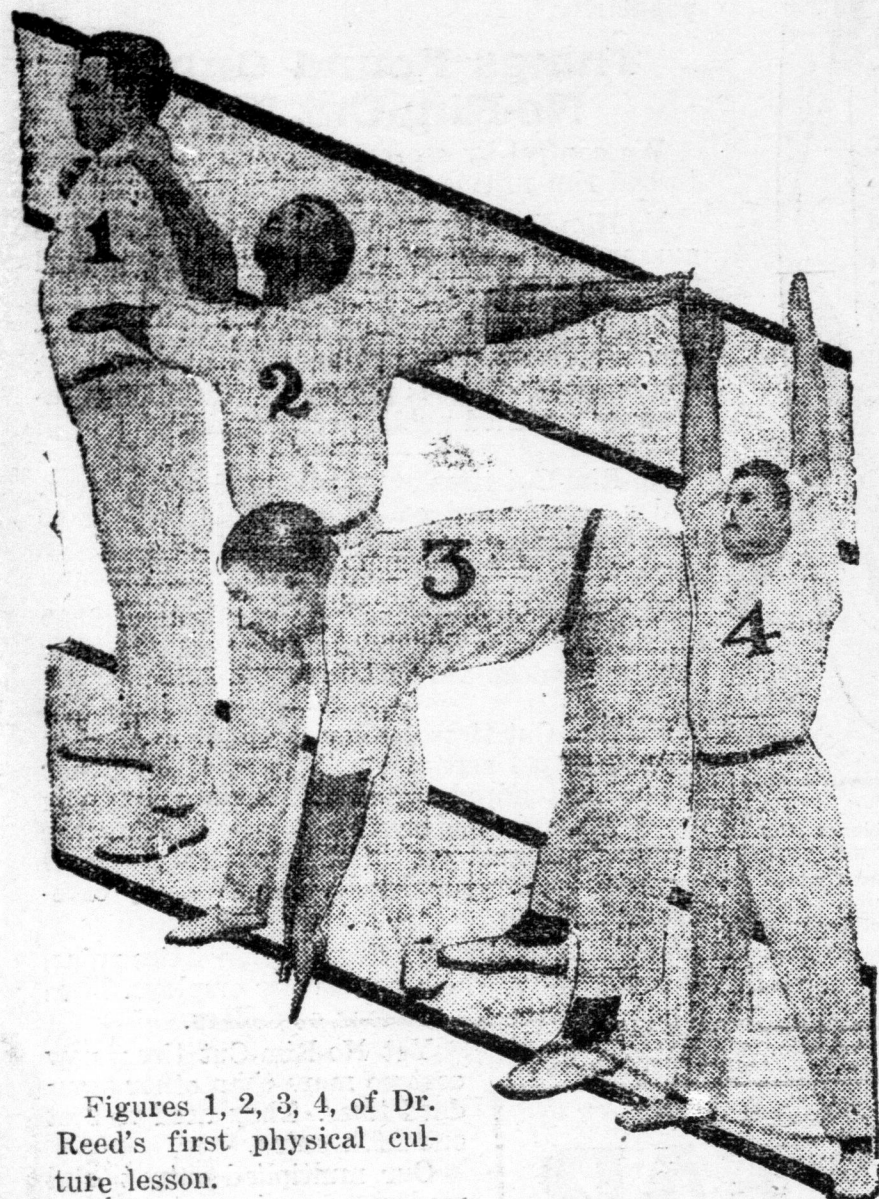


# "GETTING-UP" EXERCISES FOR MEN WHO DON'T GET EXERCISE WORKING WITH THEIR HANDS

Simple Movements, Easy and Quick, Described For Our Readers by the Famous Instructor Who Trains Chicago University's Athletes.

BY DR. D. B. REED, Professor of Physical Culture in the University of Chicago, With Pictures Especially Posed by J. H. Nichols, Gymnasium Instructor of University. (Copyrighted, 1913, by the Newspaper Enterprise Association).



