

The Jolts that Count

By Grantland Rice

Everything is hunky-dory as long as you win. But Gene Tunney might never have been champion if he hadn't taken a beating from Greb. One bad defeat showed Bobby Jones how to become a great golfer. You don't learn by winning. Lessons learned in defeat are valuable; corrected mistakes often bring victory.

BILL INGRAM and Chick Meehan, head coaches of the Navy and New York University football teams, were discussing the recent season from their own individual viewpoints. They had known almost opposite seasons. Ingram's team had started with three defeats and had finished in a swirl of football glory. Meehan's team had romped violently on its first opponents and had wound up the season in defeat.

"I think," Bill Ingram remarked to Meehan, "I had one advantage over you."

"In what respect?" asked Meehan.

"What do you and your team learn most from—victory or defeat?" Ingram countered.

"No argument there," said Meehan. "You learn almost nothing from a victory. You get all your information from defeat. When you win you forget most of your mistakes. If the coach doesn't he still has a hard time impressing these mistakes on his team. But when you are beaten you begin taking stock. And it is much easier then to show these mistakes to a team."

"That's the entire answer to my first statement," the Navy coach said. "We lost our first three games to Davis-Elkins, Boston College and Notre Dame. In each of those games there was just one play that would have made all the difference in the world. In each of those games we made a mistake that I would hardly have noticed if we had won."

"We corrected these mistakes after three defeats and from that point on we went ahead without losing another game, beating Pennsylvania and Princeton."

"Suppose we had won those three games in spite of our mistakes. They might have gone uncorrected and either Pennsylvania or Princeton might have beaten us."

"I know exactly what you mean," the New York University coach answered. "We were not handling the ball as well as we should have handled it up to the Georgetown game. But we were winning by big scores so this mistake had

never become prominent. But when it cost us a football game there was another story. We put intensive drilling upon the correction of this error and there was a big change in the Missouri and Carnegie battles. It took a defeat to show what this mistake meant. If we had beaten Georgetown anyway this error might not have been corrected."

The Stanford team was another example. This team was much stronger than its season's record made it appear. Certain mistakes cost the Southern California game and later on brought about a desperate battle to tie California. Pop Warner had been unable to get his material to function as it should have. He could point out mistakes, but Stanford was winning at the time. The defeat by Southern California and the tie with California finally put his team in the right mental attitude to see the error of its ways. When it struck the Army these mistakes had been talked over again and corrected and the Army was in front of a cyclone.

Bobby Jones Learns to Putt

This same thing applies to almost every game. I was talking not long ago with Bobby Jones. "I was playing about as good golf ten years ago," he said, "as I have been playing since. My driving was as good and my iron play was better. But I couldn't win. I was making the type of mistake that costs you the match. For example, I knew my putting wasn't as good as it should be, but I would have good days and bad days, so I let it go. It wasn't until I had nine three-putt greens in my first round at the Columbia Club course in the 1921 Open that I saw the light."

"With two putts to each green I could easily have had a 68. I might have done better still. But those nine wasted putts ran my score up to 77 and put me out of the championship. I might have gone on just the same if I had putted fairly well with only two or three three-putt greens. But the beating I handed myself within a few yards of the cup taught me a lesson at last."

"I began at once to experiment with my putter. I worked out several different angles, but none seemed to suit. I finally decided to keep my heels close together, less than an inch apart and to work for better relaxation and greater comfort while stroking the ball."

"The next year at Skokie I wasn't hitting the ball nearly as well as I had been hitting it at Columbia the summer before. But my putting began saving strokes in place of throwing them away, and I finished only a stroke from the top, just back of Sarazen."

Since Jones learned his lesson from the downfall at Columbia he has won two U. S. Open titles and two British Open events. He had merely been uneven in his putting up to 1921. It took a crash to start him on the right road.

