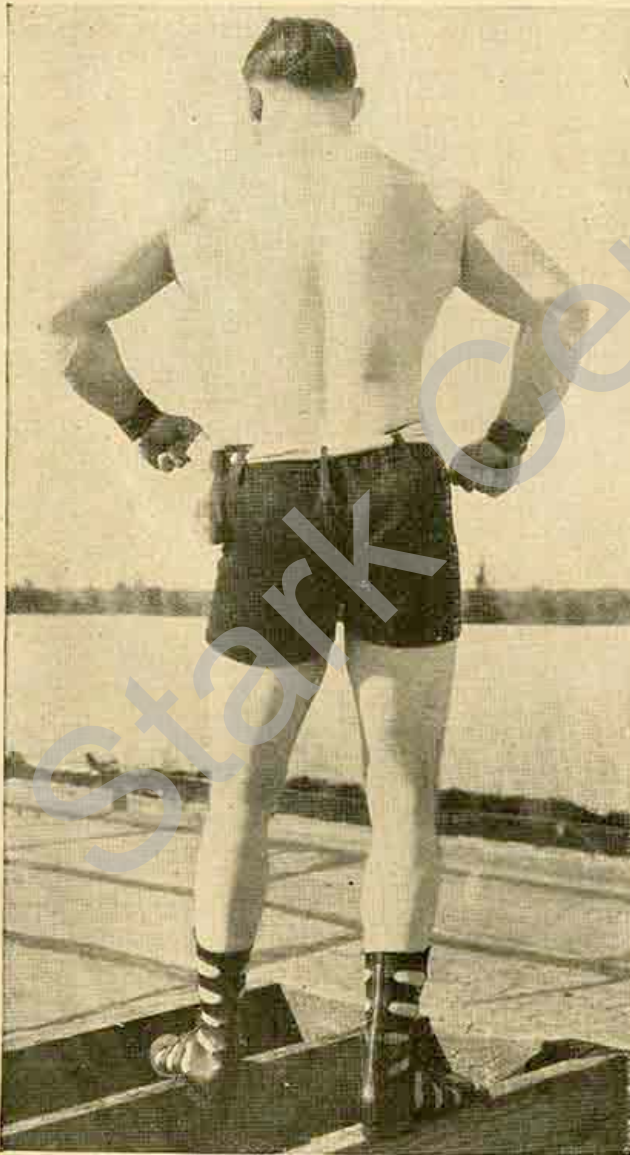
growth at the age of 16. It is a curious fact that many people have the fixed idea that one cannot grow physically after the age of 21. There is no magic about that particular age. A long time ago some judges decided that a youth was mentally, morally and legally responsible at 21, and of course their decision had, or has, nothing at all to do with the laws of physical growth.

But let us go back to Mr. Goodman. When he was seized with ambition to improve his bodily equipment, he was already a full grown man, as is proved by the fact that he had been practicing law for several years. I still have on file his first set of measurements, and a comparison shows that there is an actual increase of a half inch in the size of his wrist, and more than that in the size of

his ankles. If you measure your wrist at its smallest part, the tape is enclosing only bones and tendons; and as tendons increase but very little in size even under the most vigorous exercise, it seems as though Mr. Goodman's bones must actually have gotten thicker. Dancing masters have told me that they have seen cases where the size of a girl's ankles has increased in the practice of toe dancing. I have never before come across a case where the arm bones have increased in size after their owner has reached maturity.

A great philosopher once said that the only thing a man really needed to be taught was how to read, because after he had that accomplishment he had at his command books containing all the accumulated knowledge of centuries. The idea was that if a man really and truly wants to learn, all that is necessary is the ability to read and an earnest desire to be great. If you will take the trouble to look over the names of the men who have been pioneers in the realms of invention, thought and engineering accomplishment, you will be amazed to find out how many of them were self-taught.

Another philosopher said that every man had two educations; first, the one he received from other, and second, the one he gave himself. I mention these facts because they are the leading ideas in an article which Mr. Goodman sent in to me. He did not say these things, but they express his personal philosophy. His great principle is that before a man



Mr. Goodman posed back muscles relaxed and spread so as to display the maximum shoulder breadth.

can acquire great strength and great muscular development, he must have an earnest desire to possess those things, and once he possesses that desire, his power of accomplishment is almost unlimited.

Mr. Goodman is not one of those who puts forward the frequent claim that as a boy he was a weakling and a semi-invalid. He says that his health was always good, and that he was always fairly well built. By persistent exercise, by taking part in athletic sports he had gradually developed a fair physique. He stood five feet eight and one-half inches and weighed about 150 pounds, and his chest measured about 38 or 39 inches, his upper arm between 13 and 14 inches. In personal appearance he was very much the same as most of the young fellows you see playing baseball every spring, and in the fall playing football with equal enthusiasm. I do not know what it was that planted in his mind the ambition to become one of the great strong men of the day. He himself says that it was partly due to seeing the pictures of great athletes in this magazine. He lives in California where strong men and athletes abound, and I think that it is probable that he had already met some of these champions and perhaps unconsciously compared their physique and their strength with his own.

If one "trains along" with a bunch of champions, one soon becomes inspired with the ambition to equal them, just as many a man with an income of ten thousand dollars a year has had his ambition spurred through an accidental association with a crowd of millionaires. He may meet them casually at a summer resort, or he may come in as a minor factor in some big business deal. In either case he is impressed with the power wielded by these rich men, and by the opportunities



The pose is to display the heroic development of the arms and shoulders, but what the expert notes is the great cables of muscle running in an unbroken chain from head to hips.

their great wealth affords. Up to that time his ten thousand a year has seemed big to him, but after he has spent even a couple of weeks in close association with a few millionaires, from then on his leading idea and great ambition is to get into their class. In athletics the same principle holds. A young man of fair size and average strength becomes acquainted with a lot of champions. Their beautiful bodies, their immense strength and their tremendous vitality and power of

accomplishment make him feel as though he were of an inferior race, and so he buckles down and trains—perhaps for years—with the dogged determination to make himself into a champion. I believe that something like this must have happened in Mr. Goodman's case. I know that several years ago he was in frequent association with such great strong men as Al Treloar, Noah Young and other great lifters. At that time any

quaintance of the most noted strong men of his own section, and in Treloar, Young, Martin and one or two others he found a "group" that classed with the best in any of the world's capitals.

But you know how it is. A fellow always wants to keep up with the crowd. If it happens to be a rich crowd you want your spending power on a level with theirs, and if you happen to be poor, you have two alternatives; you can either



These two little pictures prove that small bones do not hinder the building up of great muscular development.

one of these athletes could lift twice as much as Mr. Goodman could. Today he compares favorably with any of them.

So we can see how Mr. Goodman got started on his career as a lifter. He admits that he had always been an admirer of the "Strong man" type of athlete, and that, like many of the rest of you, he thought that such athletes were all "born that way." So, while he admired, and perhaps envied, the heroic development of men like Matysek, the Nordquests, Carr, Karasick and their ilk, he had not the least thought of ever being classed with them. Having such ideals it was perfectly natural for him to seek the ac-

drop out or increase your income. Most Americans when in such a situation choose the latter alternative. If you are ambitious in an athletic sense, and happen to prefer the society of a list of Samsons, you can either resign yourself to your own inferiority, and be tolerated as a sort of hanger-on, you can put all your energy into getting out of yourself the very best that is in you, and so make yourself an honored and respected member in good standing—the peer of any and every one of the bunch.

Mr. Goodman is kind enough to give me the credit for a large part of his success because I happen to be the one who

introduced him to adjustable bar bells and the progressive method of exercise. All I did was to show him how. He did the rest. He was a very easy man to teach, because he has an inquiring mind which absorbs information as a sponge soaks up water. Always with him it was a question of "why" and "how." He wanted to know the *why* of an exercise before he started to master it. His idea was that if he knew just which muscles were used in a certain exercise, and then learned the exact details of its performance, he would be more apt to get results than if he regarded the exercises as a sort of a charm. There are many aspiring physical culturists who have the unfortunate idea that if one pushes this, and pulls that, or bends first "this way" and then "that way," results are bound to come.

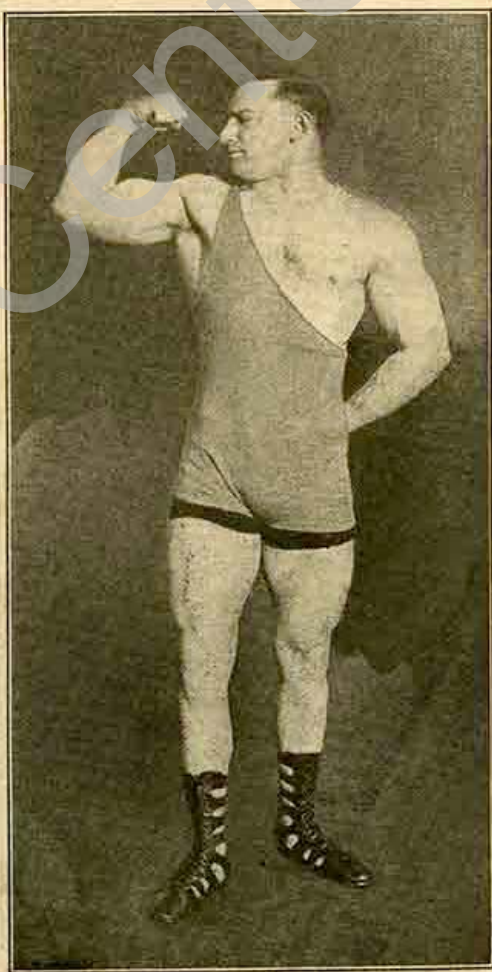
Mr. Goodman's own power of observation had taught him that besides having great muscles, a real athlete must have almost inexhaustible energy and a profound knowledge of the technique, the "know-how" of exercise. Early in his training he recognized that the muscles are only the instruments through which one's force is exerted; that the source of power is in the organs. Read carefully this paragraph from his pen:

"Where there is motion, there is life. Where there is life, there must be growth. And where there is growth there is, of course, development, unfoldment, attainment, achievement, expressions.

"The science of muscular activity in its most perfect expression (as represented by champion athletes) is dependent upon its careful cultivation. This cultivation, or growth, is the invariable result of proper action taken along certain well-defined lines of endeavor. Mere muscular strength alone counts for very little in the evolution of the perfect man, the man who is strong all over, the man who can and does outclass and outmaneuver all competitors; it is the growth or physical development that comes as a necessary aftermath to correct training

methods which produces the true athlete with his superabundance of health, strength and vitality.

"Many men are considered 'naturally strong'; they may be muscularly strong, yet withal the possible existence of some organic weakness in their makeup is generally known to be a fact, and this weakness sooner or later will manifest itself. This accounts for the fact that some men who appear to be prodigies of strength without the development that should accompany it, and who are able to perform a few feats of strength without training, invariably develop an untoward weakness during some later period of their life,



Mr. Goodman in the full regalia of the amateur "Strong Man."

which weakness usually manifests itself in disability or chronic illness.

"It is the writer's belief that the majority of these cases are represented by untrained men of the 'naturally strong' type (men who think they are so strong that they 'do not need exercise,' etc.) and others by workmen and laborers whose tasks daily necessitate the continual use of certain muscles or muscular groups to the detriment and at the expense of other muscles, thus causing a drain upon the vital organism. A few may also possibly appear as the result of erroneous training methods.

"Physical development necessitates progressive work which, in turn, involves both internal and external growth and vigor. That is to say, where a progressive system of training is used, the stimulus afforded to the entire system naturally tends to bring about an increased capacity, not only in the muscles themselves, but in the vital organs as well—and these organs are the seat of all latent power. This increased capacity

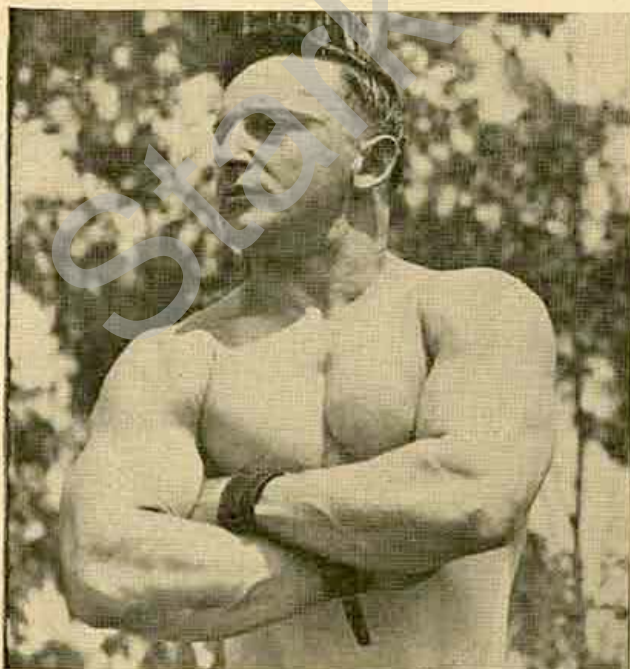
means a greater ability to work, to eliminate, to perform those functions necessary for the proper operation and maintenance of the physical and mental being.

"The proper use or functioning, if it may be called that, of every muscular group by deliberate, intensive, intelligent and progressive exercise accentuates the circulation of blood in the vital organs by a species of natural massage, so that the ultimate result is harmonious, elimination is more rapid and complete, the entire system is invigorated and the promotion of life, growth and development with real and lasting power is assured and inevitable.

"Coordination is the fundamental basis of all correct action. A properly adapted system of physical training promotes coordination of mind and muscle, and of the muscles with each other, and the more perfect this coordination is, the greater ability is displayed and the finer athlete is developed.

