

FOOTBALL ATHLETICS BOWLING

REAL BOWLING SENSATION, ACTORS VS. STANDARD MEN

A bowling team from the Thompson-Woods Stock Company, now filling an engagement in the Opera House, narrowly escaped defeat at the hands of five members of the writing staff of The Standard yesterday afternoon on Victoria alleys. If The Standard team had knocked down 15 more pins it would not have been called upon to pay. Luck, however, and the fact that the actors had had several hours of practice before the match were against the newspaper team and of course it could not win against such odds.

Right here it might be remarked that the ten men composing the two teams have every qualification for becoming experts in the great game, that is if they practice diligently for several years or so. As it was the game was a revelation to other bowlers in the alley and many of them left their own games to watch the actors and writers and see if they could not get some of the higher points of the game. The spectators were very enthusiastic during the progress of the match and their applause was particularly gratifying to actors and writers alike.

The news getters (?) got off to a bad start, but this was wholly on account of three members of the team not being familiar with those particular alleys (or any other, for that matter), but as the match progressed it was clearly shown that both teams were strong and the way the balls shot down the gutters was marvelous. After the players found that the balls had to run along the smooth floor between the gutters in order to knock the pins down they did much better and before the game was over they were disputing among themselves about spares, strikes, English, side and other matters, too complicated for ordinary bowlers.

The tabulated score which is appended will show the relative strength of the players. The scores would have been much higher, only both teams put up a strong defensive game and this was the sole reason why the number of pins bowled over is not higher.

Up to a late hour last night it could not be learned who had arranged the match but it was announced that a return game would be played two weeks from last night. In the meantime The Standard team will practice on the office roof, and the actors will go into real training. The newspaper team expects to have an expert coach on hand early next week and a new code of signals will be arranged.

The next game has been arranged for Friday, December 5, immediately after the reporters have received their weekly (beg pardon, weekly) stipend. The details of the game in tabulated form will be found below:

Thompson-Woods Co.		Tl. Av.	
Fleming	54 46 56 156 52		
Hodge	59 65 60 184 61-1-3		
Moharry	74 77 77 228 76		
Palzer	57 76 82 195 65		
Weyer	77 88 79 244 81-1-3		
	321 352 334 1007		
Standard.		Tl. Av.	
Slattery	48 63 72 183 61		
Thorne	56 69 63 188 62-2-3		
Conlon	47 53 51 156 53		
McGinley	59 90 72 221 73-2-3		
Mackinnon	62 102 78 242 80-2-3		
	272 323 336 990		

Notes on the Match.

Some contortionist that Weyer Boy!

The best game of the year.

Five men, three strings, three dollars.

Only a win by seventeen points—not so bad.

Weyer showed up well in the pinches.

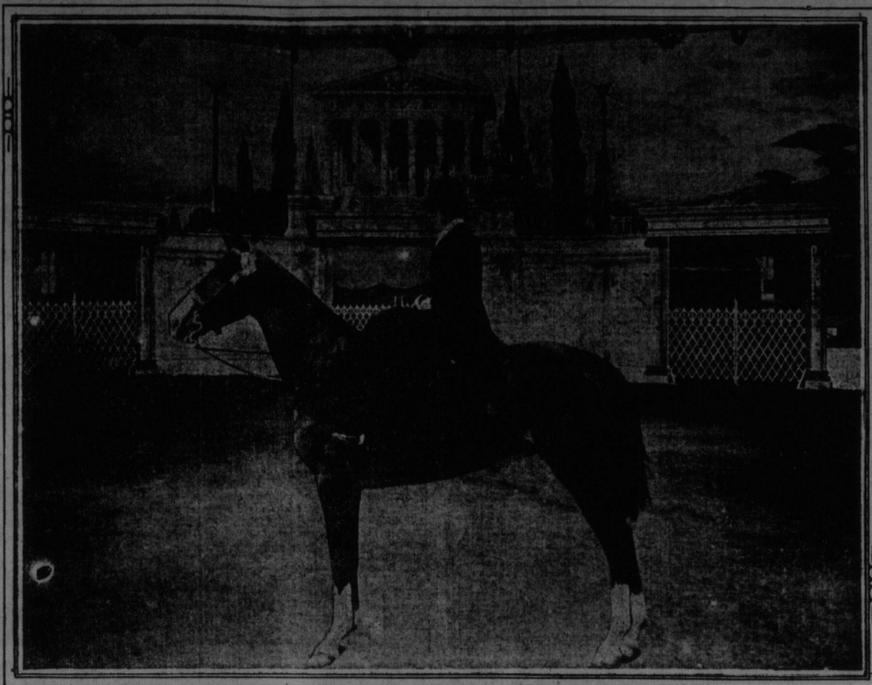
Conlon, although lined up with the newspaper men, played a fine game for the actors.

It is said that the actors can play hockey, so wait till the ice comes.

The Standard men are good baseball players. (The actors will be gone before the season opens, thank goodness.)

Friday, December 5, 1913, the date.

MRS. F. AMBROSE CLARK, NOTED HORSEWOMAN.



MRS. F. AMBROSE CLARK RIDING SUPPLEMENT, WINNER IN CLASS B-4

Mrs. F. Ambrose Clark is one of the best known horsewomen in the country. She is shown here riding her thoroughbred Supplement, which won a blue ribbon at the big horse show now in progress at Madison Square Garden, New York. Mrs. Clark has exhibited with her horses at many of the horse shows throughout the country and has carried off many prizes.

