

Chiropractors Claim Irregularities in Spine Cause High Blood Pressure

Affecting no particular age, but more common in individuals of all ages, high blood pressure is one of the most frequent and one of the most dangerous indications in the physical conditions. It is so vitally important that wherever physical examinations are given for the insurance policies or other purposes, much depends on whether or not the examination shows a normal blood pressure. Chiropractic is the only means known whereby blood pressure can be lowered in a normal, natural way.

NORMAL BLOOD PRESSURE.

It must be understood that the blood pressure varies in different individuals and under different conditions. In a general way it may be said that the blood pressure varies with the age of the individual, increasing as the age increases. Therefore, a person thirty years of age should show a blood pressure of approximately 130, while a person fifty years of age should show a blood pressure of approximately 170. Anything beyond this is abnormal. The age constitutes a high blood pressure, and is of vital importance in the health of the patient.

KIDNEY INVOLVEMENT.

We must understand that there are continually being taken into the body fluids in the form of drink and food, and that these fluids are absorbed in the walls of the stomach and intestines, ultimately finding their way into the blood stream. With this continual addition of fluid in the blood stream, there must be a system whereby fluids are continually being eliminated, else the pressure would very shortly be increased past the limitations of the blood vessels. The systems which take fluid from the blood that it is a continual state of balance are the kidneys and the skin. If the kidneys fail to function properly, as they do in many forms of disease, a double burden is thrown upon the skin, and if it is unable to carry this burden, the result is an increased blood pressure.

THE HEART IN HIGH BLOOD PRESSURE.

The heart should normally send out a certain definite amount of blood each minute. If it becomes too active and contracts too often the amount of blood is increased in quantity and the pressure is consequently increased in the blood vessels. If, through some disturbance in the nervous mechanism, the heart contracts too forcibly, the same result occurs. Thus an abnormal heart action is very often the cause of high blood pressure.

RESULTS OF HIGH BLOOD PRESSURE.

There is usually a shortness of breath, dizziness when the patient suddenly changes posture, ringing or ringing in the ears, difficulty in concentrating the mind, and very often symptoms which affect the heart. The heart symptoms may vary from a more or less consciousness of the heart action to intense pain in the heart, or even heart failure. Sometimes, there is a tendency to disease of the lungs or congestion in the eyes. Possibly swelling of the ankles or pain over the kidneys may also exist.

WHY THE SPINE?

Upon first thought it might seem absurd to contend that in the case of high blood pressure, the cause of the disease is the spine. Upon second thought, it is neither absurd nor unreasonable. The other hand it is the most logical conclusion to be reached. First it must be realized that every organ in the body is dependent upon the nervous system that it may function properly. One could not contract a muscle, in the arm, if all nerves leading to that arm were cut. Let these nerves be pressed upon, the function of the organ is hindered in proportion to the degree of pressure. So it is with the heart. If the nerves leading to the heart are pressed upon, the heart discloses an abnormal pressure. If the nerves leading to the kidneys are pressed upon, this organ is abnormal in its function. So it is with the skin, with the brain, or any other organ.

To reverse our reasoning, any abnormality in the kidney, in the brain, in the skin, in the heart, or in the blood vessels, is proof positive that these organs are not receiving their proper supply of nerve energy, and that an interference exists somewhere along the line of communication. This interference can only exist where the nerves leave the spine through small openings between adjacent segments (vertebrae), of which the spine is composed. When one of these segments is in an abnormal position, the chiropractor is able to detect it and by his special training fit him to restore it to the normal, so that free transmission of nerve energy through the nerve may prevail.

EXPERIENCE.

Experience has proved time and again in thousands upon thousands of cases that Chiropractic is able to adjust the cause of these conditions and restore blood pressure to normal. Perhaps you have tried many other systems and all may have failed. This is no criterion on the ability of your chiropractor to relieve your trouble. Chiropractic is a science founded on an entirely different basis than any other health system. It has advanced with such rapid strides that today it is the foremost non-theoretical method in existence. There is, perhaps, no condition with which chiropractors are more universally successful than that of high blood pressure, and this is true, because they get down to the very fundamental cause of such abnormal conditions.

REGULARITY IN ADJUSTMENTS.

The segments of the spine, which by their abnormal position cause functional disorder and high blood pressure have, as a rule, occupied that abnormal position for a considerable length of time. It cannot be expected that the chiropractor will immediately restore these segments to their normal positions. Repeated adjustments are necessary. But with your co-operation and the ability of the chiropractor, there should be no question of the final result.

The Chiropractors identified with this educational campaign bear the stamp of reliability, educational qualifications and endorsement of the Chiropractic Profession.