"Upon the free and easy operation of the muscular organism and the correct functioning of the vital organism depend the marvelous performances of champion athletes. When these vital organs are strong when they are healthy, when they are developed to a degree of high efficiency, they will necessarily be able to instantly respond to the final urge of the mind which means so much to the athlete under the stress of competition. In the last analysis, it has been found that this latent energy, or reserve power, depends to an almost unbelievable extent upon the healthy condition and powerful functioning of the vital organs, and it is the

(Continued on page 86)



These wonderful muscles are the result of persistent and intelligent training. Mr. Goodman absolutely made himself over.

The Shoulders and How to Develop Them

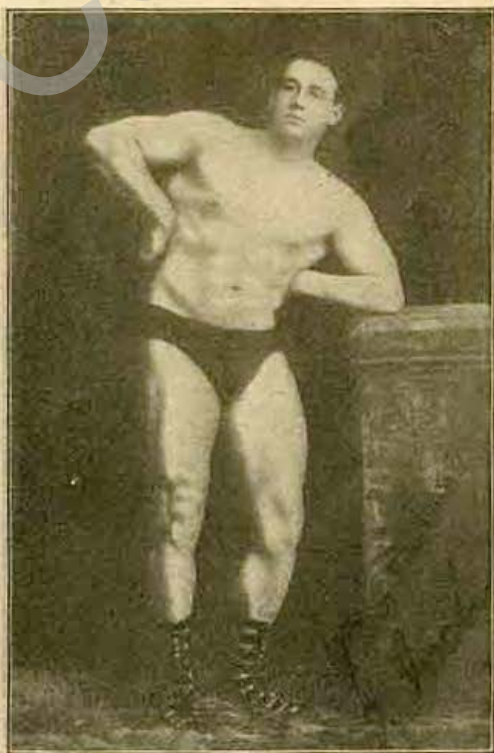
By B. H. B. Lange

(Continued)

Note. Through an unfortunate misunderstanding, there were two errors in the illustrations accompanying Professor Lange's article in the June number. The picture at the bottom of page 60 is not Louis Cyr, but Arthur Saxon, and the picture at the bottom of page 62 is not Anton Matysek but Henry Steinborn Milo, who is shown completing the one-arm snatch which is described in this installment.

IGNATIUS NEUBAUER, who while in the service as one of the many young men that volunteered to give the United States their time, their help (and if need be, their lives), earned the title of "The Strong Man of the American Navy," is yet another excellent specimen of perfect physical development. Although Neubauer is a short man, only five feet six inches tall, he has achieved some most striking lifts and the most remarkable feature of his athletic achievement is this: the rapidity and the short space of time with which and in which he developed his physique and his great strength. Like all the really great lifters and all-around strong men, Neubauer has not specialized particularly on any one lift. He practices all lifts that result in perfectly balanced development. However, the purpose of this paragraph will be to show how he used the "bent-press" in order to round out his symmetrical shoulder development. The author has also used this lift for that purpose, as he found from experience that the great diversity of exacting contractions that the bent-press calls for, has just the proper and most beneficial effects desired for those who wish to have really beautiful shoulders. As stated in the other paragraphs, it is best to begin the practice of this lift with a bar-bell light enough to be easily handled. To be more precise, it must be stated that a light bar-bell alone CAN be used in learning this lift. Be-

gin with seventy-five pounds. As outlined in explaining the technique of the one-arm jerk and military press, the bar-bell is grasped exactly in the middle, and if the lift is to be done with the right arm, the right hand grasps the handle, with palm front, knuckles turned down towards the floor; the left hand in turn grasps the right and helps raise the bell



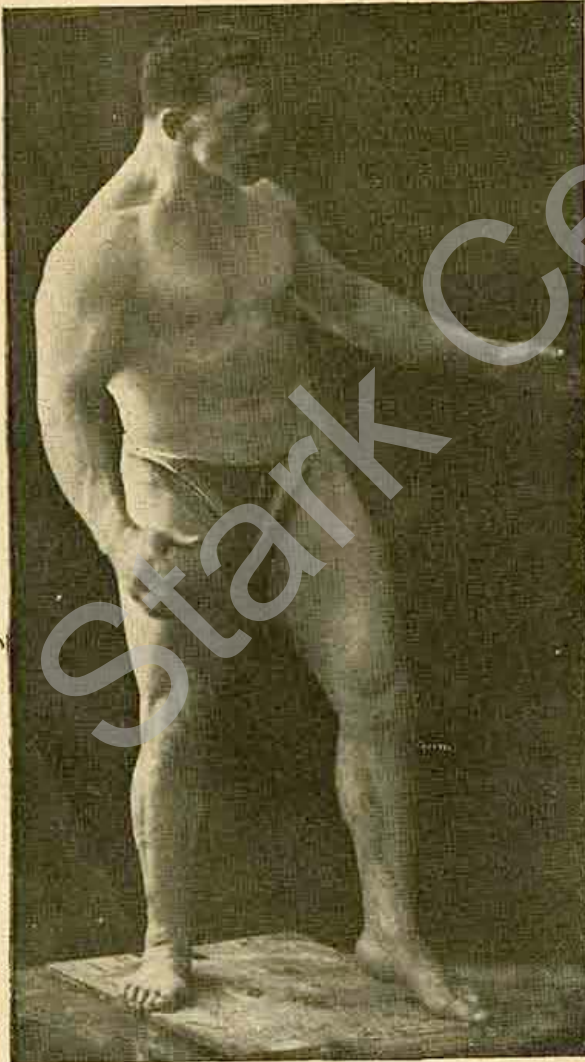
Thomas Inch, who, after he was middleweight champion lifter, made and won a bet that he would increase his chest four inches, and his arms two inches inside of three months' training.

to the shoulder. The feet should be about a foot or a foot and a half apart, with the left foot somewhat to the rear of the right. Next, the left hand helps to turn the bell until one end of it is back of the head, the other end pointing in a direction towards the right and about parallel with the shoulders. This done, the real part of the bent-press begins. The lifter must now slowly bend the body forward, downward and gradually towards the left side so that when he is bent down all the way his left arm

pit is setting practically in contact with his left knee. While all this is taking place, he is supposed to be pressing or pushing upwards with his right arm until that member is straightened out; then the lifter straightens his body and stands erect still holding the bell aloft, and the bent-press is completed! This lift is the hardest to learn and to master. It takes practice! Lots of practice! And still more practice! But once it is mastered, the lifter has achieved something. You are not really a lifter till

you can bent-press, at least, your own body-weight equivalent. The important points in performing the bent-press are these. Raise the bell to the shoulder, using two hands. If the bell is too heavy for that method, then it should be stood on end. The lifter stoops down gets his grip firmly, puts his shoulder against the bar-bell handle a little below the middle of it; then with the aid of the left arm he must rock the bell up on his shoulder, stand up erect and after shifting his right hand to the center of the bar-bell handle he is ready for the lift. Finally the lifter should always press, or push, hard against the bell, while at the same time bending or leaning away from it.

It would be almost criminal to omit the name and mention of Henry Steinborn Milo from any article or treatise that has to deal with anything pertaining to physical development, especially any article on shoulder development. If any young man has an opportunity to see Milo in action, he would be very, very foolish did he fail to take advantage of that opportunity. Henry Steinborn Milo has a wonderful physique, and although he will weigh over two



Henry Steinborn Milo, who, according to Prof. Lange, has the ideal physique.

hundred pounds, his weight is so evenly distributed and his muscles so beautifully developed that his great size is not bulkily apparent. Milo is a man possessing amazing speed. That this is true is borne out by the fact that he has made a one-arm snatch of over 205 pounds! That is official. He has too, snatched 216 pounds with one arm, but after getting the bell aloft he could not keep his balance. But with a few weeks training should he care to do so, Milo will achieve a one-arm snatch using 216 pounds! That is a tremendous lift that denotes stupendous strength! That demands lightning speed! Henry Steinborn Milo has every one of these qualities.

The one-arm snatch is performed in the following manner. To get the movement correct at the very start it is obvious that the beginner must use a bar-bell weighted so that he can handle it easily. Use seventy-five pounds, or perhaps ten pounds more or less. It depends on the natural strength and size and agility of the beginner. The bell is on the floor before the lifter. He must be sure of the exact middle of the handle, otherwise his grip on the handle will be faulty, unbalanced. The writer himself started the practice of the lift using no more than seventy-five pounds, and would snatch it to arm's length from four to eight times with each arm. But to return to the principle of the movement in the one-arm snatch. When the snatch is to be made with the right arm, the right foot should be about eight or ten inches to the side and rear of the left. When it is to be made with the left arm, the left foot is the afore-mentioned distance to the side and rear of the right foot. Now having this understood, the lifter should quickly stoop or drop down, by bending the knees, as well as the body at the waist, firmly grasp the bar-bell handle in the exact middle and quickly pull or snatch the bell to arm's length above his head. The legs are quickly snapped straight at the same identical in-



Professor Lange says that doing the hand stand develops the shoulders. Note the tensed shoulder muscles of the athlete in this picture.

stant that the snatching arm pulls or snatches the bar-bell from the floor. The best plan to follow when using the snatch lift for purely exercise work (as distinguished from the lift) is to follow

the same plan as outlined in the preceding paragraph dealing with the best way to practice the side-press. Use a light weight and try snatching it several times in succession. Try it with the right, then the left arm because each arm should do the same amount of work and each shoulder should be equally developed. Constant practice will reward the lifter with what he wants; a well-rounded, strong pair of shoulders.

The athletes just mentioned are but a few of the many remarkable strong men; and the exercises they practiced are the ones I have described. The writer has practiced all these exercises or lifts himself and has taught them to others; and his own personal and observational experiences are the forces which prompt him to write as he has, and that makes him most eagerly and most heartily recommend them. They are *exercises*, strictly speaking, when they can be repeated successively several times without stop, and they are *lifts* when they can be done but once, and a rest required before another attempt is made. One exercises with light or moderately heavy weights, whereas one lifts using heavy or real heavy weights. There is an

almost endless variety and number of exercises for the shoulders, but this article deals only with exercises that will really develop the shoulders! By that I mean, all-around development and not a one sided or uneven development. In order to acquire the really classical-looking shoulders, shoulders such as are represented by the sculptural masterpieces mentioned in the beginning of this article,—a young man simply must *do* something, must go through certain different movements with weight enough to give his shoulder muscles the required opposition or resistance. Light work, such as "free movements" for instance, will never make any appreciable impression upon the deltoids, or upon the trapezius, or upon the pectoralis muscles and those are, in the opinion of the writer, the chief muscle-groups that go towards making up the shoulders in their entirety. These muscle-groups are very powerful and in order to make any visible impression upon them they must be given such work as will cause them to contract and relax vigorously. True, these muscles are all more or less employed and called into play every time a person lifts or pushes a weight up or above his head.

Everyone is familiar with the old "stunt" of "muscling out" a weight; the stunt in which the performer holds out a weight at arm's length straight from the shoulder; not out in front of him but out from the side. This is a very effective developer of the deltoid muscles, but it is NOT the most effective because it does not

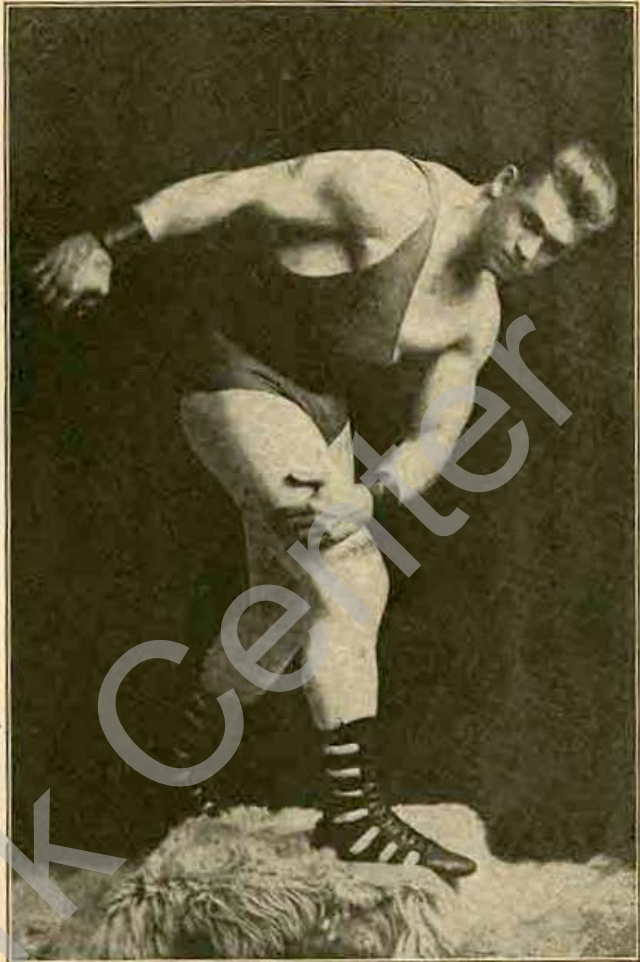


John Y. Smith, America's former champion lifter, who is the best of his day at the bent-press lift described in this article.

fully round out the deltoids. Putting the shot is somewhat effective, but not nearly as much so as is the one-arm jerk, for which, shot putting is, it might be said, a preliminary movement; although any athlete that practices the one-arm jerk will have little trouble in getting the sixteen pound shot out over forty feet.