New York, Nov. 21.—Master and Masterpiece, the splendidly matched pair of ponies exhibited by Major C. W. McLean, of Brooklyn, Ont., were again in the limelight today at the horse show. As in the Olympia show in London, they carried off the blue ribbon in the class for ponies in harness.

The exercise used by Pavlova, in common with other Russian dancers, for developing suppleness and strength in the arms and grace in the body, is the "plier," "le grand battement," "Ronde de jambe, fouettée, entre chais, elevation, pirouettes and arabesques. The list reads like a menu, but they are not so difficult as they sound.

The exercise called the "plier" is an improvement on the "plié" of the gymnasium, and is very like it except that the heels must be kept on the ground. Four different positions of the feet are used in executing the plier. The easiest is with the heels about ten inches apart, and the toes turned outward as far as possible. In the second position one foot is on tip-toe and is supported on the other foot, which is flat on the floor. The feet, of course, should alternate in these positions. Another position for performing the plier is with one foot flat on the floor and the other extended backward. The fourth position can be acquired only after experience. It is with one foot in front of the other, with the large toe of one foot touching the heel of the other. To perform the plier in this position will at first be impossible to the average person. With the feet in these positions, the plier is merely a matter of squatting as far as you can. At first it would be just as well to hold to some firm support with the hands.

The "grand battement" is a—ah!—just the high kick under a more imposing name. The feet are planted firmly on the floor, heels turned in and about a foot apart, toes turned out, arms extended, with one outstretched hand grasping something tangible that will prevent the high kick from becoming a low flop.

In the "elevation," the same foot po-

sitions are used as in the plier. To perform the elevation—elevation! Rise on the tips of the toes, at the same time stretching the arms and the entire body. Start the movement with the hands at the sides, and gradually extend them.

Chief honors went to foreigners in the feature event of the afternoon—the water jump, a leap at first of fifteen feet and finally widened to eighteen feet. Twenty-three horses were exhibited in the spectacular event. First prize went to Romeo, exhibited by the French government and ridden by Lieut. D'Orset; second, Ram-

none rise to the rank of this contest, which may definitely decide the championship of this section of the football world. There is the same under-graduate interest and rivalry in the Wesleyan-Trinity, Syracuse-Carlisle, Lehigh-Lafayette, Stevens-Rutgers, Army-Springfield and Navy-New York University games, but the fame and traditions of the gridiron classic at Cambridge overshadow all others.

AT POWERS' GYM.

On Monday night Jack Powers will have a number of his pupils give an exhibition in his Gym on Union street. During the past few months Instructor Powers has a class of young men who have learned the boxing art in such a manner that their work with the gloves is remarkable, and it is to show their friends, who are members of the club, how skilful they are that

muncho, owned and ridden by Chevalier Selliers De Moranville, Belgium; third, Commander, exhibited by Squadron "C," farm, United States Army, and ridden by Dennis Stockton; fourth, Mayfair, exhibited by Captain J. W. Sifton, Canada, and ridden by Jack Hamilton.

Harvard and Yale play today.

New York, Nov. 21.—The Harvard stadium will be the mecca toward which the eyes of all faithful football followers will turn tomorrow, for on the green turf of that arena, surrounded by towering walls of humanity, will come the climax of the gridiron season in the meeting of the Stevens of Harvard and Yale. Other games are scheduled for eastern football fields, but

PAVLOVA, MARVEL OF PHYSICAL ENDURANCE, EXPLAINS SECRET

By Minnie Minturn.

On the stage Anna Pavlova, declared by the experts to be the greatest living dancer, and perhaps the greatest since Perteleiva, the Muse who invented dancing, seems to the beholder to be but an airy, fairy sprite from another world, to whom the demonstration of the poetry of motion is a gift of the gods, rather than art attained through years of toil and labor.

Yet we know that the illusion is false, that Pavlova is a "strong enough" woman of flesh and blood, and that she must have earned her supremacy by unremitting and unflagging toil and remains it by the same method.

Even that disciple of strenuousness, Col. Roosevelt, is not such a marvel of physical endurance as the wonderful Russian dancer. From year's end to year's end, with never a respite, Anna Pavlova travels about the earth and up and down in it. In every great city of Europe and North and South America she is known to enthusiastic millions. She never stops, her energy never flags, she has no "off-season."

How can she do it?

The secret is simple, very simple. It is—ouch!—hard work!

I should like to tell you that Pavlova keeps well and strong, that she obtained and maintains her tremendous vitality, by taking something out of a bottle.

You, too, fair lady and brave man, might attain symmetrical development, health, ease, grace and remarkable vitality by following the Pavlova method. True, Pavlova was only ten years old when, at the Imperial dancing school in St. Petersburg, she began those exercises which she continues to follow for two hours every day. At your age, you cannot hope to become another Pavlova. Still, by following the recipe faithfully, you may had the blessings of health and vigor—

perseverance and the energy to stick to it. As of course you haven't! I dare you!

The exercises used by Pavlova, in common with other Russian dancers, for developing suppleness and strength in the arms and grace in the body, include the "plier," "le grand battement," "Ronde de jambe, fouettée, entre chais, elevation, pirouettes and arabesques. The list reads like a menu, but they are not so difficult as they sound.

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