"You can't learn much when you are



winning," he said recently. "Nearly everyone has the feeling when he is winning that there is nothing to bother about. I had to take a good many hard beatings before I began to learn. They were not much fun. I might have won some of those early matches and in winning them I might have lost some of the others later on. If I had been champion at 19 I might have decided there was nothing

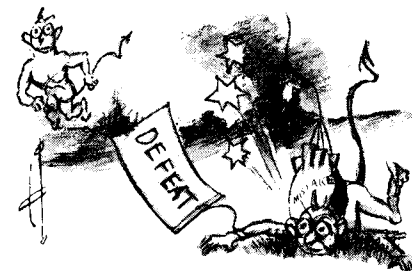
more to learn. Now I know that I still have a long way to go. They stopped me every time I started in a big one for seven years but those seven years of defeat were teaching me something that seven years of winning never could have taught."

"What about the boxing game in this respect?" I asked Jimmy Bronson, who helped to direct Gene Tunney's destiny in three of his biggest fights.

Tunney's Costly Errors

"It's the same way there," Bronson said, "but you have to be careful about the type of beating. A young fighter can take a beating that might easily ruin his career for all time. If he is matched where he gets battered up and knocked out by someone beyond his class he may never get his confidence back. But Tunney learned more from his first Greb fight than ever before."

"He had been winning steadily when he struck Greb. But he had not been improving much. He was winning, so there was nothing to worry about. But when Greb fell on him like a tornado that night and belted him all over the ring, Gene had stumbled over a new experience. If I hadn't known he was dead game I would have figured this terrific beating as the end of his boxing road."



"The next Greb fight was an improvement, but he was not quite satisfied. He decided then that a counter body bombardment would do the work. After that he had Greb's measure. Tunney made a costly mistake in each of his Dempsey fights. He had a bad habit of leaving himself too open as he came off the ropes. He was nailed in the neck at Philadelphia and nearly dropped. He was knocked down and almost beaten in Chicago. After that he went to work on these faults and when he faced Tom Heeney he made no mistake of any sort."

It might have been a good thing for Tuffy Griffith, a promising young fighter, if he had been knocked down at least once and beaten at least once before he met Braddock in New York. Griffith had won 55 consecutive fights, most of them by knockouts. He had never been off his feet. A careless right hand left him an open target and Braddock knocked him down with a heavy smash. If Griffith had been knocked down and dazed earlier in his career he might have had a lesson to work from. As it was he staggered up at the count of two, in place of taking seven extra seconds for the count of nine.

An individual or a team that can't learn from defeat isn't going to learn from anything. Winning is much the more pleasant experience. But if there is tougher going on ahead it isn't the best of all teachers.

Illustrated by
Frank Hopkins



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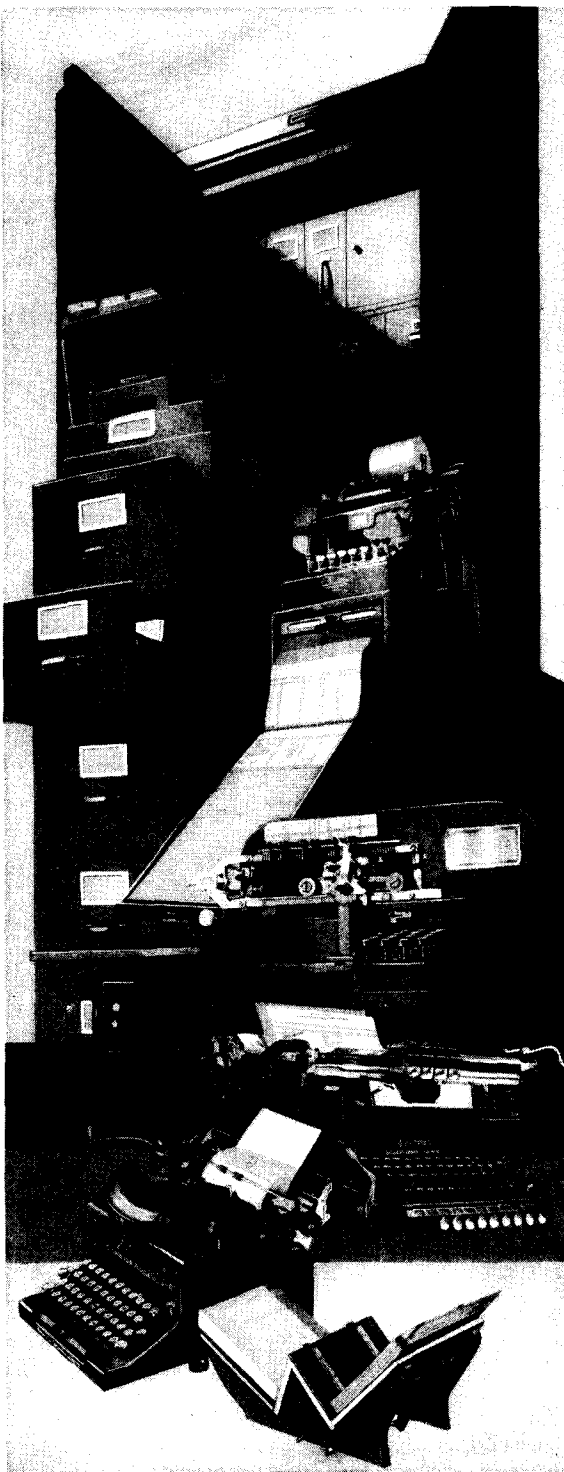
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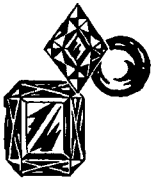
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Jewels of Little Price