The young man fortunate enough to be in a locality where there is a fully equipped gymnasium may, and can acquire fair shoulder development by continually climbing hand-over-hand up the suspended rope or pole, or go hand-over-hand up, over, and down the inclined ladder. Or his shoulders will show some results after years of faithful practice in going from one end of the gymnasium hall to the other on the travelling rings. Again he will build up a pretty good pair of shoulders by continually practicing stunts on the flying or Roman rings. Walking on the hands, and doing the dip while standing on the hands,

is a good shoulder developer. Wrestling, swimming, especially the crawl and trudgeon strokes are good developers of the shoulder muscles; while such work as swinging a sledge for hours as does a boiler-maker or railroad-builder; swinging an axe for hours as do lumber-men; shoveling coal over the side of a high coal car from a lower level to a higher one; or throwing pig-iron, or heavy paving bricks, or blocks of stone up over the sides of a high freight car, and many other such laborious occupations will help to develop the shoulders, there is no denying that fact. But not one of these gymnasium forms of exercise, not

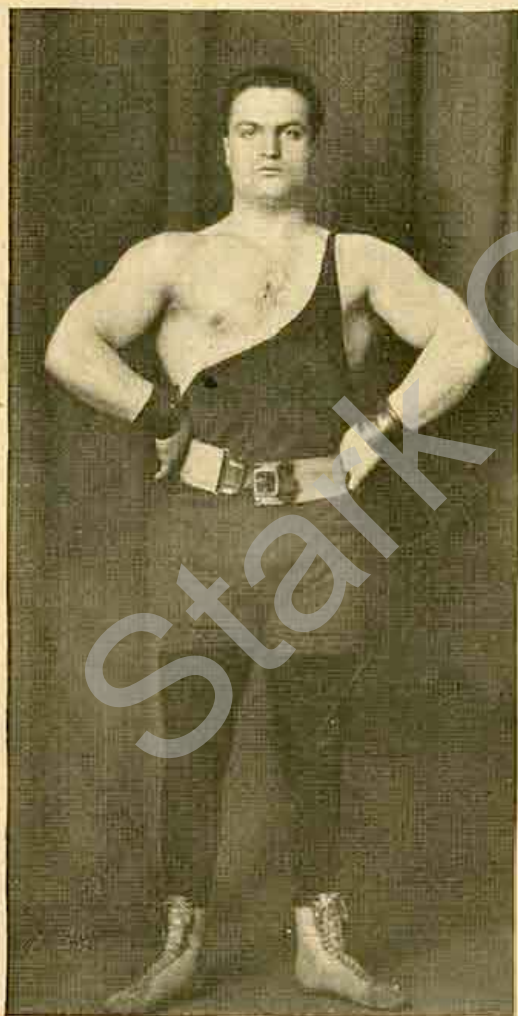


Ignatius Neubauer, whose magnificent shoulders are a result of practicing with bar-bells.

one of these labor types of development will ever develop shoulders as perfect, as large, as strong, as symmetrical or as beautiful as will the few exercises or lifts described in this article. Moreover there is always a certain amount of unattractiveness about work that detracts from its efficacy as a means of muscular development. Whereas when a young man buys a set of weights, a bar-bell, dumb-bell and a pair of kettle bells he is going to under take something that he regards not as work but as pleasure, recreation, fun! He is going to do something in which he is wholeheartedly interested and after all,

that is the big, vital element in physical development as well as in any other kind of development: whole-hearted interest! Entered into with that kind of spirit any boy, every boy can and will soon develop real shoulders. He will possess the shoulders, not of Apollo, but of Mars; he will carry himself, not like a social out-cast, but like a red-blooded hero; he will live, not like a creature condemned to an immediate grave, but like a man who laughs at death itself!

At the request of your editor I am going to tell you the effects of these




Robert Snyder, a young American athlete, who developed his immense shoulders by practicing just the same exercises and lifts which Professor Lange so highly recommends.

exercises in improving my own physique. Up to now, I have never mentioned myself, because I do not want any of you to get the idea that I think I am anything extraordinary. It is true that at present I am very much bigger, and perhaps more powerfully developed than the average man, but that is not due to any special aptitude or physical qualifications of my own, but is the result of practicing the exercises which I have outlined for you in this article and the one which preceded it. I feel sure that if the readers of **STRENGTH** practice these exercises, they can make just as big a percentage of improvement as I did. I do not claim that they can gain as many inches, although some may gain more. I have good-sized bones and as you all know, a big-boned man can develop larger muscles than a small-boned man can. This does not mean that the big-boned man will necessarily be better built when fully developed. A small-boned man can acquire a beautifully shaped figure if he develops his muscles to the limit, and while his figure will not be as massive, it will be far lighter and more graceful than the figure of the big-boned man. Where I gained 14 inches around my chest and 16 inches around my shoulder, a very small-boned man might make gains of only 10 inches around the chest and 12 inches around the shoulders; but surely every thin man should be satisfied if he can get those results, and I know he *can* get them if he will practice these exercises as faithfully as I did.

Before I began exercising at all, my shoulders measured 40 inches around; which was not very much for a tall man. When I started to use a bar bell I started with the one-arm press, and used only 30 pounds. At first I put it up six times, and kept at it until I could repeat eighteen times. Then I increased the weight according to the plan I gave you in the last article. I kept on adding weight and repetitions and by the time I could put

(Continued on page 91)



BOXING

Prepared by William J. Herrmann

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

DUCKING AND DODGING

(Continued from June)

DUCKING LEFT-ARM SWINGS

On your sparring partner's left swing at your head, duck your head under his left swing and deliver a telling punch with your left fist at his body.

On your sparring partner's left swing at your face, duck your head under his left swing and counter left to face.

On your sparring partner's left swing at your head, duck your head under his left-hand swing and return to position in readiness to instantly deliver a telling punch with your left fist to best advantage. Useful practice because oftentimes your opponent in missing his swing will most likely turn with his swing in such a manner that it would be difficult to duck and deliver a counter to his face.

DUCKING RIGHT-HAND SWINGS

On your sparring partner's right-hand swing at your head, duck your head under his right swing and deliver a right-hand punch to his body.

On your sparring partner's right swing to head, duck and counter right to face. On your sparring partners right swing to your head duck your head under his right swing and return to position in readiness to instantly deliver a punch with your right to best advantage. Useful practice because oftentimes your opponent in missing will most likely turn with his swing in such a manner that it would be difficult to duck and also deliver a counter to his face.

FOLLOW-UP WORK

As your sparring partner leads straight left to your face, dodge to your right and deliver your left to his body as previously described and instantly follow up your left blow by a punch with your right fist at his body before his left arm recovers to position.

As your sparring partner leads straight left at your head, dodge your head to your left side as you counter with your right fist over his heart and instantly follow up this dodge and counter to his heart by delivering a tattoo of stiff body punches while inside your man's guard.

DUCKING IN SUCCESSION BOTH LEFT SWING AND BACK-HANDED SWING WITH LEFT

On your sparring partner's left-hand swing at your head, duck under his swinging left arm and then shift your head out of danger to the right as you counter with your left on his body. As your sparring partner misses his left swing and comes back with a back-handed swing with his left arm at your head, duck again, but this time to your left side, under his back-hand left swing, while at the same time you deliver a telling blow with your right on his body.

DUCKING IN SUCCESSION BOTH RIGHT SWING AND BACK-HANDED SWING WITH RIGHT

On your sparring partner's right swing at your head, duck under his right swing and shift your head to the left while delivering a right to his body. As your opponent on missing his right-hand swing

comes back with a back-handed right swing, duck to your right and deliver a left-hand punch at his body.

DUCKING IN SUCCESSION LEFT- AND RIGHT-HAND SWINGS

On your sparring partner's left-hand swing at your head, duck under his swinging left arm and shift your head to the right, bobbing up your head on the outside of his arm. When he follows up his left-hand swing with a right-hand swing, duck under his right-hand swing, to your left side, and deliver a telling right-hand punch on his body.

DUCKING IN SUCCESSION BOTH RIGHT- AND LEFT-ARM SWINGS

On your sparring partner's right-hand swing at your head, duck under his swinging right arm at the same time delivering a stiff right-hand punch on his body. As he follows up his right-hand swing with a left-hand swing at your head, duck under his left-arm swing and deliver a punch with your left at his body.

Practice all the preceding practical lessons in dodging and ducking against both straight and swinging blows to both right and left sides until thoroughly familiar with each play, then reverse the lessons, you taking the lead while your opponent takes the counters. At first play light and easy until sure of yourself. After you can do them all in good form and style, put speed and snap and execution to them and the chances are you will be able to successfully perform them on the spur of the moment under actual combat conditions.

As your sparring partner leads straight left at your face, dodge to your left and counter with your right to his heart and follow up with your left fist to his body at the same time as you duck under his left arm in order to get to the outside of your man, which would mean moving your head toward your own right side.

Feinting and Drawing

Feinting and drawing in boxing parlance means to mislead your opponent into thinking you intend doing one thing, when in reality you are actually prepar-

ing to do something entirely different. Their object is not only to deceive an opponent as to your real intentions, but also to draw him out and ascertain his probable mode of attack and defense.

They are also used in order to so confuse and bewilder your opponent that, from the moment he gets into action until the round or bout ends, he is continually kept guessing, worried, and in a constant state of mental anxiety and nervous strain, the effects of which will more or less handicap his efforts, due to his uncertainty as to what may happen.

Feinting and drawing are valuable assets and dominating features of every scientific bout. Every boxer, amateur or professional, appreciates their value. Nevertheless, real clever feinting and drawing are apparently lost arts with many. Only the leading lights of the pugilistic world seem to give them the serious study, practice and attention they deserve.

The average boxer is usually up in but few feints and draws, whereas a master of these arts of deception uses head, hands, eyes, knees, shoulders, feet and body in motions and actions by the score, calculated to perplex and deceive an opponent.

The key note of effective feinting and drawing is rapidity of motion. The faculty of quickly feinting from one point to another in order to deceive, draw-out, confuse, perplex, worry and tie up an opponent, opens up a wide field for the use of keen wits, quick perception, ready co-ordination and effective ring craft. Feinting and drawing includes every trick, move and action made with the idea of deception, a mere shift of the eyes, a change in position, a carelessly assumed attitude or any move or motion calculated to fool your man.

The opportunity to outwit a rival with some clever strategy and deceit is always present, if the boxer is quick witted enough to avail himself of it. No clever boxer need fear a burly rival if crafty enough to outwit him by puzzling feints

and tricky draws, which open up good opportunities in which to drive home effective punches to vital spots.

There is no one position a boxer can assume that cannot be opened up by clever feinting. If the feint is successful the opponent mistakes the first motion—the feint—for the actual attack and in attempting to avoid it, he is obviously less prepared to protect himself against the real attack that follows.

For instance, feint a lead for the face with your left. Should your opponent fall for the deceit, up goes his right arm to guard his face. This for the moment uncovers his body and gives you an opportunity to step in and drive the same fist—your left—to the pit of his stomach.

You can feint with your left to the face and make an opening for a right hander to the body, and *visa versa*, feint right to body in order to hit left at face. Again it is comparatively an easy matter to make an opponent think you are going to hit straight at his face with your left hand, when in reality, you are preparing to send your right to that point.

Should you instead, intend shooting your left at the face, feint low with your left to give him the impression you intend hitting a hard left hander just above the belt. If your feint at body be successful, he will naturally attempt to offer some defense against it. He may step back but should he lower all or part of his guard he, in consequence, will expose his face more or less to your hit.

As a rule you feint at one spot in order to hit at another. Nevertheless, you can also feint at face and then follow up by actually stepping in and hitting at face in reality.

For instance, suddenly lengthen your left arm as if to strike, while at the same time advance your left foot forward in order to still further accentuate the feint. This, if properly done, should give your opponent the impression you intend leading left at his face. In all-probability he will respond to your feint by half raising his guard, but on seeing you re-

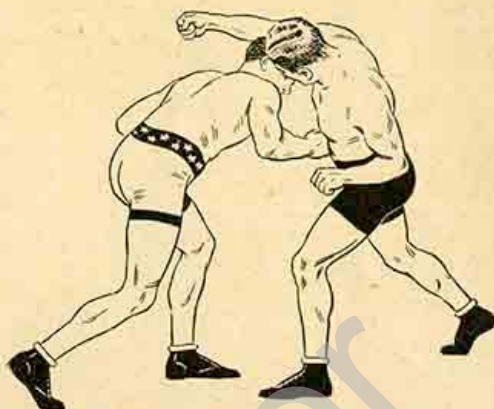


Fig. 9. Ducking under right swing to face and countering right to body.

cover and laboring under the delusion that your intentions are not to hit at his face, but probably at his body instead, he will naturally lower his arm again. As he lowers his guard, spring in suddenly and actually do deliver your left fist to face. Because of your unexpected attack on his face, he will be less able to successfully defend himself against it. In this, one of the simplest of all feints, you do not alter either the direction of the feint nor of the actual blow. You feint left at face and then actually do hit left at face in reality. A good ruse to work on the man who is always ready to raise his right arm guard and who would otherwise be a hard man to hit with a

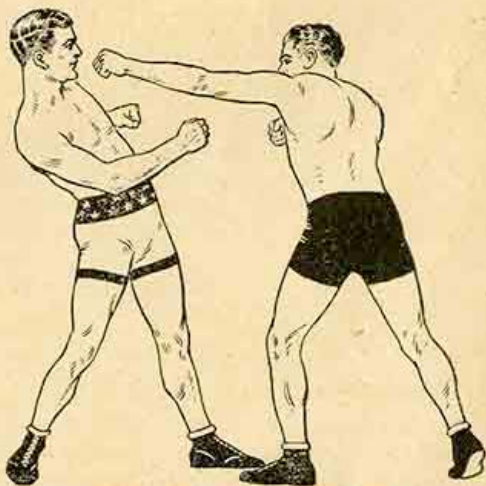


Fig. 10. Pulling away from a straight left to face in order to counter straight left to face.