Figures 1, 2, 3, 4, of Dr. Reed's first physical culture lesson.

**LESSON NO. 1.** In response to requests for simple and effective exercises for men who work, but who get no exercise in their work, it may be said at the outset that the ideal type of exercise is one which provides fun in addition to the benefits to be derived from muscular contraction. If a man has the opportunity to play tennis or handball or volleyball, or to skate or swim, by all means let him do so and gain the nervous and mental relaxation and recreation which make

him a better man, provided he feels fit for the work which HE has to do, and the mere development of muscular strength is NOT a proper criterion by which to judge the value of exercise. Toward keeping such fitness, physical play such as has been indicated above furnishes a splendid aid. But unfortunately many a man does not have the opportunity for such play, and for him some calisthenics are to be described in these "getting-up" exercises will prove of unquestionable value—

generally over-worked biceps or the thigh nor the shoulder, but upon the too-often neglected abdomen, the condition of the muscles and contents of which are of great importance to his general well-being. The most desirable times for these exercises, about two hours before the mid-day or evening meal, are probably impossible for the average man, and of the remaining times, that immediately after rising is much better than the evening.

The place should be out of doors or in a well-ventilated room, and a cold or cool bath may well be taken afterwards if the man reacts well—that is to say, if he feels a warm glow immediately after leaving the water and REMAINS WARM. In general, the less vigorous exercises should be taken first and the order given may well be followed each morning.

## EXERCISE 1.

This will serve as a "warming-up" exercise and, at the same time, tends to correct the faulty position of head and shoulders which sitting at a desk or in similar positions tends to produce.

From the position shown in Figure 1, with fists doubled and elbows close to the sides, extend the arms to the side, and slightly backward and upward, at the same time forcing the head back until the position shown in Figure 2 is assumed. Care should be taken to keep the abdomen in and NOT to follow the lower back. Return to the first position vigorously, and repeat from ten to twenty times. In this and the succeeding exercises the movement should be quick and hard, and each position should be held momentarily.

## EXERCISE 2.

This is a somewhat more vigorous one, involving the back as well as the arms and shoulders.

From the position of Figure 1 bend forward and extend the arms downward to the position of Figure 3. Return to the first position, and then extend the arms upward to the position of Figure 4, keeping head and arms well back. Return again to the first position. This makes the exercise complete with four parts, and it may be repeated from five to ten times at first, and more later.

## LESSON NO. II.

The next three exercises involve the waist or abdominal muscles and are of especial value in that they tend to reduce a prominent abdomen, to strengthen the muscles of the abdominal wall, to promote the movement of the intestinal contents and thus aid digestion and prevent constipation. They are very likely to cause soreness at first, and must be taken in moderation during the first few days.

## EXERCISE 3.

This is designed for the muscles at the side of the abdomen. From the position of Figure 1, but with hands on hips, bend to the side as far as possible, assuming the position of Figure 5. Return to the first position, and repeat to the other side. The feet should remain flat upon the floor throughout, and the hips should not be moved, the entire movement being just above the hips. The movement should be fairly quick at first, and may be repeated ten times to each side. Later it may be made more quick and vigorous, and repeated more times.

## EXERCISE 4.

This and the following exercise are for the muscles on the front of the spine, and particularly for those on the front of the abdomen, and are especially valuable. They alone of the exercises which are suggested should be taken slowly.

Starting from the position of Figure 6, raise the legs to the position of Figure 7, hold them there an instant, and return them slowly to the first position, keeping the knees straight throughout. Do not let the feet fall to the floor, nor the knees bend, but retain control of the legs and lower them lightly to the floor. It may be wise to

repeat this but two or three times the first morning, and gradually increase the number. If it causes soreness do not increase the number for a week, or until the soreness has nearly disappeared.

## EXERCISE 5.

From the same starting position as in Exercise 4, as shown in Figure 6, sit up and reach for the toes with the fingers, as in Figure 8, keeping the knees straight, and the back fairly flat, and the head back. Return to the same position and repeat, perhaps, five times at first, increasing the number later. This also should be done slowly.