By Marie Beynon Ray



If a neat emerald, costing, say, \$15,000, is a bit steep for you, how about a tourmaline at around \$150? And substitutes for diamonds abound. You can flash a "ruby" that will fool anyone but an expert. Beauty is not bought by the carat

"ONCE to every man" comes the moment that can be met only with a diamond; and to his way of thinking, that diamond, though but the size of a pin prick, must be as genuine as Kimberley makes 'em and as pure as the unfallen snow. But there are other lesser moments, prettily petitioning a gem that his pride would like to chip from the Cullinan but that his check book whispers must cost well within the three-figure mark. So—what to do?

The lady, it seems, is passionately fond of green—and that means emeralds. Or perhaps her eyes are midnight blue—the very tint of sapphires. Expensive eyes! Or nothing, perhaps, becomes her, with her brunette beauty, like the danger-signal flash of rubies.

He makes, perhaps, a few feeble inquiries as to price—and decides it would be fairer all around to marry her and put that money into a home. An emerald thinks nothing at all of costing \$3,000 a carat (and anyone who knows how infinitesimal a carat is may laugh that off), and it may cost up to \$6,000 a carat. For \$80,000 or \$90,000 you ought to be able to get a fair-sized emerald with not very many flaws in it.

Rubies (the best) go at \$4,500 per carat—and who wants a carat? Sapphires come cheap—around \$2,000 a carat—but we wouldn't advise any man to walk proudly in with just one carat.

Gems today are more acceptably spoken of in terms of ounces!

Of course, there's the common or back-yard diamond—just the plain white variety—the kind that pours from South Africa like an indestructible, inexhaustible Niagara, bought by the bucketful and sold by the \$400,000,000 worth a year into the United States alone. Now, one ought to be able to get a neat little diamond—one of those crystallized drops from that stupendous waterfall—for a few months' salary. Well, the white ones cost \$3,500 a carat—the best, of course; but if one goes in for the hothouse, out-of-season kind—the green, red and blue—one might just as well try to buy a few yards of blue sky and present them to the lady for a simple little dance frock.

Stones of all four kinds of fine, though not exceptional, quality are proportionately lower in value, the emerald and ruby being \$1,000 per carat; the sapphire and diamond, \$500 to \$700. But what's a carat on a lady's finger—or even in her ear—today? Anything less than twelve carats for a ring is niggardly. One might throw it over a



An Amsterdam diamond cutter at work. The stone is imbedded in cement and is cut by another diamond

transom and then quickly disappear, but one could never present it, carried by a page, on a velvet cushion.

This is not a day of dozens of rings running from knuckle to knuckle, each ring a cluster of small stones. It isn't a day of the short necklace of tiny teardrop pearls, nor the dog collar made up of an infinite number of tiny stones. No, it is a day of one enormous solitaire of superb quality blazing like a traffic signal on the ring finger, of a quarter of a yard of bracelets averaging \$10,000 per inch (or \$90,000 for one arm dressed to go out for the evening), or cascades of pearls and rivulets of diamonds. And what is a man to do about that when he wishes to remember a birthday or commemorate an anniversary?