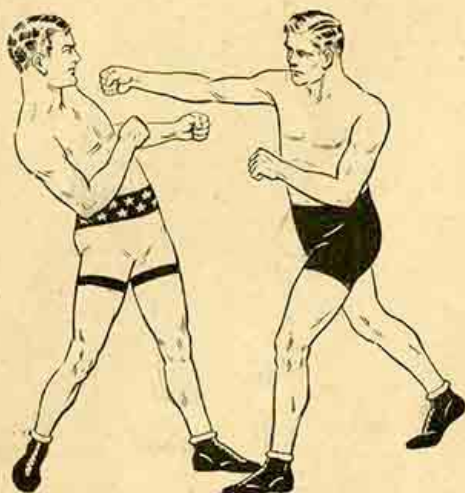


Fig. 11. Pulling away from a right to jaw in order to counter straight right to face.

clean left to face, unless preceded by some effective feint to open a way for it.

Because a left to face is the most common feint, don't always confine yourself to it especially when you can just as readily threaten face or body with either hand. Do not repeatedly rely on any one style of feint. Vary arm feints with those of eyes, knees, shoulder and body and combine them effectively in order to improve your versatility and to still more completely confuse and perplex your opponent as to your real intentions. The number of feints or false motions in boxing used for the purpose of deceiving an opponent are without limit. You can work out scores of feints for yourself.

To feint with the left hand, suddenly lengthen or partly straighten your left arm, as though you were going to deliver left at face, then recover to your fighting attitude. The most common feint made with the right hand is as follows: Suddenly draw the right arm back as though you were going to hit—then recover. Send your feinting hand close to the intended point. However, at times the feinting arm is lengthened but partially. In either case avoid touching your opponent with the feinting hand and arm. Advancing the left foot at the same time as you threaten with the feinting hand

is a variation and at times enhances the effectiveness of a feint made with the arm alone. Letting the right foot follow up the left, and allowing the right foot to occupy the spot just uncovered by the left, still further varies and accentuates a feint if necessary. Should your feint be effective, follow up and deliver the actual blow. Lead to the point uncovered by stepping in quickly with the left foot, following it up with the right foot to let the right foot cover the spot just uncovered by the left.

A feint can also be made by a glance of the eyes, also by a sudden move of the shoulder or knee or a sudden start forward at the head as if to strike. You can also use your eyes in feinting by dropping the gaze to stomach or ribs, as if you were about to strike at his body, when in reality, you are planning to hook or swing to his jaw.

Should you intend to try for a hit at the mark, keep looking at his waist and then suddenly transfer your gaze to his face as if you were about to attack his head but plant your blow over his solar plexus instead.

Although feinting more particularly implies the deceiving use of the arms, nevertheless, hands, eyes, knees, arms, shoulders, feet and body are employed in order to deceive an opponent. Anything

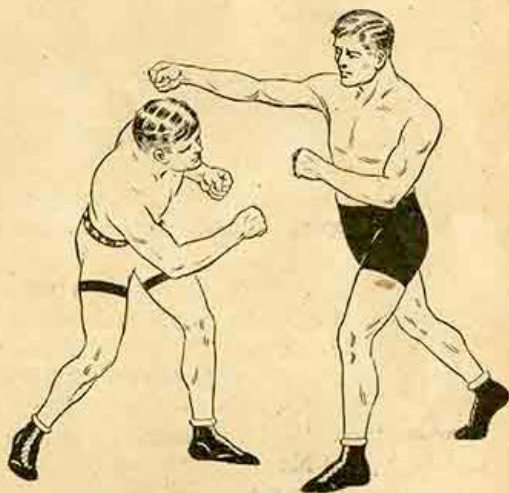


Fig. 12. Ducking a right hand swing and getting in position to deliver body punch with either hand.

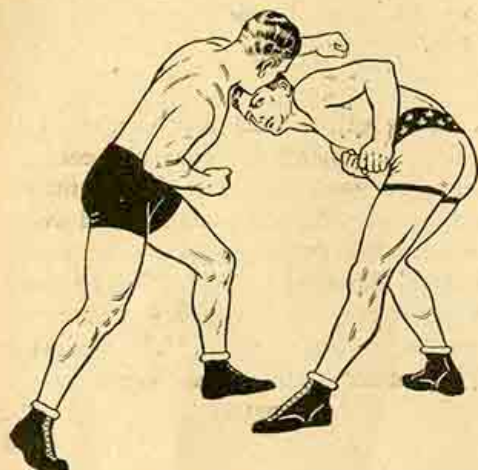


Fig. 13. Leaning away from a punch and getting in position to send either hand to face or body.

that tends to simulate the appearance of being eager and ready to strike without actually hitting can act as a feint.

Even a quick snappy little bend of the left knee without any actual motion of foot or hand at all, can give the impression that the arms are also moving, which, however, may not be the case as you can readily note if you watch the motion while facing a full length mirror.

A slight swaying forward of the body can also be used as a feint. It can also be timed with the forward action of the feint in order to strengthen feint of either arm or of body and still further accentuate each.

Another good feint if cleverly done is as follows: Lean, turn and sway your body to the right as if intending to side-step, but don't actually move your feet nor step aside to your right. If properly performed it looks as though you intend either side-stepping or walking away from your man. The effect for the moment of this "lean away" is likely to induce your opponent to lower his arms or momentarily put him off his guard. His action, in consequence will expose him to most any punch you choose to deliver. Of course, in delivering the punch your body swerves back again towards the left as you deliver the blow.

Be sure you always keep your eyes on your man.

The primary importance of feinting cannot be overestimated. Before you can deliver a lead or hit that is likely to be effective on a man your equal, the chances are you must, as a rule, first prepare a way for it by some result producing feint, draw or maneuver to lure your opponent into a position that will enable you to deliver your punch with a fair chance of success.

Turning and leaning your face slightly to the right when hitting with your left or to the left side when hitting with your right, is good practice, and keeps your hands free to hit with. However, don't over-do this turn of your head to the extent that you cannot fully watch every move of your opponent.

Do not get into a set habit of making a feint and then always following up by striking the actual blow in the same manner. Also do not always follow up your first feint with a punch, as even a novice would eventually get wise to such moves if repeated too often. In consequence, vary your methods to worry your opponent. Strike sometimes at the first start. At other times on the second or third. Likewise, combine the use of both single and double feints in effective combinations, both with and without striking in order to still further perplex, worry and confuse your man and keep him from out-guessing you.

(Continued next month)

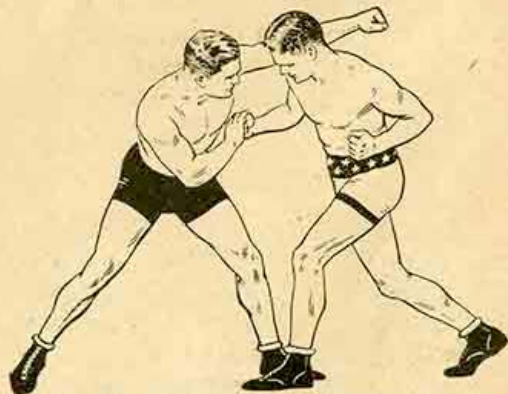


Fig. 14. Palming opponent's right hand punch to body.

THE MAT

MY article on Eugene Sandow has brought me a lot of letters.

Some of you have claimed that I was unjust to Sandow and did not give him proper credit when I accepted his measurements from Dr. Sargent's chart. At least two dozen of you have sent me clippings from Sandow's books. Said clippings giving the measurements which Sandow claimed.

I am perfectly aware that the measurements given by Dr. Sargent are smaller than those given in the books written by Sandow. I have before me one of Sandow's books, in which he claimed that his upper arm measured 19½ inches and that his normal chest measured 48 inches, and his expanded chest 60 inches; and in the back of the very same book Dr. Sargent's chart is reproduced and the chart shows that Sandow's upper arm measures 16 9/10 inches, his normal chest 44 3/10 inches, and his expanded chest 46 9/10 inches. Dr. Sargent's measurements are the correct ones. They were taken nearly thirty years ago but Sandow has changed very little since that time.

Sandow is not a very big man. Hackenschmidt and Joe Nordquest were much bigger all around than Sandow was. A man's build does not depend entirely on size. Symmetry and proportion were the factors that made Sandow's physique so impressive.

ON SYMMETRY

I am continually receiving letters from young men complaining that their left arm is smaller than their right arm and asking how to exercise in order to get a perfectly symmetrical development. The usual letters read something like this: "My right arm is nearly an inch bigger

than my left, and the muscle on my right side just beneath the arm pit seems to be bigger than the corresponding muscle on the left side." No man should worry because the right side of his body is a trifle larger than the left. Out of every fifty people, forty-nine are both right-handed and right-footed. This is neither accident nor coincidence. We are right-handed because nature means us to be so. Every normal person does the hard jobs with the arm or the leg that is furthest from the heart. In my opinion, a left-handed person is abnormal.

In professional baseball circles it is well known that a left-handed pitcher rarely lasts as long as a right-handed pitcher. Very few of the left-handed pitchers retain their speed for more than a few seasons, whereas a high-class right-hander will last for twelve or fifteen years. The continuous use of the left arm tells on the heart much quicker than an equal use of the right arm.

Now let us go back to Sandow. He was supposed to be an absolute model of symmetry. No one could tell by merely looking at him that his right side was bigger than his left and yet Dr. Sargent's chart shows that Sandow's right upper arm was 8/10 of an inch bigger than the left. His right forearm was 4/10 of an inch bigger than its mate.

I am personally acquainted with several hundred amateur and professional strong men, and except in the case of half a dozen, who were naturally left-handed, the right side of their bodies was always a trifle bigger than the left.

THE USE OF THE LEFT ARM IN LIFTING

Occasionally, a man will write me and say, "My right arm is bigger and much

How Do You Look in a Bathing Suit?

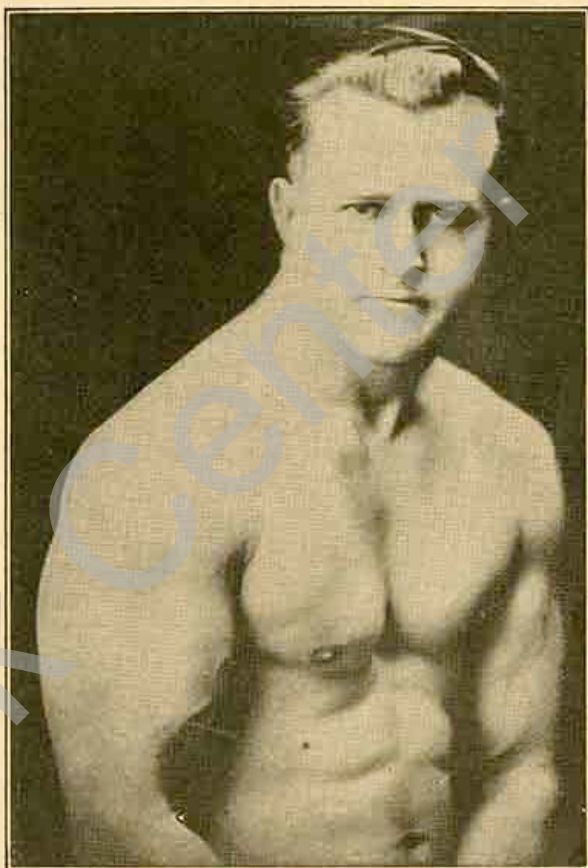
The good old swimming days are here. Oh boy! But it's great to rip off the old shirt, into your suit and take the splash. But what a shock to some of the poor girls when they see their heroes come out with flat chests and skinny arms instead of the robust frames they expected to see.

You Can't Fool Them

Don't try to make excuses. You should have knobs on your arms like a baseball. A fine protector you would make, when you can't even fight your own battles. What are you going to do? She is going to find you out.

Look Your Best

It's not too late. I can save you yet. It means hard work and plenty of it, but think of the results. In just 30 days I am going to add one full inch to your biceps. Yes, and two inches on your chest in the same length of time. But that's only a starter. I am going to broaden out those shoulders and put real pep into your old backbone. You will have a spring to your step and a flash to your eye, showing you to be a real, live man. Before summer is past you won't recognize your former self. You will have a physique to be really proud of. This is no idle talk, fellows. I don't promise these things. I guarantee them. Come on and make me prove it.



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. 707, 305 Broadway New York City

EARLE E. LIEDERMAN

Dept. 707, 305 Broadway, New York City
Dear Sir:—I enclose herewith 10 cents, 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.)

Name

Street

City State

stronger than my left arm. How is it that I can lift heavier weights with the left arm than I can with the right?"

This is a matter which can be easily explained. There are a number of overhead lifts as, for example, the Bent-Press, in which *skill* is a great factor. In the Bent-Press the weight is lifted as much by the muscles of the trunk as by the muscles of the arm and shoulder. When a beginner first attempts a Bent-Press with the right arm he almost invariably tries to force the bell lift by pure arm strength, instead of using his body as he should. When he tries the same lift with his left arm and has the bell in the left hand at the shoulder he has not the same feeling of strength in the left arm, and in order to get the bell aloft he is forced to employ his body muscles to assist the muscles of his arm. Therefore a *beginner* will Bent-Press ten or twenty pounds more with the left arm than with the right. It usually does not take long for him to discover what is the trouble, and after a few months' practice, the condition is reversed, he is then lifting twenty pounds more with the right arm than with the left.

WHAT IS A REAL STRENGTH TEST?

Here is a letter from a man who is really starting something:

Fargo, North Dakota.

Editor of Strength:

Dear Sir—I have been reading your magazine for a couple of years and I have gotten the impression that you people think that the only real strong men are those who can lift heavy dumb-bells.