## LESSON NO. III.

The next three exercises are quite vigorous. The movements should be quick, with a brief pause in each position. They

with the feet apart and the knees outside the arms. Return to the first position with a jump, and repeat, keeping the head up all the time. This furnishes a fourth strong abdominal exercise, and involves legs, back, shoulders, arms and neck, as well. It may be repeated ten or fifteen times at first.

## EXERCISE 8.

This is designed to be a fast but somewhat less hard exercise than the preceding, and begins the diminishing toward the end of the session.

From the natural standing position, with the arms at the sides, fling the arms sidewise and upwards, at the same time spreading the feet with a jump, so that the position of Figure 9 is assumed. Return to the first position, and repeat twenty times.

## EXERCISE 9.

From the ordinary standing position, with the arms at the sides, raise the



Dr. Reed's third physical culture lesson.

are valuable in that they involve many muscles and large muscles, so that they particularly stimulate circulation and respiration and possibly perspiration.

## EXERCISE 6.

From the position of Figure 10, jump quickly to that of Figure 11, keeping the elbows straight, and bringing the arms forward and downward. Note that in Figure 10, the feet are together, and the weight is on the tip toes, while in Figure 11, the feet are well apart. Return to the first position with a jump, and repeat ten or fifteen times at first. The vigor of this exercise is more important than the perfection of its execution.

## EXERCISE 7.

From the position of Figure 12, with the feet together and the weight on hands and toes, bring the feet forward with a jump (both feet at the same time) to the position of Figure 13,

arms sidewise and upwards, at the same time rising on the toes, and in-haling deeply until the position of Figure 10 is reached. Hold this for an instant, and return slowly to the first position, exhaling as the arms descend. Repeat slowly about fifteen times, reaching high toward the ceiling, and breathing as deeply as possible during the first part of the exercise.

Of course, these particular exercises are not especially new nor are they better than others which have been and can be suggested, but they will provide ten or fifteen minutes of work which can be made sufficiently vigorous for a strong and active man, if each movement is made as hard as possible, and repeated a considerable number of times, or can be made sufficiently light for almost anyone who can take exercise at all. They are also grouped in a good order, for use and variety can be given, if desired, by different combinations, even if the positions are limited to those which have been described.

tempts at management, an audience utterly killed our hopes of getting a play of mine produced in town. The play was "Richard Lovelace," and we were doing a trial tour of it. We happened to be playing at Manchester, and my father, then on a holiday at Buxton, came over to the matinee on Wednesday. A reporter seeing him said: "Do you think it good enough for London, sir?" "Good enough for anywhere," my father promptly replied, and telegraphed to Sir George, then Mr. Alexander, suggesting that he should see the play for the St. James'.

Now had Sir George seen the play as he intended to do on the Saturday night at the Princess Theatre, Manchester, to a full house of Manchester enthusiasts, there is little doubt in my mind that "Richard Lovelace" would have made his bow at the St. James'. But through an unfortunate accident Sir George was prevented coming to Manchester on Saturday, and came the next week to Hull, choosing the Monday. My wife and I went down to the theatre naturally very excited on Monday morning for the St. James' Theatre would have been ideal for my play, to find that not one seat had been booked for the evening's performance! We therefore, unwisely, what is called "papered" the theatre for Sir George's benefit—that is to say, we gave out large quantities of free

seats, so that instead of empty places the theatre would look fairly full. The night came; the London manager was in his box, an audience was there, the act drop fell on act one—not a hand! And at Manchester, Dublin, Glasgow, there had always been six calls after the first act. The fact that Sir George did not take the play I always put down to that audience.

