

# HOW TO REFEREE A FIGHT

Sam Austin, Who Will Referee the Jeffries-Corbett Encounter, Tells of the Duties of the Position.

THE referee of a boxing contest must keep in mind two important facts—that he is there to decide every point strictly on its merits in accordance with the rules, and that the audience has paid out its good money to see the fight, and consequently no ruling must be made on a technicality which would rob the spectators of the full value of their coin.

To do this a referee must have the courage of his convictions. He must not allow himself to be influenced in

foul is often committed perfectly unintentionally. If, in an instance of this kind, the referee decides against the offender, though technically in the right according to the rules, he really wrongs both the man who committed the breach and the public who have paid to see the fight.

Of course, a decision in a case of this kind must be very carefully rendered, for an intentional foul may be made to seem unintentional. But the referee is generally able to decide in the proper manner. When McCoy and Choyinski

clean, honest fighting a very pretty contest should result. My idea of a fair contest is that there should be no hugging, wrestling, clinching, butting or other rough tactics which may injure an opponent. If either of the principals engages in any of this sort of business after I have given him fair warning, I shall not hesitate to give the decision against him, though, as I have said before, a referee cannot be too cautious when deciding between willful violations of the rules and unavoidable mistakes.

In counting a man out I always call off the seconds as nearly accurately as I can. I always prefer to give the man who is down the benefit of the doubt, and probably for that reason count a little slower than the watch, which is probably done by most referees. Of course, if all clubs had an electrical clock exposed to every one's view it would be of great assistance to referees, and both fighters would get a fair deal.

If the coming fight does not end in a knockout blow and I am obliged to decide the winner on points, there are sure to be hundreds, including both spectators and others, who will declare my verdict wrong. No matter how self-evident the result may be, a bet on the

## AUTOMOBILE CHAMPIONSHIP.

America will be represented in the first contest for the Bennett International cup given by James Gordon Bennett to the Automobile Club of France as a perpetual challenge trophy for the international automobile road championship. The automobile clubs of Belgium, Austria, America, Switzerland, Turin, Great Britain and Germany are eligible, and of these Belgium, Great Britain, Turin (Italy) and France will meet the Yankees in the first contest.

The race will take place on June 14 over a course in France yet to be selected at a distance of from 340 to 400 miles. Under the rules vehicles must weigh at least 800 pounds, exclusive of passengers and supplies, must carry at least two persons and must be driven by a member of the challenging automobile club. The winning country has the privilege of choosing the course for the next contest, though all the races under present conditions will be run in France, as that is the only country which grants the right of way on the road absolutely necessary for such competitions.

Each country is allowed three repre-

## How the Theaters of Paris Are Managed.

PARIS, it has been somewhat sarcastically said, is the dramatic center of America. In other words, the vast majority of plays that have successful runs in the United States are brought over from the French capital. Indeed, one has only to glance back over the list of successful plays of the last two years to see a striking demonstration of this fact. "Cyrano de Bergerac," "Robespierre" and "For the Crown" represent the better examples of French dramatic art which have been taken up in this country, while such creations as "Mlle. Fifi," "Zaza," "The Girl From Maxim's," "The Cuckoo," "In Paradise" and "Sapho" represent the less artistic and more libidinous dramas which have enjoyed a greater or less degree of success on this side of the Atlantic.

The theaters of Paris in which most of the most popular successes of the day are first presented are the Theatre Francaise, the Comique and the Odéon. This trio of famous houses may be called the fountain head of the French drama, and as such they are the most interesting and, in a way, the most important theaters in France. The Odéon, like the Theatre Francaise, is a subventioned house, and at it there are three classes of representation given. Monday evenings, strange to say, are devoted to the classics; Thursday afternoons witness a matinee and lecture, while every evening excepting Monday is devoted to the ordinary repertory. The director of this theater (at present M. Paul Ginisty) is a state official, and any one who imagines his position to be a sinecure would soon find his mistake by a glance at the many details and the important affairs with which he is entrusted. He is, for instance, in a very different position from that of the ordinary New York manager and producer, for the ways in which he works and the methods which he must adopt are unknown in the new world. The French manager of a subventioned house, such as the Francaise or the Odéon, is not allowed to undertake any other enterprise, either lyric or theatrical, and cannot renounce his position until the end of his term. In default of 40,000 to 50,000 francs. He must also carry out the different engagements made by his predecessors with artists and employees, while all treaties entered upon with authors must be strictly adhered to. And at the end of his term he is obliged to restore the enterprise exempt from debt, obligation or charge. The state has constant surveillance of the workings of the theater by means of a commissaire of the government, who in Paris is about what the dramatic censor is in London. The manager must have the authorization of the minister of plays to give a foreign piece under the head of "new." Every piece which is not a flat failure must have at least 12 performances, while at least six works of ancient repertory must be given in every season. Nor can a new play be accepted without meeting the approval of a committee of three or five members appointed by the minister of plays. All this sounds very strange to the American, who has never been taught to look upon the drama as a fine art for one instant worthy the attention of a grave and august administration at Washington.