If you could visit us in the West, I think we could convince you that you are mistaken. I have spent a good part of my life roaming through the plains and mountain states and I have seen a great many wonderful natural strong men. These men have never been in a gymnasium, nor taken any systematic exercises. I have seen Swedes in Minnesota and plenty of Americans in the Northwest lumber camps and men on the open ranches, who in my opinion, are as strong or stronger than any men who ever took a course of hot-house training in a gymnasium.

Whenever I go to a vaudeville show and see a "strong act," I always get the impression that there is a lot of trickery and faking. The feats performed by these vaudeville strong men are not the tests which one meets in ordinary life. It seems to me that handling big dumb-bells is a matter of prac-

tice more than of sheer natural strength. I do not claim that the lumber men and plainmen whom I know could lift as much above the head as a dumb-bell lifter can, but when it comes to lifting weights from the ground or carrying tremendous weights on the back or shoulders, I know men whom I am sure could outdo any dumb-bell lifter in lifting or carrying tremendous weights.

You people ought to know the answer. Are there any of these vaudeville performers who are as strong off the stage as they look to be when they are on the other side of the foot lights. I think all your readers would be interested in knowing just how professional dumb-bell lifters compare with the natural strong men whom you find so frequently among those who do heavy out-door labor.

I await your reply with interest.

Frank (Buck) Nelson.

Mr. Nelson raises just the question that used to puzzle me. My personal opinion is that a real "strong man" should be just as supreme at ordinary strength tests as he is at formal tests. Mr. Nelson's letter is not the first one of its kind that I ever received. At least once a month someone writes in a letter telling me of some man in a factory, or on a farm, who is undoubtedly (in the opinion of the writer) the strongest man in the world. Always the man who writes the letter recounts some feats of strength that are incredible. For example, one of our subscribers in Milwaukee wrote and told me of a French-Canadian who was so strong that if the feats described were true, Sandow, Cyr and Saxon were mere children at the strength game. My correspondent said that he had seen the following feat performed by this Canadian: A two-inch plank had been fastened to a post by several iron spikes. The plank had to be removed and two workmen were trying to pry it loose with crowbars, but could not do so. The giant French-Canadian then stepped up and put his left hand against the post, grabbed the edge of the plank with his right hand and pulled it free with one motion. Frankly, I did not believe the story and I wrote my correspondent to that effect—and I have not heard from him since.

You need not worry about whether

New Invention Conceals Your Fat!

Reduces waist in 10 seconds and in short time PERMANENTLY removes fat without dieting, exercise or drugs. Try it for 5 days.

ALL stout persons will be interested in a wonderful new invention by which—without tedious exercise, dieting or drugs—the appearance may be immediately improved, and actual PERMANENT loss of fat quickly and easily achieved.

It sounds almost too good to be true, but over 400,000 men and women who were once disfigured by sagging, unsightly abdomens—who suffered with shortness of breath, weakness, backache, constipation and many other ills—have now, through this new device, completely lost their enlarged "stomachs"—carry themselves like West Point cadets—and look and feel ten or fifteen years younger.

You can have the same delightful experience. The instant you put on the Wonder Health Belt your waist is drawn in, your chest expands, your head and shoulders go back, and with the new support and the natural deep breathing it facilitates, your "tired feeling" completely disappears and you are filled with an exhilarating new vigor and energy.

And that is not all.

Soon the Results are PERMANENT

In a few weeks you will find four to six inches gone from your waist for good. The Wonder belt seems to work like magic, but that is because the action is perfectly natural, based on thoroughly scientific principles. Physicians and surgeons everywhere endorse it.

Due to its scientific construction, every breath you take and every movement you make while wearing the belt, imparts a gentle massage to the abdomen. This speedily wears down the fat and builds muscle, *exactly like exercise*. And the new, strong, muscular wall holds the formerly sagging internal organs in their proper, healthy positions, and brings, with youthful slenderness, a glorious new health and vigor.

The Wonder Health Belt is made from strong but light-weight fabric, and is easily adjusted and easily washed. It is so comfortable and really bracing you will enjoy wearing it.

Try It at OUR Risk

So that even the most skeptical may be convinced, we are making a special offer. Simply mail the coupon now without sending a penny. Be sure to give your present waist measure next to the skin, or, if no tape is handy, send a piece of string cut to your exact present size.

When the belt arrives—it will come in a plain container—deposit with the postman only \$1.00. If, after five days' trial, you are not delighted—if you do not already notice a remarkable improvement in appearance, bodily comfort and



health—return the belt and your \$1.00 will be instantly refunded. But if you keep it—as we feel sure you will—merely send the balance of \$2.00 in full payment.

No longer need any one be burdened with disfiguring unhealthy fat. Mail the coupon today and prove for yourself that this is the easiest, pleasantest and most effective device ever perfected for reducing the waistline immediately and permanently.

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Please send me your Wonder Health Belt in a plain container. When it arrives I will pay the postman only \$1.00. Within 5 days I will either return the belt or send you the balance of \$2.00 in full payment. If I return the belt you are to refund my dollar at once.

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

such men as Saxon and Cyr were really strong. Every man who has a reputation for unusual strength is continually called upon to prove his claims, and the genuine strong man never refuses such a challenge. My friend, George Zottman, is continually being taken to one place or another in order to test his strength against that of some supposedly strong workman or laborer; and so far Zottman has never seen an informal test of strength that he was unable to excel. Arthur Saxon traveled for years with big circuses and the men who had the greatest respect for Saxon's strength were the roustabouts and canvas men who did the heavy work around those circuses.

I believe that Mr. Nelson is right when he says that all of you are interested in this subject, and I am glad to be able to tell you that I have arranged for an article on the subject. I have a friend (one of your fellow subscribers) who lives in the Middle West. This man is a real "husky." In his college days he trained with weights and he can do feats of strength with heavy dumb-bells which would stump many professionals. In addition to this he was one year the A. A. U. Heavyweight Boxing Champion. He is a "great out-doors" man, and has hunted over most of the Middle West and spent some years as a ranchman. He has had unusual opportunities for observation. Being both a lifter and an out-doors man he has tried the strength feats of both classes of athlete. He has tried his strength against that of other lifters, as well as against that of the natural strong men of whom Mr. Nelson has so high an opinion.

Therefore, his article will not be theory or hearsay and if anybody in the country can answer Mr. Nelson's question, I am sure that this man can. So look out for an article over the signature of T. N. Buckingham.

Cotton Plant, Ark.

Dear Editor:

I have just finished reading your article on Sandow, and would like to express my appreciation of such articles. In this connection I would like to say that I believe that most readers of STRENGTH really want a "lifters'" magazine as there are quite a few good magazines in America on health and sports; but I believe your STRENGTH is the only real lifters' publication of them all, and I for one, would like to see even more articles on "strong men."

While I am writing I would also like to give a viewpoint of mine in regard to lifters. Now in your previous articles on "strong men," you have expressed your opinion that such men as Yousseff, Appollon and Cyr outclassed such men as Sandow, Hackenschmidt, Nordquest and Zybysko. Well, maybe they do, but I would here like to venture an opinion of my own. That is, that the feats that made Appollon and Cyr famous, were feats at which Hackenschmidt or Cyr, for instance, would be at a disadvantage. Take, for instance, Appollon's feat of two-arm clean and jerking 341 pounds with the thick handled bar. First, let us grant that Appollon had, say Hackenschmidt, beat in grip; then we also have the fact that the Frenchman weighed 265 pounds at least, while many another lifter such as Hackenschmidt or Saxon had only 205 or so. Consider the extra leverage 50 or 60 pounds advantage in weight would give one of two men of equal strength, in this lift. Now in all articles on Appollon and Cyr I have ever seen, I have not yet read of how much they could do in the shoulder-bridge; feet-press; pull-over; wrestler's-bridge; one-arm-pull-over with absolutely straight arms; sit-up with weight at back of neck, etc. (although I realize the latter feat would have troubled Cyr). Such feats I consider to be the only ones which would give men of varying weights and arm lengths (another disadvantage to Hackenschmidt with comparatively long arms) an equal show. Now, I may be wrong, but the same thing seems to me to apply in almost all the so-called pure strength tests (such as one-arm muscling-out, one-arm military-press, etc.), and I for one would like to know if Appollon could beat the mighty Joe Nordquest in the shoulder-bridge, etc., and by how many pounds before I acclaim him as a super-man.

Now of course I may be wrong, and I hesitate to take issue with so noted an authority as yourself, but it just does not seem reasonable to me that such giants as Hackenschmidt, Nordquest, Zybysko and another, your Mr. Lange of this issue, all shorter men with chests as big or nearly so, and development apparently more extraordinary, should be so completely outclassed by Appollon and the fat Cyr in real pure strength tests.

Yours for Strength,

RICHARD YARBROUGH.

Mr. Yarbrough's claim is hardly reasonable. In judging strength we have to go by results. It cannot be denied that a giant has natural advantages over a man of ordinary size, no matter how extraordinary a muscular development the ordinary man may possess. Hacken-

(Continued on page 96)

Millions Suffer Foot Tortures

-because of One Tiny Misplaced Bone

FOOT specialists have just perfected a marvelous new invention—which is instantly relieving thousands of people of their foot pains—and which gives one the feeling that he is actually *walking on layers of air!* No longer need you suffer those terrible foot pains that leave you exhausted! For scientists have found the real *cause* of most troubles—a tiny misplaced bone in the foot. Even the slightest displacement of this bone means terrible pain. But with this new invention you can gently work this bone back into place, with the result that every pain disappears *instantly*—as if by a touch of a magic wand!



How Startling New Discovery Corrects the Trouble—and Relieves Foot Pains Instantly!

BUT Science now proves that 99 of every 100 foot pains are caused by a displacement of the *astragalus* bone—a small bone at the top of the foot arches. This bone supports your whole weight. It is held in place by tendons and ligaments. But very often these tendons become weakened. This tiny bone is then forced out of place. The result is fallen arches.

The arches are the "springs" of your body. They "give"—absorb the shocks of walking. But when the astragalus bone gets displaced, the arches lose their spring. Then the whole weight of your body falls solidly on the delicate bones and muscles of your feet, causing all sorts of foot misery. The muscles become twisted out of place, sensitive bones are placed under terribly unnatural strains, delicate nerves are tortured.

How New Invention Works

The old way of treating fallen arches made no attempt to bring permanent cure. The arches were merely forced into position by using hard, unyielding braces or props. Instead of strengthening the foot muscles that support the arches, these rigid props actually weakened them because they did not exercise the muscles.

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Brings Permanent Relief

As this light springy rubber yields to your weight, it reproduces exactly the *natural spring of your arch!* Its constant compression and expansion with every step massages, exercises and strengthens the muscles in a natural way—quickly bringing back their old-time strength.

The beauty of it all is that results are evident *instantly!* The moment you put on these wonderful supports all pain vanishes and walking becomes an actual pleasure.



Note the Instantaneous Results!

The new Russian Sponge Rubber Arch Supports, which slip into your shoes, are different from anything known before. No rigid appliances; no braces; no straps; no trouble of any kind. Yet the flattened arch is lifted gently back into place, pain is instantly banished—aching bones and muscles are instantly soothed. And every step you take *strengthens and builds up* the torn and twisted ligaments until the foot becomes normal once more!

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Don't send a cent. Simply fill in the coupon, giving the exact size of your foot as instructed below. Don't hesitate to order by mail, for every day we fit hundreds in this way. When the postman brings you your supports, just pay him the amazingly low price of \$1.95 (plus few cents postage) in full payment.

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If not sure of shoe size, stand on piece of paper—trace outline of stockinged foot. Hold pencil upright. Enclose this with coupon.

Name
Address
City and State
Size of Shoe.....Width.....
Men's
Women's

Modern Sculpture as an Inspiration

(Continued from page 22)

more than that. Surely he shows us that feminine type which is the eternally desired.

"The Mermaid of Viscaya" is one of a set of statues Mr. Calder made to decorate an oceanside villa at Miami, Florida. Because the garden was by the ocean, the sculptor seized this opportunity to make these statues reflect their environment, just as any Greek master would have done. Like any mermaid, the figure is half woman, half fish, but can you imagine a more beautiful figure than this mermaid from the loins up? This is pure Greek. The European museums have many an antique specimen of far less merit.

One of the great features of the San Francisco Exposition of 1916 was Mr. Calder's "Fountain of Energy." Around the edge of the basin were figures representing the Four Oceans—"The North Sea," "The Atlantic," "The Pacific," and "The South Sea." The last two are shown in these pages.

The ocean is the symbol and quintessence of ceaseless, resistless energy, and Mr. Calder's figures certainly typify that energy. Allow me to digress for a moment. In a recent book of Frederick O'Brien's he tells of a cyclone and tidal wave that engulfed a South Sea Island and swept away half of its inhabitants. Two days later the survivors were terrified by the reappearance of one of the missing—a young woman who had regained safety by swimming for forty-eight hours. Unable to believe that a mortal could accomplish such a feat the natives called her "The Ghost Girl." Mr. O'Brien had a portrait of her; a full length, nude, showing a woman of heroic build, big, without being massive, and a perfect picture of power.

This "Pacific" of Mr. Calder's always brings to my mind the portrait of "The Ghost Girl," except that the statue has a beauty of line that is missing in the photograph of the living girl. But there is the same impression of tireless energy which would enable this sea-goddess to buffet her way against the severest storm. The statue shows a woman who obviously has great muscular strength, and yet has a lightness and a litheness that suggests an easy slipping through the waves. No feminine fragility here, but also none of the soft roundness that comes from a life of ease. To an athletic enthusiast, this figure conveys an idea of almost superhuman vigor—in other words, a goddess who has strength, speed and endurance far in excess of the natural limits. And that, perhaps, may be precisely what Mr. Calder intended we should see.