## Watching the Audience.

They say a wise manager in seeking to estimate the value of a play being acted in front of him does not watch the play, but the audience. Financial returns depend upon the state of emotion which the play creates in the spectator, and we all know that this emotion may be in an inverse ratio in the quality of the play. Therefore whilst often the young aspirant, hearing that an influential manager is in front, is directing his dramatic abilities towards the box in which the manager is sitting, the manager in question is gluing his eyes to the countenances of a chessmonger's family party in the stalls. At the same time an earnest acting manager may be skulking about the back of the pit trying to catch the criticisms of a landlady and her daughters, who, did he but know it, do not represent the paying public at all. Truly we may say in this connection "Shadows we are; and shadows we pursue."

# CAPT. SCOTT WANTED SON MADE A STRENUOUS MAN

His Last Letters to His Wife—Touching Appeal to Sir J. M. Barrie.

Some of the most deeply moving passages in the history of the Antarctic (published recently and fully reviewed in today's Advertiser) are those which refer to his wife and his little son Peter. They were written within a few hours of his death—death by cold and starvation after weeks of suffering and bitter disappointment; yet they breathe a spirit of the tenderest affection, and are full of that sublimated common-sense which was one of Scott's characteristics.

## For Wife and Child.

To Sir J. M. Barrie he wrote:

"I leave my poor girl and your god-

son. "As a dying man, my dear friend, be good to my wife and child. Give the boy a chance in life if the state won't do it. He ought to have good stuff in him."

To Mr. J. J. Kinsey, of Christchurch:

"My thoughts are for my wife and boy. Will you do what you can for them if the country won't?"

"I want the boy to have a good chance in the world, but you know the circumstances well enough."

"If I knew the wife and boy were in safe keeping, I should have little regret in leaving the world for I feel that the country need not be ashamed of us—our journey has been the biggest on record, and nothing but the most exceptional hard luck at the end could have caused us to fail to return."

## The Making of a Man.

To his wife:

"Make the boy interested in natural history if you can; it is better than games; they encourage it at some schools. I know you will keep him in the open air."

"Above all, he must guard and you must guard him against indolence. Make him a strenuous man. I had to force myself into being strenuous, as you know—had always an inclination to be idle."

"What lots and lots I could tell you of this journey. How much better has it been than lounging in too great comfort at home. What tales you would have for the boy. But what a price to pay."

His famous "Message to the Public," written in a neat, firm, and marvelously legible hand on three pages of his diary, closed with these words:

"I appeal to our countrymen to see that those who depended on us are properly cared for."

"Had we lived I should have had the tale to tell of the hardihood, endurance, and courage of my companions, which would have stirred the heart of every Englishman."

"These rough notes and our dead bodies must tell the tale, but surely, a great rich country like ours will see that those who are dependent on us are properly provided for."

In the epilogue written by the editor of the present volumes we are assured that Captain Scott's dying wish has been amply fulfilled, and that the dependents of the dead are well provided for. "The record is one of public munificence and personal friendship which, could they but have known it, would have greatly lessened the last cares of the southern party as they awaited their lonely end."

Two letters of great beauty and pathos were those to Mrs. F. A. Wilson, the wife of his greatest chum, and to Mrs. Bowers, the mother of the last of the southern party as died together in their tent.

## The Last Letters.

To Mrs. Wilson, Scott wrote:

"If this letter reaches you, Bill and I will have gone out together. We are very near it now, and I should like you to know how splendid he was at the end."

"His eyes have a comfortable blue look of hope, and his mind is peaceful with the satisfaction of his faith in regarding himself as part of the great scheme of the Almighty. I can do no more to comfort you than to tell you that he died as he lived, a brave, true man—the best of comrades and staunchest of friends."

"My whole heart goes out to you in pity."

"To Mrs. Bowers:

"I write when we are very near the end of our journey, and I am finishing it in company with two gallant, noble gentlemen. One of these is your son. . . . To the end he has talked of you and his sister. He sees what a happy home he must have had, and perhaps it is well to look back on nothing but happiness."

"He remains unselfish, self-reliant, and splendidly hopeful to the end, believing in God's mercy to you."

John Birney was fined \$30 at Omaha sessions for guffing a salmon in the River Camoline on the 9th of September.