The Requisites of Preciousness

Well, we wouldn't ask that question if we weren't ready with the answer. Naturally a man (noble creature!) thinks only in terms of precious stones, and of these there are but four—the diamond, the emerald, the sapphire, and the ruby. Also (not a stone, but oh, how precious!) there is the pearl. But that doesn't by any means exhaust the supply of gems. It's not even a beginning.

There are only four precious stones, true; but there are many semiprecious ones—in the neighborhood of a hundred of them, and, counting all the forms and colors in which they appear, considerably over a hundred. Now a semiprecious gem doesn't mean a near-gem: something halfway between an imitation and the real thing. Not at all. A semiprecious stone is just as genuine a gem as a diamond is.

Then what, you may well ask, is the difference between a precious and a semiprecious stone? Why is the ruby precious and the opal not? Why is the sapphire precious and the amethyst not? It's a question of "points," as in judging a horse, and the principal points to be considered are these: hardness, brilliancy, beauty, durability and rarity.

The diamond possesses all these points to the n th degree and is made supreme

over all gems by a hardness possessed by no other known form of matter on this or any other planet, so far as we know. Second, in order of hardness, come the ruby and sapphire, and third comes the emerald. According to these points, gems—all of which are equally the products of nature—are rated as precious or semiprecious.

The opal, though supremely beautiful, is counted out because of its comparative fragility. The pearl, though it lacks superlative hardness and, as I said, is not a stone, has far more durability than the opal, and is therefore counted precious. In addition to these points, fashion and demand have much to do with the rating of stones. It is, after all, a beauty contest, and opinions of beauty change.

In past centuries standards of preciousness in stones have varied as much as standards of feminine loveliness. At different times lapis lazuli, agate, the amazon stone, garnet, hematite, jasper, coral, opal, jade and turquoise have been ranked as precious, but, due to a variety of causes, of recent years only five gems have, in the last analysis, made the grade.

This is where the solution of our gallant gentleman's problem lies. The more we learn about semiprecious stones (all of which are mined in the earth and are of the same sort of chemical combination as the precious stones) the more we realize what they can do for us. Not only are many of them as beautiful in their own right as the precious stones, but they can most cleverly understudy these prima donnas among the jewels.

Madame, let's say, is one of those ladies of fashion who doesn't wish to wear amethysts when the style is for emeralds.

Madame wants emeralds (good heavens, at \$6,000 a carat!) and scoffs at imitations—for any man-made gem you can buy, call it reconstructed, call it synthetic, call it any baffling name you choose, is, after all, only an imitation. Well, Madame shall have her emeralds—at least they shall be emeralds to all the world but herself, her jeweler and the gallant gentleman who foots the bill.

Did you ever hear of tourmaline? It is a heavenly stone of utter purity and frequently of a green so unholy as to deceive any but the most expert into believing it an emerald. Such a stone is well able to play the rôle of the emerald, blazing with all the spectacular, insolent beauty of the prima donna jewel. But the selection of this understudy to the emerald must be no haphazard business.

Not all tourmalines look like emeralds and not all jewelers have tourmalines of this unusual shade and quality. Not all jewelers will know—or admit—just how closely this jewel of little price can approach in splendor the jewel of great price. Not all will have experts who will help you compare, point for point, the one stone with the other.

The thing to do is to pick out an emerald of quite extraordinary quality and price, then to ask to see tourmalines that will approach that peculiar, evil, utterly satisfactory green. As you gradually become a bit of an expert in gem colors yourself, you'll see that there is, after all, a noticeable difference between the two greens when they're hugging each other, but it's just that shade of difference that makes an emerald worth thousands of dollars per carat and the tourmaline only \$10.

The Imperfect Emerald

There are also emeralds which cost only \$10 a carat—genuine emeralds, as truly emeralds as those which cost \$6,000 a carat—but so flawed and washed-out-looking are they that they are practically worthless. Just a tinge more or less of coloring matter in a gem, and a difference of thousands of dollars in price is established. A good tourmaline comes far closer to the desired emerald green than a poor emerald.

(Continued on page 36)



Drilling pearls in Ceylon. This is an extremely delicate operation