The figure representing "The South Sea" truly represents the savagery and treachery of those typhoon-swept waters. In one stroke Mr. Calder has suggested the savage Islander (who spends half his time in the surf), and gives us the idea of the open air tropic life, and conveys the general sense of "outlandishness" and romance we all connect with these distant seas. The figure itself is beautiful and has a sort of barbaric power, but the great point, to my mind, is the suggestion of action. Some statues give the impression that the model is posed, and really at rest, but this one has all the effect of arrested motion.

The other two pictures are extremely interesting because they show a sculptor's work in the process of development. While Mr. Grafly has made many statues which show just the noble figures which would have properly illus-

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forts, Luxuries
of Life



trated this article, he had no photographs of them. In his studio was a wonderful war memorial which is crowned by an inspiring figure of a young warrior; a beautiful full-length nude of the athletic, fighting male, but as it has not yet been unveiled, it was not possible to get a picture of it.

The pictures of the incompleting works are well worth your study, because you can see parts of the work which are just "roughed in" and other parts that are finished. In the group of men and women we have figures that are almost ideal.

It is wonderful the way these sculptors can model the figure of a man who is obviously possessed of great strength and equal agility, and do it without loading the figure with bulging muscles. The trick, or the art, is in giving the figures the correct proportions, and in being careful to see that each and every muscle in the body is equally developed. One cannot give a figure the appearance of great strength by simply giving it a pair of extra-wide shoulders and a pair of arms overloaded with muscle. Every part of the body must do its share towards creating the effect and for that reason, when a sculptor wishes to depict a vigorous male, he gives him first of all a beautiful body, and then the limbs that properly should go with such a body. The sculptor knows exactly how to give the proper depth to the chest and just how to taper that chest into the compact, capable looking waist. He knows the exact proportion between the shoulder girth and the hip girth. He knows how to model the shoulders and hips in a way that suggests immense driving power in the arms and legs. He knows that the only way to make an arm or leg look powerful is to give it the correct shape; and unless all the muscles in a limb are evenly developed, it cannot have the correct shape. Again, the correct shape is always the beautiful shape, so you see that power, shape and beauty are inseparable.

Take the kneeling figure of the man in Mr. Grafly's study. Here is a view that lets you see but part of the man's body, yet from the parts you can see you know that the rest of the body must be equally good. You instinctively feel that if a man has that kind of shoulders and that kind of chest, he necessarily must have a back that is equally good.

The same rule applies to the figures in Mr. Grafly's group. Even when there is a part of the figure missing, your mind's eye supplies the missing part. You know what that missing arm is going to look like, because it simply has to be of a certain size and outline to fit in with the rest of the figure.

SCULPTURE AND BODY BUILDING.

If you, like many readers of *STRENGTH* are interested in building up your own body, I advise frequent visits to the nearest sculpture gallery, and attendance at all the exhibitions of new work. In fact, particularly the exhibitions, for it is there that you will see what your own sculptors are doing, whereas the galleries are apt to have little besides replicas of the old masterpieces.

If you will look often enough, and long enough, at the good statues, you will unconsciously absorb a knowledge of surface anatomy. I know that all physical culturists continually study the pictures of "Strong Men" and other athletes, but such pictures are not nearly so helpful as sculpture. Why? Because when a "Strong Man" has his picture taken, he usually poses in a position that displays his muscles instead of in a pose that shows the lines and proportions of his body.

Again, almost all athletes have "weak spots" which is the natural result of specialization on one form or kind of athletics. Besides which, some athletes are prone to overdevelopment of some part of the body, which likewise weakens the effect of the figure.

No sculptor when making a statue can afford to mold a figure which has a weak part, or an overdeveloped part. His statue is going to be viewed from all sides, and must be beautiful from any angle of view. The human body is beautiful from any angle, but only when every part of it is beautiful.

That is why I tell you to study statues, and after that try and get at least a fraction of the sculptor's knowledge of anatomy. By studying the statues you can learn just what each and every part of your body should look like. Remember that before the sculptor started work, while he knew what he was going to do, he could not have done it unless he also knew how to do it.

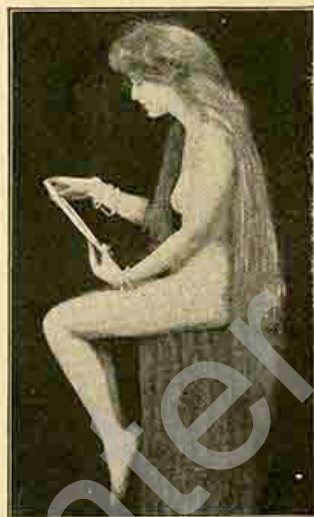
As his statue grows beneath his hands, it becomes much more beautiful than the figure of the model who is posing for him. The sculptor cannot idealize a figure unless he knows the ideal lines of beauty; and those are governed by the underlying bone and muscle.

So study anatomy. If you learn where the muscles are and what they do, you have a much greater chance of improving your shape and your development than if you exercise without such knowledge. And if you follow the sculptor's plan, and aim for beauty of line and harmony of proportion, you will get not only a better figure, but also far better health and more vigor than you would get by developing only a few parts of your body.

These Nature Dances

(Continued from page 42)

mance, the spectators who had gone with the expectation of staring their fill at a woman who was so eccentric as to dance with bare limbs, forgot their notions of propriety in contemplating the novel beauty of her art. Instead of an umbrella-skirted, pink-tighted premiere with the time-honored "one-two-three and kick," the continual bowing and the eternal pos-



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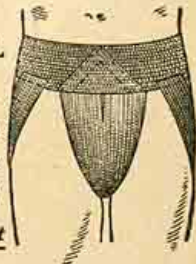
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ing on tip-toe, they saw a superb artiste, lightly clad, to be sure, who somehow was able by her postures and her unconventional steps to express the very spirit of the music. They saw a woman who danced as a woman naturally *would* dance to express her joy or exultation, her love or her hate, her grief or her despair. The discerning critics saw that here was a new art, and realized that this heralded "nature-dancing" did not mean only "getting back to nature" in the way of costume, but dancing in a natural way, and expressing emotion, or painting dance-pictures by *natural* instead of by conventional steps and poses. It is safe to say that the first thought of every young woman in the audience was "How beautiful!" and the second, "Why! I believe that I could do that!" That they could do it, have done it, and are still doing it most of you can bear witness. It was exactly in their line. If every woman is a born dancer, so is every woman a born actress, and nature-dancing is essentially a combination of acting and dancing. Every woman loves shows and pageants, as is proven by the fact that they get up almost all the entertainments and "shows." So they "went in" for nature dancing. It became "the thing to do," and it has proved its lasting appeal by the steady growth of the number of its devotees and exponents.

These months of May and June are, as usual, the accepted time for school and college commencements, entertainments and festivals; and the "Picture Pages" of our daily and Sunday papers are crowded with pictures of the girls and young women who are taking part in the dances which so suitably express the spirit of the budding season. There is nothing strange about it. For ages young people have welcomed the outdoor season with songs and dances.

The private schools were the first to introduce nature-dancing as a part of their curriculum, but the public schools soon followed suit; and today there is

not a school, and scarcely a class, but what has its quota of nature dancers. The really marvelous thing is that these young girls give highly meritorious performances, and show a great deal of originality in their interpretations. Why not? The modern idea is that an artist should have complete freedom to express his, or her, interpretation of life and its emotions. Why should worthy folk pull long faces and mourn over the fact that we Americans are not an artistic race and at the same time discourage, by ridicule, what is a genuine art—movement on the part of our young women. Even the conservatives admit that dancing and acting are arts, and their objection to nature-dancing seems to be based on its departure from the old-fashioned canons. They claim that these young women do not really dance, but only rush around, leap frantically in the air, or else content themselves with posing. The Victorian poets raised the same sort of objections to Whitman's verse, and the older musicians similarly opposed the strange harmonies of Wagner. In each case the new survived and out-moded the old. Likewise Nature-Dancing has come to stay. Why should we hold up the national art-culture of the Ancient Greeks as a worthy example, and frown down the one form of our activities that most closely resembles the art customs of the Greeks?

A nation's art should reflect the tastes and ideals of its citizens. If many of its citizens are artistic, the nation will produce many great artists. From the ranks of the thousands of young women who are interested in nature-dancing, we will inevitably develop some great dancers.

THE PHYSICAL SIDE OF DANCING

Even if these nature dancers have abandoned the traditional manoeuvres of the last century artists, their work is none the less dancing. And since all dancing is movement, and all movement is exercise, then dancing should be encouraged. Even posing is physical work (if you don't believe me, ask any artist's model)

and to pose beautifully requires control of the body.

Our most enlightened teachers of body-building place great emphasis on the "play-spirit"; claiming that the health of both the body and the mind is benefitted more by sports and games than by formal physical drills. Nature-dancing is the very embodiment of the play spirit.

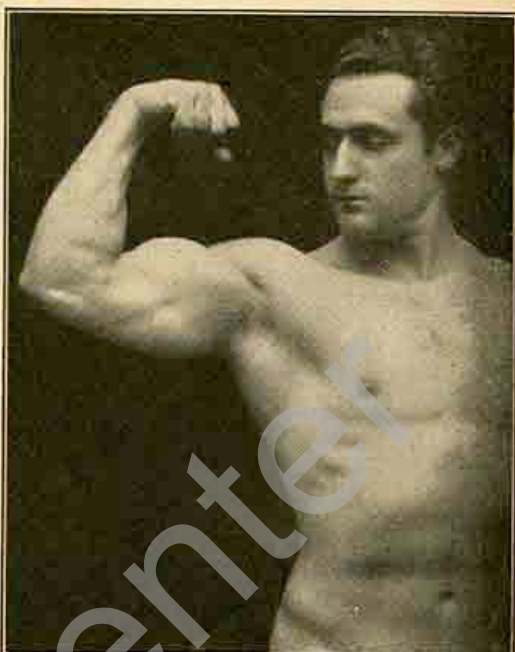
DANCING AND THE FIGURE

We have always with us the prurient-minded who claim that nature-dancing is not a form of art, but only an excuse for shapely young women to display their figures in scanty costume. The same critics claim that the one-piece suit is the real reason for the great number of girl swimmers. Those critics should know, because they are the first arrivals at every exhibition of either swimming or dancing.

As a matter of fact, these girls do not dance and swim because they are shapely; just the opposite; they are shapely because they dance and swim. No girl or woman can remain scrawny or shapeless if she dances or swims with any degree of regularity and persistence.

And as for the costume, it is exactly what it should be in each sport. To swim well it is necessary to be unencumbered with bulky, water-clogged garments. To dance well one must wear a costume that gives the utmost freedom of movement, and the greatest amount of covering. Loose, but not voluminous, draperies adapt themselves to every bodily movement and protect the body by their tendency to fall in graceful folds; where a stiff or heavy garment would, by its tendency to project, reveal the body.

If there was anything inherently wrong about nature-dancing, it could not have secured the enthusiastic and united support of our artists, our school teachers, and the mothers of the land.



Are you a human "fence rail"?

Some men are so skinny they can almost crawl thru the eye of a needle. Their idea of real exertion is carrying 10 lbs. of flour from the grocer's to their home. Walking up four flights of stairs makes them wobble in the knees. Looking in the mirror makes them disgusted with life.

Not many of us are this bad, but 9 out of every 10 must carry a lot more weight before we are really well-developed.

How would you like to put on 10 or 20 pounds of solid muscle?

That would be great, wouldn't it? Suppose you increased your chest 4 or 5 inches, your biceps and legs 2 inches and your neck an inch or so, besides. You wouldn't be a "fence rail" then, would you?

Well, fellows, that's just what I'm going to do for you. I don't care how old you are, what condition you're in or how many times you've tried and failed. I'm going to give you a physique to be proud of! I'll make you

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Just think, in only 90 days I can make a real, live HE-MAN out of you! I'll fill out that frame of yours with such hard, powerful muscles you won't know yourself. You'll have perfect health; pure, red blood will throbb thru your veins filling you with pep and energy. You'll have a physique that everyone must admire.

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CHARLES ATLAS

Dept. 106 96 Fifth Ave. New York City

(Readers living outside the United States and its possessions, and Canada, will please send the equivalent of 50c for my book.)

Where There's a Will There's a Way

(Continued from page 62)

calling forth of this latent energy, the demand and supply of this reserve power, which in its totality represents the difference between winning and losing."

Mr. Goodman has apparently trained with the idea of strengthening all his body, both inside and out, and this explains why he is able to put such tremendous energy into his athletic work. His muscles are thoroughly vitalized and his internal organs so solid that he can do, with impunity, feats that would break a weaker or an untrained man in half.

In selecting the pictures to go with this article I deliberately chose those which show his back. The longer I study the subject of physical strength, the more I am convinced that the strength and development of the back is the governing factor in a man's ability to deliver power. Big arms alone will not make a man strong and neither will big legs. But if the back is strong, a man can do almost anything in the way of heavy athletics. Mr. Goodman's arm development is so tremendous as to be almost awe-inspiring, but his back is proportionally strong.

A man with big arms can make a fair showing with dumb-bells weighing up to 50 or 75 pounds apiece, but above that poundage he is halted unless his back is strong. Before you can lift a heavy bell above the head you must first lift it to your shoulder, and that is but the beginning of the lift. Many a gymnast, proud of his huge arms, has been balked in an attempt to demonstrate his ability to lift big bar bells or dumb-bells, simply because he did not have sufficient back strength to get the weight more than a few inches from the ground. A really fine lifter will sweep in one motion from floor to chest, a big bell weighing 250 or 300 pounds, and then stand there holding it easily, while he is gathering his strength to send it aloft. An ordinary gymnast or athlete might be able to hold

a 300 pound bar bell at the height of his neck, but the moment he tried to force it upward his body and legs would fold up like an accordion.