Biggest Campaign to Raise Money For Christian Associations---\$2,000,000 in One Day



Mrs. James S. Cushman, president of the New York Woman's Association, active in raising large sum for Y. M. C. A. and Y. W. C. A. The flow of contributions was marked on this huge clock. On the first day more than \$2,000,000 was contributed, John D. Rockefeller heading the list with \$350,000.

# How The Audience Affects An Actor and Makes A Man Play

[Lawrence Irving, in Public Opinion.]

I have been asked to give the impressions which come to me as I view the audience from the stage. Being short-sighted I cannot distinguish them individually, and the modern school of acting has given us the fourth wall, and no longer does the leading man march solemnly down to the footlights to give out in thrilling tones the best lines of his part. But though we modern actors do not actually view the audience, they are with us none the less as a body, a curious combination of entities which we class in one word as the audience.

The fate of the play they are watching! It has always been a matter of interest to me, too, how during a run of a piece the temper of an audience will vary from performance to performance, and it is a curious and sad fact that if an author wishes to show off his play to the best advantage, or an actor his own performance, so surely on that night, above all others, will the audience be dull and unresponsive.

I have known comedy scenes terribly overplayed by competent artists merely because they were struggling against a cold, impenetrable wall of unresponsiveness. Then again I have felt in my own experience more than once how the whole temper of an audience will change during the

short, three hours' traffic of the stage—take, for instance, my own first night of "Typhoon" at the Haymarket Theatre.

## The Audience and "Typhoon."

"Typhoon" had been refused by practically every management in London. It was published both in German and French in the form in which it was played in those countries, and therefore all the specialists and critics had read or heard of it. The upper part of the house had been affected adversely by the bad failure of Langley's other play, "The Happy Island," at His Majesty's a few days before. Since the first night I have heard from friends that on going into the stalls many were heard to say, "I am afraid we are in for an awful frost tonight!" And this frost affected the theatre from stalls to gallery; a curious incense.

We had played the piece for many months in the country, and therefore knew which lines ought to "go," but on that terrible first night in London the icy house simply sat and gazed, they did nothing; they hardly smiled. And as my wife finished the comedy scene at the end of Act I, the only consolation she could give me was, "Well, at any rate, they didn't cough." The applause at the end of Act I was

moderate, and on we went still with this cold wall in front.

## A Sudden Change.

Suddenly for apparently no reason the whole attitude of the house changed. Where there had been coldness and silence there was now an electric hush, the deadly stillness which comes only with the intensely interested audience, a stillness which is broken by no cough or sneeze or scraping of the throat or shuffling of the feet in the pit, and which broke out at the curtain of the act into that whole-hearted volley of applause which tells the actor his anxiety is over, and sends the author's hopes up to the highest heavens.

From then on this curious mass in front changed entirely, every comedy point was quickly caught; every little bit of first-night slowness hidden by the warmth and readiness to accept all and everything. And I think I never remember a more enthusiastic finish to an evening which began in such melancholy fashion.

## A Freezing Audience.

There is a reverse side to this. Some years ago my wife was playing the leading part in a play by one of the foremost of our dramatists at a theatre conducted by a

favorite actor-manager, and she and I on talking the matter over afterwards both noticed the curious change that came over the audience that night. How instead of a crescendo everything was diminished. The evening started most auspiciously. Pit and gallery crammed to suffocation long before the curtain went up. The stalls filled with distinguished men and women of letters and art and society, whilst the pities and galleries warmly welcomed such theatrical favorites as they recognized coming into the stalls and boxes. The air was electric; it made for success; the author was famous; the actor-manager popular.

The play began; the first act they sat out quietly, though the applause at the end sounded a little less excited than one would have expected from the extraordinary buzz before the curtain went up. And gradually as the play proceeded act by act the audience became quieter and more disappointed, until at the end it was obviously their respect for the author and actor-manager prevented them showing their real feelings, all enthusiasm gone. And this, too, was an interesting play, but something in it had not got hold of them.

## I remember too how on our first at-