Chiropractic articles will be published in this newspaper on Saturday. As a protective measure for the public, a booklet has been prepared and printed, giving only the names of the reliable and informed members of the Chiropractic Profession.

We have informative Chiropractic literature that will be mailed to you on application, without cost or obligation. Before employing the services of a Chiropractor, inquiry should be made for your convenience to The Chiropractic Educational Bureau, Address Box No. 1, London Advertiser, London, Ont.



Helene Chadwick, Lew Cody, Carmel Myers and Hedda Hopper in a scene from Rupert Hughes' latest production, "Reno," which comes to the screen at Loew's next Thursday, Friday and Saturday.

MONDAY'S RADIO

MONDAY, JULY 14.

Monday's Best Features.

WJZ, NEW YORK—Goldman Band concert; French program. WEAF, NEW YORK, AND WCAP, WASHINGTON—Joint evening program. WKDA, PITTSBURG—Evening program. WLW, CINCINNATI—Municipal opera. WOC, DAVENPORT—Evening program.

(Eastern Standard Time.)

WEAF, NEW YORK—492. 2-5 p.m.—Ella Mayhew, soprano; George Fecore, trombone; Clara Chalfin, pianist; women's program; Edward Mann, baritone.

WJZ, NEW YORK—485. 6 p.m.—Dinner music from the Waldorf.

6-10 p.m.—Fannie L. Todd, soprano; James Craig, tenor; Joseph C. Wolf, baritone; Adam Carroll and His Trio.

WLW, CINCINNATI—423. 6 p.m.—Gotham Hotel Orchestra. 6-10 p.m.—Financial developments. 6-10 p.m.—Gotham Hotel Orchestra. 7 p.m.—"Round the World Flight."

7-15 p.m.—Goldman Concert Band. French program, assisted by Genia Farniova, soprano, direct from Central Park.

2 p.m.—Sport talk. 2-5 p.m.—Paragon Novelty Trio. 5-6 p.m.—"At the Festive Board," direct from Hotel Alamac, with music by Paul Spachet, pianist.

6 p.m.—Thornton Fisher's sport talk. 6-10 p.m.—Popular program. 6-10 p.m.—Jack Shuck's Orchestra. 11 p.m.—Bohemian.

WOR, NEWARK—405. 5-15 p.m.—"Ella Mayhew, soprano; George Fecore, trombone; Clara Chalfin, pianist; women's program; Edward Mann, baritone."

6-10 p.m.—Bill Steinkamp's sport resume. 7 p.m.—Irene Polanska, soprano. 7-15 p.m.—"I see by the papers."

7-15 p.m.—Irene Polanska, soprano. 8-10 p.m.—Dr. Sigmund Spaeth. 8-10 p.m.—Mandolin Serenaders. 9-15 p.m.—WOR "Monday Nighters."

WIP, PHILADELPHIA—509. 2-10 p.m.—Philadelphia Orchestra, assisted by Loda Goforth, soprano.

6 p.m.—Frisco Serenaders. 6 p.m.—Uncle Wip's bedtime story. 6-10 p.m.—Philadelphia—509. 6-10 p.m.—Candelieri's Orchestra. 7-10 p.m.—Bennett's instrumental quartet. 7-10 p.m.—Bennett's instrumental quartet. 7-10 p.m.—Bennett's instrumental quartet.

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MAH JONG:

The Last Article of Foster's Series:
A Summary of Playing Methods.

By R. F. FOSTER.

At the present time there are three distinct ways of playing Mah Jong which are pretty well known and generally used. There are other ways of playing that are in process of development and that still require analysis and experience to determine their value, but they are not yet in the books. Some of them give promise of solving the vexed question of establishing a standard game, acceptable to all.

Of the three forms in common use we have: 1. The straight game, as played by the Chinese, in which any four sets and a pair will win, with no restrictions on values, or doubles. 2. The one-double game, in which a player is required to show at least one double to win, the doubles scored from holding Seasons and Flowers not being considered, as those tiles are not part of the player's hand proper. 3. The so-called cleared-suit game, in which the player cannot win with more than one suit in his hand; that is, if he has any Circles, he must be free of Characters and Bamboos; but he may have Winds and Dragons.

Limit Hands Differ.

The limit hands enumerated in a previous article are applicable to the straight game only, unless they comply with the conditions of the other games. A limit hand with more than one suit in it will not win in the cleared-suit game, no matter what it is. No limit hand that cannot show at least one double is admissible in the one-double game.

The popularity of the one-double game is much greater than that of cleared suits. Both owe their vogue to the craze for hands and large scores. It is the introduction of these variations that is responsible for all the confusion that exists with regard to the rules of Mah Jong, and which leads to so much discussion of details before play begins. I have before me seventy-four text books on Mah Jong. Of these, all but three are unqualified in their support of the straight game as the best of all. Some half-dozen mention the one-double or the cleared-suit games by describing, without recommending them, and only three are favorable to the one-double or the cleared suit, as better than the straight game.