There are many athletes and physical culturists who are opposed to the use of bar bells and big dumb-bells on the ground that they give exercise only to the arms and shoulders. I sometimes wonder if these people realize that before a bell can be "put up" it must be raised as high as the shoulder; and that it is the bar bell users and not the gymnasts or field athletes who are able on occasion to make these tremendous leg lifts and back lifts when the weight lifted is not counted in pounds, but in hundred-weights, half-tons and tons.

All of which digression is by way of explaining Mr. Goodman's back. Now, I call your attention to the three pictures—all back-views—which were evidently taken on the roof of some building. In the one on page 59 you cannot possibly overlook the arms, for they are of a size to make you gasp, but what I want you to particularly notice is the unbroken chain of overlapping muscles which runs from the base of his head to his hips. The picture on page 58 is obviously posed to show the difference in the breadth of his back at the armpits and at the waist-line, and he has heightened the effect by flexing the huge latissimus muscles, which, as their name implies, cover the broad of the back. But the picture I like best is the third one of the set, the one on page 57. It was apparently snapped just as he was balancing himself on the edge of the two boards, and as a result we have an unstudied display of his back muscles.

Almost any physical culturist can show up well in a photograph if he is allowed to choose his own pose, but it is only the really well developed and well proportioned men who show to great ad-

vantage when they are "snapped" unawares.

I like the small three-quarter length front view much better than the full length one on the same page. A good outdoors picture cannot be beaten. Many's the time I have taken an athlete to a studio and with all the advantage of costume, controlled lights and highly skilled operators failed to equal the effects gotten in a small snapshot of the same man, taken outdoors with a small kodak. The reason I prefer the outdoor picture in this case is that it gives us a very much better idea of the rugged build of the man. When you look at his wrist and his well knit elbows and shoulders, it is hard to believe that he once feared that his small bones would prevent him acquiring muscles of noticeable size. Mr. Goodman, like every other man of great strength and tremendous muscular development, is continually being asked "How did you get that way?" In his case the result is due *first* to his great desire to be strong; *second*, to his realization that only persistent and intelligent exercise would yield big results, and *third* to his fortunate choice of the right method. His own views on these points are so interesting that I quote the following paragraphs from his article:

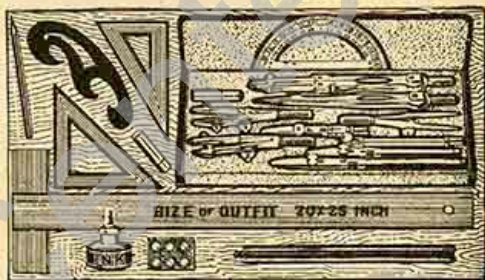
"The qualities most essential in order to get ahead in this physical culture game are persistency and enthusiasm. As everyone knows, there can be no true success without them. A man must feel that he likes the work, or he must create a liking for it; he must want the development and the achievement badly enough, and he will get just what he wants provided of course that intelligent action is the outcome of his thought on the subject. For all action is the outlet, the crystallization of thought. Thought without action is nothing, accomplishes nothing; but action governed by intelligent thought has been known to achieve wonders. Again it is the combination or coordination of thought with action that counts.

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Age

ing and retaining real strength, real power, real development, real vigor. In fact, there is only one way in which to get any of the things that are needed or wanted. The first essential step, of course, is the creation of a desire for those things and, at this point, it might be well to call to mind the well-known quotation: "Give and ye shall receive!" which receives here one of its most pertinent applications.

"The growth of power and true physical development (as is likewise the case with the development of any kind of power) is always contingent upon the proper use of the power already in your possession. You can get only what you give, and you must always give first. The giving may be made either a mental or a physical process, or both, and in the development of health, strength and vigor, it should be made both mental and physical. If you give strength, you will receive strength. And you will have to think about it, in order to be able to give it, but the idea is to give proper attention to the work before you and go after it with the same earnestness and system that you would give to your business, for, after all, it is the most vital business you have in this world, it is a duty which you owe to yourself, to humanity, to future generations.

"When you give strength, you always receive a trifle more than is given, for Nature more than compensates. Nature pays interest; the Law of Growth fulfills the tendencies toward complete development. So every time you give or expend more strength, Nature fills up the deficiency and supplies a little more. Then, the next time, if you give still a little more, once more you will receive a trifle more than you give. And so it goes, on and on; the process is gradual, of course—sometimes imperceptible for a long time, but it is none the less definite, certain, assured. This is growth, or development, or whatever else you may choose to call it, but it necessitates action, harmonious, intelligent action,

which is the crystallization of correct thinking. It thus becomes a case of action and reaction, and in the attainment of physical perfection, the limit is always a little way ahead.

"The degree of attainment must, of course, depend upon the system used, and experience is the only true guide. Those who do not want to waste time in useless experimentation, should endeavor to profit by the experience of others who have achieved results, and, as has been said before, experience has shown that there is only one reliable method of attaining true physical development and that is: by PROGRESSIVE EXERCISE."

I doubt whether in the whole country there is anyone who has devoted more time to practicing with bar bells, or to studying the theory and technique of lifting than Mr. Goodman has. And that tickles me, for I remember when he was very skeptical about the value of progressive exercise, and like many others, based his objections on the time-worn bugaboos of "I will get muscle-bound," "I will get slow" and "I may hurt myself."

It would be rather unkind of me to thus publicly remind Mr. Goodman that we were once in opposite camps, were it not for the fact that he converted himself. I know for a fact that he is now an enthusiastic and untiring advocate of what we call "the iron game"; and that by his example and his propaganda he has brought many recruits to the ranks of the enthusiasts on lifting. There is absolutely nothing that is too much trouble for Mr. Goodman if it will start a puny fellow being on what he calls "the right road" to strength and development.

MR. GOODMAN AS A LIFTER

In this country we have no set rules regarding either lifting contests or lifting records. In Great Britain lifting is a recognized and regulated sport. Their lifters are divided into classes according to weight, and the limit of classification is the "stone," or 14 pounds. Therefore,

to lift in the 10-stone class a man must weigh not more than 140 pounds. To be in the 12-stone class he must not weigh more than 168 pounds. Any one over the 12-stones in weight is classed as a heavy-weight.

Mr. Goodman in his usual condition weighs 170 pounds, but in order to make a test he trained off two pounds and went after some of the British Amateur records. The following table shows how he made out:

Lift	Goodman's record	British 12 stone record	British hvywt. record
Right hand Military Press	93½	90	91¾
Left hand Military Press	93½	90	90
Abdominal raise	100	81¾	86½
Rectangular lift	110	107	120
Press on back without bridge	320	239	239
Press on back with bridge	350	305½	305½
2 hands clean and Military Press (2 dumbbells)	192	162	178¾
2 hands clean and push with 2 dumbbells	215½	178	190½
2 hands clean and Military Press (bar bell)	210	176	189¾
2 hands clean and push with bar bell	230	220	225½
2 hands clean and press behind neck	205½	178	178

The following are some of his other lifts:

"I have also performed the following feats: Doing a footlift with 650 pounds twenty-five times. Lying flat on back and pressing a 125-pound dumb-bell in each hand six times. Same with 100-pound dumb-bell in each hand sixteen times. Doing a two-arm press with bar bell weighing 200 pounds three times (legs straight); same with 215 pounds twice. Same with 195 pounds five times. Pressing a 50-pound dumb-bell in each hand twenty-eight times."

Mr. Goodman is a much lighter man than his measurements would indicate, but that is on account of his light and trim hips. From the waist upward he is a heavyweight—and his thighs are big. If I had been shown his picture, been told that he stood five feet eight and one-half inches tall, I would have estimated his weight as at least 185 pounds.

Some of you may recall that I once plotted out a standard of measurements, based on the height and bone measurements of the individual. Recall that when he started Mr. Goodman's wrist

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Strength of	First Record	Second Record	Strength Gained
Thighs	754 lbs.	2,000 lbs.	1,246 lbs.
Knees	754 lbs.	1,800 lbs.	1,046 lbs.
Calves and Ankles	410 lbs.	892 lbs.	482 lbs.
Back	508 lbs.	1,382 lbs.	874 lbs.
Shoulders and Arms	356 lbs.	641 lbs.	285 lbs.
Neck	185 lbs.	375 lbs.	190 lbs.
Biceps	87 lbs.	280 lbs.	193 lbs.

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measured but seven inches. According to my standard a man of his height *should* have been able to acquire the measurements in the first column. What he did succeed in doing is shown in the second column.

	My standard	Goodman's measurements
Height	5' 8½"	5' 8½"
Weight	170-175 lbs.	170
Neck	16"	17½"
Chest	43"	44½"
Waist	34"	32"
Biceps	15¾"	16¾"
Forearm	13½"	14"
Wrist	7"	7½"
Thigh	24"	23½"
Calf	15½"	15"

Men in the Making

(Continued from page 35)

boy who leads others must show a keen sense of fair play, or others won't abide by his decisions. He must be brave, always ready to face the maximum danger himself rather than send others into it. He must be thoroughly unselfish, willing to bear the brunt of any hard job, never picking the fat plums for himself. He must be a hard worker or he will find others shirkers. He must be able to take the initiative, when doubt arises as to the best way to go forward—somebody must make a start, and the others will look to him to do it. He must be sincere, a true friend. He must have sympathy in the real sense of the word—it doesn't mean mawkish sentimentality, but, literally, a *feeling with*—it's the ability to put yourself in the other fellow's place and realize how he feels about a situation. And, says Mr. McDonald, "he must have the courage to stand out against opposition, if need be; but also the sense to know when to give in."

It's a pretty large order. It's asking of your boy the wisdom of a Socrates, you think, and the leadership of a Pershing, and the personality of a George Washington? Well—of course, it's only an ideal—it's the star that one hitches a wagon to. No boy will be all of these things all of the time. But it's a mental picture to be working toward. And the boy who comes nearest to it is

the one who will be recognized today as a leader among his freckle-nosed little comrades, and who will probably in the days to come be a leader of his fellow citizens, perhaps even a national leader.

And biggest, best of all, is the great lesson in patriotism that the camp teaches. I don't mean a lesson in saluting the flag or singing "The Star Spangled Banner"—not that these are not to be desired, but they may become a meaningless routine to some; whereas the practical understanding of the *meaning* of patriotism takes hold of the young mind. The boy learns it through the terms of a miniature government. That is what the camp is: A little republic with its manager as president, its counsellors as a senate, and the rest are the citizens and soldiers of defense.

Little by little certain vital truths dawn on him. If Tom Robinson shoots a neighboring farmer's pigeon, Tom Robinson is a bad citizen; his act has gone farther than to harm himself—it has given the whole camp a bad name. Each member must do his part to give the camp a good name or all will suffer. Each one is responsible for the welfare of the whole to a certain extent, and for the community honor. The boy sees these things, because the little government is small enough for him to comprehend; his nation, and his responsibility toward it, is as yet too vast for his understanding. But this is the first lesson; his conception will grow. It will reach to the full. He is learning the lessons of this small republic; he grasps the fact that it must be fed, clothed, amused, governed from its own resources; what is a nation's system, but the same law applied on a larger scale? Within the camp the boys discipline each other. That is the highest form of discipline that a nation can demand of its people.

And the best thing that any man can be, whether he ever becomes great or not, is a first-class citizen. And it's the making of such citizens—characters as well as bodies—that is the camp ideal.

Shoulder Development

(Continued from page 68)

up 75 pounds eighteen times in succession, my shoulder measurement had increased to 45 inches. (When I took the measurement, I passed the tape horizontally around the shoulders at the point of their greatest breadth, and the tape naturally passed over the top of the chest muscles and near the top of the shoulder blades.)

Then I added to my program the one-arm jerk, starting at 75 pounds and practiced until I was able to make six repetitions. Then I added to the weight and kept on until I was able to jerk 125 pounds six times. In the one-arm "snatch" I followed exactly the same schedule. In the shoulder-press I started with 85 pounds, and as in the one-arm jerk and one-arm snatch I increased ten pounds as soon as I was able to reach the limit of repetitions; but because the shoulder-press is easier I could work up to ten repetitions, whereas six repetitions were sufficient in the one-arm lifts. My progress in the shoulder-press was so rapid that I soon found myself pressing up 200 pounds ten times in succession.

I did not hurry myself. At that time I was working for increased strength and development, and I did not then have the idea that I would ever attain any unusual strength. I practiced faithfully for a couple of years, and because I really enjoyed the work I rarely missed an exercise period. After I had reached the weights I have mentioned in the one-arm snatch and one-arm jerk and the shoulder-press, I had myself measured and I found to my surprise that my shoulder girth had increased from 45 to 55 inches, making a total gain of 15 inches in the three years that I was using bar bells.

You must remember that the aforementioned exercises were not the only ones I did. Every time I exercised I did these exercises, and the exercises for the neck, mentioned in my article in the May number of STRENGTH. Also I did exercises for the chest, arms, legs, back,

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and waist, and my gains in those parts of the body were just as big as they were in the neck and shoulders.

Never once have I had the feeling of being over-exercised, and I have never become stale. Probably that is because I never attempted an immense number of repetitions, and because I have deliberately held myself back. I have known some men to increase their records in the shoulder bridge from 80 to 200 pounds inside of three months practice. You will note that it took *me* more like three years. You must remember, however, that I was not after lifting records, and I was not specializing on any one lift or on any one part of the body. I was determined to develop and enlarge *every* part of my body, and consequently, in each exercise I had to use weights that would develop me and yet not exhaust me. If I had been so foolish as to work myself to the limit in the exercises which increase the size of the chest and shoulders, I would have used up some of the energy that should be saved for the exercises which develop the arms and legs.