The French state theaters have the salaries arranged on the annuity plan. Conservatoire pupils are engaged at 2,400 francs a year, and no artist is given less than 150 francs a month. Although the ordinary debutants from the conservatory of acting has the right to three debuts, the director sometimes assigns three additional debuts as a further test of personal talent. By this plan all budding thespians of promise are given a fair chance, and Paris, consequently, does not nurse its hundreds of mute, inglorious Hamlets, such as wander, for instance, up and down the Bialto in New York, spelling Art with a capital A and frequenting free lunch counters.

In the Parisian theaters under state supervision no children are allowed to perform, nor are artists still under 11 years of age. Experienced actors are paid on an average about 800 francs per month, some getting as high as 1,500 francs per month. From the Odéon a successful actor is passed on to the Theatre Francaise and there he is paid correspondingly well. Paris is a paradise for playwrights. In America the young and aspiring Shakespeare with a dozen dramas up his sleeve has not one chance in ten of ever having them read. At the Odéon every manuscript submitted must be carefully gone over and reported upon. It seems hard on the Odéon authorities, of course, but 'tis so ordained by the powers that be. Naturally, the readers receive hundreds of plays for examination. Of these about 100 out of every 400 are found to be promising, or, in other words, about one-quarter of the manuscripts submitted are found at all suitable for production. Twelve per cent of the receipts of every performance must go to the happy author of a play. If an accepted piece is not performed, the author receives an indemnity of 3,000, 2,000 or 1,000 francs, according to the character of the drama.

While the Parisian plan has its obvious advantages, there are, under such circumstances, always immense drains upon theatrical receipts and innumerable expenses unknown to the American method of production. This condition makes it very difficult, as Americans visiting in Paris have often found to their sorrow, to secure free entrance into the theaters there. Even foreigners of note and representatives of the foreign press are not allowed to pass into a theater without the necessary 6 or 10 francs. But, after all, perhaps this is the more admirable and satisfactory arrangement. Every free seat given by a director must be strictly accounted for, the minister of plays himself being the only individual who has the privilege of walking into a theater whenever the spirit may so move him.

Owing to the fact that a great number of Americans are now preparing for a visit to Paris during the coming summer, it is worth taking note of the different Parisian theatrical conditions, for no intelligent visitor to the exposition will care to leave the gay capital without seeing at least one or two dramatic performances a la Parie. Paris now has about 20 large playhouses, to say nothing, of course, of the smaller theaters and the innumerable music halls and cafe concerts. Performances begin between half past 7 and half past 8, and last, as a rule, until midnight. Matinees are sometimes given on Thursdays and on holidays. The best

seats are those known as the "fauteuils d'orchestre," or seats next to the orchestra, behind which are the "stalles for the American dress circle is the "fauteuil de balcon" or "de la premiere galerie." These are excellent seats, and especially good for ladies. Probably "loges de premieres" and "loges de secondes de faces." At several of the Parisian theaters ladies are not admitted to the rows is painfully narrow space for the thin shanked male Parisian. When men are admitted, however, they are expected to remove their hats, as is usual in American cities. If a good position is desired, prices range from 10 francs for the best seats at the Opera to 5 francs at the cheaper theaters. Evening dress is worn at practically all the larger theaters, and coats and cloaks can always be checked for a small fee. ARTHUR J. STRINGER.

### THE FINE DIDN'T GO.

This story begins at Boston. Later missed a train and failed to reach New York in time to play the next day. Anson was angry and asked a fine of \$10 on the big fellow. The morning the club left New York for Washington, Anson was still in New York. He was told that the train was waiting for him at the depot. He made a twisting leap into the air.

On second, Al Sebach hit the ball a tremendous wallop. It started for the Potomac river like a line of light, and the crowd in the stand drew a breath of relief and started to cheer. Large was still in pursuit of the ball, lumbering back at a terrific gait, straight toward the fence, with the ball whistling about over his head. Of a sudden he stretched up his arms, made a twisting leap into the air, kicked at the air an instant, propelled himself upward, turned out in the air and crashed against the fence with the ball sticking in his fingers. It was still sticking in his fingers as Ryan picked him up. Large hopped back toward the stand, and the crowd went wild. The big fellow walked over to the bench, looked at Anson, who was sitting there in awe-stricken admiration, and said, "Fines go, pop?" "Nope," said Anson.

NOTED HORSEMAN DEAD. It is a little singular that the death of the president and secretary of the recently disbanded National Association of Trotting Horse Breeders should have occurred almost simultaneously. Harry W. T. Mall, the president, died at Brooklyn, and L. D. Packer, the secretary, died at his home in Concord, N. H. Packer was secretary of the National association from its organization in 1877 until it disbanded. Both were prominent in horse circles.