Straight Game Is Best.

The reason so many play the one-double or the cleared-suit game is

undoubtedly that they have not played the straight game long enough to appreciate it, much less to learn it, and have therefore never played as it should be played. They imagine it is game in which each player grabs at anything that will fit the hand, and call it the "dogging" game. A few sessions with players who really know how to play Mah Jong would soon convince them of their error.

The one-double game being the one that stands at present at the top in public favor among the variations, a few hints as to how to play it may be suitable.

The condition that there must be at least one double in the player's hand applies to the wong hand only. Any other player may have whatever he likes, as there are no restrictions upon him. There are now nine recognized ways in which the double may be secured. They are:

1. Any one of the three sets of Dragons, red, white or green.
2. A set of the player's own, or the Prevailing Wind.
3. A hand containing no sequences, commonly called "all count."
4. A hand with all sequences and a worthless pair, or "no count."
5. A hand of all Terminals, Ones and Nines, with Winds and Dragons.
6. A hand with only one suit in it, with Winds and Dragons.

With regard to the last two, it may be remarked that if there are no Winds and Dragons, they would be three-double hands.

Five Are Pure Luck.

Of these possible doubles, there are five which are pure luck, as no one can guarantee the holding of Dragons or Winds. The odds against any individual player holding one of these sets can be easily determined by considering that he will start with 13 tiles, and will have an average of 15 or 16 draws from the wall before the game ends. This will give him 28 or 29 chances to get one of these five doubling sets. The odds against him are 8 to 1. That is, it will be only about once in eight or nine games that he will get one of these. Of these, a hand with no sequences is very hard to complete, unless it has several pairs to start with, but it is worth something if it gets some sets complete, even if it fails to win. All sequences are equally difficult when the pair must be drawn, but it is worth something if it is absolutely worthless in the settlement against others. If it requires one to throw away chances for a pair, it is usually a losing game to try for an all-sequences hand. All Terminals is a very hard hand to complete, but often valuable in settling up.

The easiest double to get is the cleared suit. Consequently, the one-double game usually degenerates into the cleared-suit game under another name, and the records show that the players go about the same distance down the wall, drawing about the same number of tiles, before the game ends, whether the game is one-double or cleared suits.

Woo Higher in Cleared Suit. The average value of the wong hands is much higher in the cleared-suit game than in the one-double. This seems to suggest to some players that one might as well play for the cleared suit all the time; but the difference lies in the fact that in the one-double game, a player can go out with any one of eight different things besides a cleared suit, so that the cleared suit player stands in the same relation to the one-double player that either of them stand to the straight-game player, which can go out on anything. The reason the wong hands are more valuable in playing cleared suits is that all the hands are more valuable, whether they wong or not. In the straight game the hands that fail to

are often worth little or nothing.

In playing for a cleared suit, it is not the number of one suit in the hand that you start with, although many writers make the mistake of stating it in that way; but it is the number of other suit tiles that you have to get rid of. If you start with 6 Circles, 4 Characters and 3 Bamboos, you have 7 tiles to get rid of. If you have only 4 Circles, 2 Characters and 2 Bamboos, the rest Winds and Dragons, you have only 4 tiles to get rid of.

The only part of the game that requires close attention and the exercise of some judgment and skill is the selection of the suit to clear. Numerical superiority is not every-

thing; position with regard to other players being much more important. Take the hand shown in the diagram. If E has grounded a set of Characters, and S is discarding Circles and Bamboos, you should let your Characters go and wait until you see what suit N is going for, if you sit W. There is a good deal of strategy in coaxing or forcing the player on your right to pick a suit before you do so.

Once the suit is decided on there is nothing to do but draw and discard until the end play, when you have to be careful not to put some player out with a big hand. This furnishes some excitement, but that is about all there is to the game.

THE END.

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July 7, 1924.

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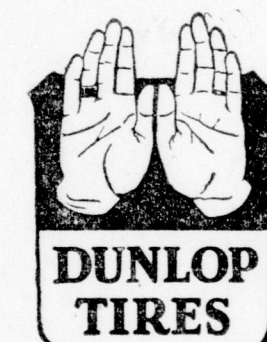


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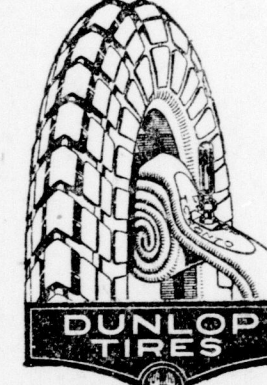
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