If there is any particular lesson to be gained from my personal experience, it is the immense value of persistence. It is far better to take it easy and to keep at it, than to attempt to rush things and then give up the exercise as soon as it becomes arduous.

Naturally, any one who uses bar bells is anxious to make progress, and is ambitious to make records. I believe that the people who fail to make progress are the ones who are *too anxious* for quick results. Such men keep adding weights to the bar bell more rapidly than is justified by their increasing strength. As soon as they can raise 75 pounds two or three time in the one-arm jerk, they increase the weights to 85 pounds, and a week or two later they will increase it to 95 pounds; and they usually find that to put up 95 pounds six times is a distinct exertion. They feel, however, that they must make another increase to 105 pounds at the end of another two weeks, and because the work is arduous they

dread the thought of increasing the weight, and soon find themselves seeking an excuse to get out of doing the exercises. In my case I deliberately made my progress gradual, and, consequently, I always felt that I could do more. But I always held myself back no matter how anxious I was to test myself with a heavier weight, and because I was always working within the limits of my strength, I was always in fine fettle. In the words of the sporting writer, I was always "rarin' to go."

If I had started out with the intention of lifting the greatest possible weights in the shortest possible time, I might, like some of the rest of you, have soon become disgusted and quit. I had, however, the great advantage of a large experience in training young athletes, and years of observation had shown me that it never pays to rush matters. I have now been training several years with bar bells, and I firmly expect to train several years more. I frankly do not know what will be my limit in the way of development because I am apparently still growing bigger and stronger. I suspect, however, that the time will soon come when my muscles will stop increasing in size, and then the gains thereafter will be in the quality of the muscle. While I may not be much bigger, a couple of years from now, I do expect to be considerably stronger.

Straightening Crooked Backs

(Continued from page 55)

shown in the illustrations and added to a short series of general "even up" exercises is a pretty good prescription so far as doing for one's self is concerned.

For those who are especially interested in continuing the study of this subject, I would refer them to the excellent work of Dr. R. Tait McKenzie, "Exercises in Education and Medicine," published by W. B. Saunders & Co., Philadelphia, also "Orthopedic Surgery," by Bradford and Lovett,

published by Wm. Wood and Co., New York.

In concluding I would say we should understand that a real spinal curvature at adult age is a stubborn thing to correct and that the whole matter of origin and conditions involved requires special treatment, prescribed and supervised by an experienced person. Also bear in mind that something can be done to improve conditions in almost every instance. Let me repeat and emphasize that whether your case be only a slight form of round shoulders or a pronounced lateral curvature, the things you can do for yourself in the way of training toward right posture, specific corrective movements, hanging and swinging, engaging in swimming and active games you enjoy, all these activities will prove of advantage to you. As to the sports you engage in, remember those that exercise the muscles most evenly and cause the body to be erect during the play are the best for which to form a liking. Most of our outdoor sports fulfill these requisites. Although golf and tennis use one side more than the other they do have many advantages as healthful sports. But I wouldn't quarrel with the outdoor sportsman about a change of position in his game. The fact that he is out playing vigorously is the thing. Whichever of the principles heretofore referred to may be necessary for posture corrective purposes, I trust he will adopt and adapt to his game.

More important than even a splendid bodily carriage is the perfect functioning of your vital organs. Keep this in mind in relation to postures and remember it is physical vigor you are working for when you exercise to relieve a cramped condition. No, it isn't just for appearance sake that you are going to exercise regularly and take time to play vigorous, manly games; it's because these things go with every red-blooded person, and you, I know, are just that kind of a citizen.

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Tumbling Into Health

(Continued from page 48)

lighter man raises his right foot and steps gently on the neck of the heavier man, being careful to place his foot as close as possible to the shoulders. The lighter man then raises his left foot to the floor and extends the left arm and left leg sidewise, and retains hold of his partner's left ankle, thus making a pretty balance.

There are many other hand-balancing feats both single and double, but as I mentioned before, space will not permit my describing more of them.

The remainder of this article will be devoted to a few feats in which three performers are necessary. As a general rule, these are fairly difficult, and all three equilibrists must have a good knowledge of hand-balancing. Furthermore, the understander must be of exceptional strength, for he must be able to support both top men at once.

One of the first stunts to learn is going "three-high." The middle man, whose weight must be between heavy and light man's weight, mounts to the shoulder as described in the hand-to-hand balance over head.

The bottom man keeps his neck rigid and grasps with his hands the calves of the middle man. At the same time the middle man presses the insides of his calves against the lower man's head, behind the ears. This greatly helps to steady them.

Now for the fun; but you must take it seriously or you will never do this one. The underman bends his knee to make the aforementioned step, while the middle-man reaches down and takes a hold of the top man's hands. (Arms crossed as mentioned before.) By the combined pull of the top and middle-man the third performer is raised to a position face to face with the middle-man, standing on the middle-man's feet. Now the middle-man and top man repeat the process until the top man has his feet on the middle-man's shoulders. Then they leave go of hands. The top man straightens up

and the middle-man steadies him by gripping his calves.

This stunt can also be done by kneeling three-high on hands and knees on each other's backs. As the bottom man slowly and steadily gets to his feet, the other two work up to the shoulders of the man beneath him, until they are all standing up.

I will briefly mention several others. One is a dive by the light man over the back of the middle-man into a hand-to-hand-stand with the heavy man, who is doing a wrestler's bridge on the mat.

All diving to hand-stands are done by letting the weight bend the arms considerably in order to relieve the shock of the impact, then pressing up afterwards.

Another pretty trick is performed by the heavy man holding the middle-man by the waist overhead with both hands. That is, the middle-man does a "lay out." Then the top man either climbs

up the bottom man or gets on something high enough to enable him to perform a hand-stand on the middle-man's abdomen over the understander's hands.

Acting as an understander, I have done this by holding the middle-man with one hand in the center of his back, while the third man did the hand-stand as described.

Another one of my supporting feats was one that required considerable strength. I would grasp a heavy pole and hold it in both hands, at full arms length above the head. Then my partners would grasp the ends of the pole beyond my hands, and slowly pull up and press to a perfect hand-stand. This is considerably more difficult than balancing one man. The weight is twice as great, and the strain on the muscles is tremendous, because the two upper men have to maintain their balance independently of each other.



The ring weight above can be made from 20 lbs. to 100 lbs.

Increase Weight

Then add a few more pounds to the weight. Again, you will find difficulty in handling it. And again, will Nature come to your rescue, adding more tissue to your muscles. Over and over again is the process repeated: increased weight; larger muscles. After a few months of this kind of exercise, you will no longer grumble; you'll GROWL; you will no longer smile; you'll GRIN! You'll be a REAL MAN!

"New Strength-Maker Outfit"

If you will secure this exercise, you must have the proper apparatus. For years my "Strength-Maker" dumb bell outfit has been the standard for gymnasium and home. Now, however, I have devised an improved set known as the "New Strength-Maker."

"The New Strength-Maker" is a long bar bell, or a short bar bell, or two ring weights, whichever you wish; assembled in either of the models in a few seconds. For different exercises, one model may be instantly changed to another. In this way, a great variety of exercises is possible, developing all body muscles uniformly, avoiding the "muscle-bound" condition, and giving a general tone of vital vigor to the internal organs.

The weights in each bell are adjustable, varying from 20 lbs. to 210 lbs. They can be made light enough to be handled with ease by the most delicate constitution, and heavy enough to stagger the huskiest laborer. But their persistent use by that delicate constitution will result in an increasing set of toughened muscles and a vital flow of healthy blood that will soon put him in the "husky" class. A complete set of instructions comes with each of the "New Strength-Maker" dumb bell outfits, so that you may secure the full value that is possible to be obtained. The directions are clear, simple, and to the point. They guarantee results.

This month I am offering my "New Strength-Maker" dumb bell outfit at more than 50% less than its list price! The regular price is \$35, but if you send in this coupon quickly, you will be able to secure the outfit for only \$17.00. This represents a clear saving of \$18.00, a chance you may never get again.

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Please send me immediately your "New Strength-Maker" dumb bell outfit. I am enclosing \$17.00, in full payment in accordance with your special offer.

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What's on Your Chest?

A MAN should have SOMETHING! But he can't get it by sleeping. Nor by moving gingerly in weak-kneed callisthenics. A MAN must have real EXERCISE! Something to make him clamp his jaws. Something to set his pulses pounding. Something to so fill him with energy that he'll feel like roaring, just for the sheer joy of life and strength.

Weights Necessary

The ONE way to build this kind of health is by "muscle resistance." By that I mean, pitting your available strength against the forces of gravity. It is Nature's own way. When you manipulate a heavy weight, you are matching your muscles against the pull of gravity on the weight. You find difficulty in handling it. Nature comes to your rescue and adds some more tissue to those muscles. When you next handle the weight, see how much easier you can control it.



THE MAT

(Continued from page 78)

schmidt, Saxon and Nordquest are phenomenal strong men, but they are not any bigger or heavier than many other athletes in the heavyweight class. All three weigh in the neighborhood of 200 pounds. In my opinion, Zybylko belongs in the class with Cyr rather than in the class with Hackenschmidt and Saxon, for Zybylko weighed 245 pounds as a young man, and has grown much heavier since.

We must not forget that there is such a thing as power as distinguished from muscular strength. On account of their immense bodily weight, some of these giants like Yousseff and Cyr can do things in the strength line that could not

be accomplished by men of the Saxon class. For example, Saxon weighing 210 pounds, raised 345 pounds aloft in the two-arm jerk, but Karl Swaboda of Vienna, who weighs 325 pounds, raised more than 400 pounds aloft in the two-arm jerk. Swaboda was not as finished a lifter as Saxon was, but in all the pure strength lifts he outclassed Saxon.

Another thing to be remembered is that neither Appollon nor Cyr knew anything about scientific lifting methods. If either of these men had taken their training as seriously as Hackenschmidt and Saxon did, they would have made unapproachable records.

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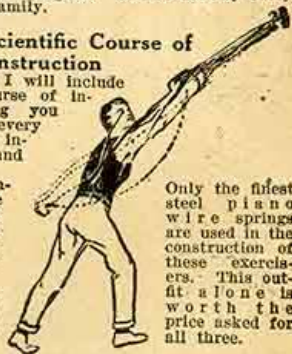
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WE ALL KNOW A MULTITUDE OF SINS

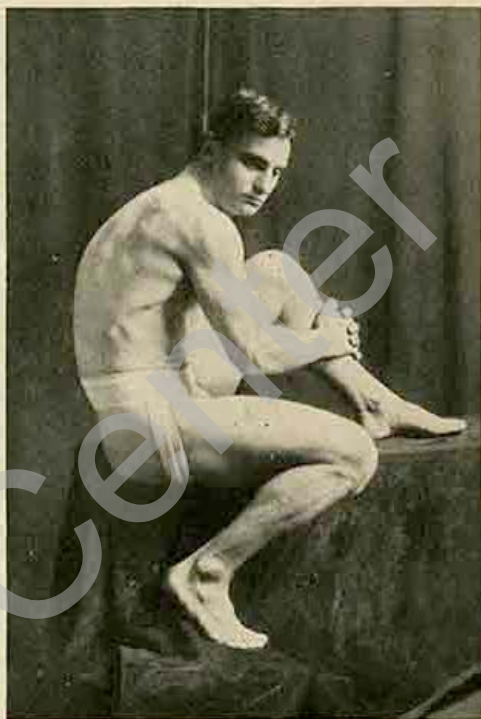
are covered by most people's clothes. But, these men and women deceive themselves when they imagine that fine apparel conceals all their physical deficiencies. In this they fail as utterly as if they tried to pass off a broken-down nag for a thoroughbred, by adorning it in a bright, showy harness. Or in attempting to sell a Ford for a high-priced car by affixing a California Top.

THERE ARE 500 MUSCLES

in the human body and every one of these that is left undeveloped is a sin against the creator of the finest piece of work ever accomplished. Not only that, but you are sinning against yourself, also. For *weakness and ill health* will rob you of the power to attain your ambitions and realize your fondest hopes.

Oh yes! You *may* feel alright at present, but our strength has a habit of leaving us so slyly it is unnoticeable for a time, and when we at last awake to the fact we are pretty far gone.

In this weak condition you not only lack the vitality to ward off disease, but are rendered unable to stick to your task in gaining success. Think of the great number of people who are forced each year to give up the fight just when the goal was at their finger tips.



WHAT IS THE USE OF LIVING

if you cannot do the many difficult things that spell success and at the same time come through in a strong healthy condition that will allow you to enjoy your triumphs.

How to come through in the best of health is not, in these times, an easy matter for you to solve alone. You cannot do it by slipshod methods, or by walking to work, and neither by waving the arms in the air a few times a day.

The conditioning of the human body must be done in a systematic manner. My exercises are not only systematic, but entirely new and progressive. This progression is not acquired by increasing the repetitions of a movement, for that is a waste of time. It is effected by a gradual increase in the strenuousness of the exercises.

MAKE YOUR BODY FIT YOUR CLOTHES

and you won't have so many tailor-worries trying to make your clothes fit a lot of bones or a mess of fat.

I AM WITH YOU AT ALL TIMES

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"The Royal Road to Health and Strength" is full of beautiful pictures, showing what my methods have done for myself and others. It also explains my system thoroughly and I know you will enjoy looking it over. Send 10c. (Stamps or coin.)

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