ARTHUR DUFFY—



F.W. JARVIS



A.C. KRAENZLEIN

### WORLD'S FASTEST SPRINTERS TO MEET.

The intercollegiate relay races to be held at Franklin field, Philadelphia, are attracting great attention among all classes of athletes. Most of the universities have entries. Four of the fleetest short distance runners in the world will meet in a special 100 yard race at these games. They are Tewksbury, the University of Pennsylvania flier; Duffy, the 100 yard champion of Georgetown university; Jarvis, the speedy little Princetonian, and Kraenzlein, Pennsy's marvelous hurdler. This quartet should furnish one of the most exciting races of the decade, and the winner should at least equal Bernard Wefers' record of 9.45 seconds.

Wrong side will always make a man's opinion biased. For my part I pay no attention to these vaporings, but shall do my best to act squarely, both by the principals and the public.

*Sam Austin*

### A NAT GOODWIN JOKE.

The death of Charles "Alvin Joslin" Davis recalls the joke that Nat Goodwin played on the diamond wearer several years ago. Davis was so proud of his \$5,000 diamond studded watch that he would insist on all his friends looking at it every time he met them, no matter if it was half a dozen times a day.

Goodwin saw a yellow watch in a store window one day which looked a great deal like the one of which Davis was the inordinately proud possessor. Both sides of the case were plastered with cheap brilliants which at first flush in the sunlight looked like the real thing. Goodwin was going to Pittsburgh the following week. He knew he would have to see Davis' watch a dozen times while he was there and resolved to play a joke if the imitation timepiece cost many times its actual value. He bought the ticker.

The auburn haired comedian worked up his details so well that he had eight or ten of Davis' friends gathered around when they met on the sidewalk in front of the Alvin theater. Greetings were followed by a few general remarks, and out came the Davis watch. In a twinkling Goodwin had it detached from the chain, palmed it in his left hand and was admiring the imitation watch, which he held in his right hand. Then, apparently in an effort to put the watch back on the chain, he dropped it to the stone walk.

Such a wreck of a piece of jewelry was never seen before. The case burst, the works rolled out and the bits of glass which studded the case rolled in all directions.

Mourning like one bereft, Davis got down on his knees and, using his silk hat as a basket, began picking up the sections of the wreck.

"How could you do it, Nat? how could you do it?" was all Davis could say. The crowd shrieked with laughter. Davis became wise, got his watch back from Goodwin and bought wine for all hands.

ing English actor is Jimmie Doel, who has passed his ninety-seventh year and is still hale and cheerful. Naturally, both think there never was such acting as when they were young.

"To Have and to Hold," the latest of the popular novels, is to be dramatized. After awhile the old term "book of the play" will take on a new and special significance.

Recent new plays in Italy are terribly gloomy in theme and treatment. It

### PILLSBURY A GREAT SMOKER.

Pillsbury, the chess player, is a great smoker. During his simultaneous performances he consumes cigar after cigar. When questioned about this recently, he said:

"No, I don't find smoking interferes with my play. Some folks say it takes the sharp edge from one's intellect and spoils one's memory. I haven't found it so. I've smoked since I was 14, and I can play better when I have a cigar in my mouth—only a cigar; never anything else."

"When I play a lot of games at the same time, I must be keyed up to it, as it were. I practice what you call self hypnosis. It is largely will power. When it comes my turn to move at a board, my mental powers are concentrated severely on the move. All the other boards are obliterated from my mind. I make my move and, quick as lightning, that game vanishes from my mind, and the next board appears. These transitions of mind take place so quickly that I seem to be thinking of all the games at once. But it is as I explained, and the only thing I really need for the ordeal is my cigar."

### HE WAS FLATTERED.

All is not gold that glitters. In the less prominent theatrical circuits of the country the actor's life off the stage is not a succession of palace car travels and living at palatial hotels. One player, retelling his experiences, spoke of the awful sameness of the table in a town where they made a week's stand. At mealtime they were the saddest looking group that ever assembled around the festive board. We were vainly trying to appease our outraged appetites. The silence was oppressive, when suddenly our comedian, a melancholy man under most circumstances, exclaimed:

"Say, folks, that's mighty fine salt-beef I have tasted in a long time. I believe I'll have some more."

The landlady was highly flattered. "Durn glad you like it!" he said. "I'll give you my boarders the best that's going. Hev s'more prunes, too?"

seems that all the other dramatists are endeavoring to outdo D'Annunzio, whose "Giacinta" was so full of futile whorers. Moschino's latest piece, "The Second Life," deals with the unfortunate passion of a man over 40 for a woman he cannot make his wife and has a tragic climax.

In all criticisms of plays the personal element in the observer will obtrude itself. A young woman employed in a florist's shop witnessed a performance

of "Hamlet." As the hours passed she saw poor Ophelia give away pansies and heard her speak the accompanying lines. Turning to her companion, she whispered audibly, "Billy, I call it; they ain't in season!"

Eugenie Thais Lawton, the Louisville society girl who recently created such a furore in that city with her performances of Juliet and Galatea, has been engaged by Lieber & Co. next season. She is a young woman of remarkable

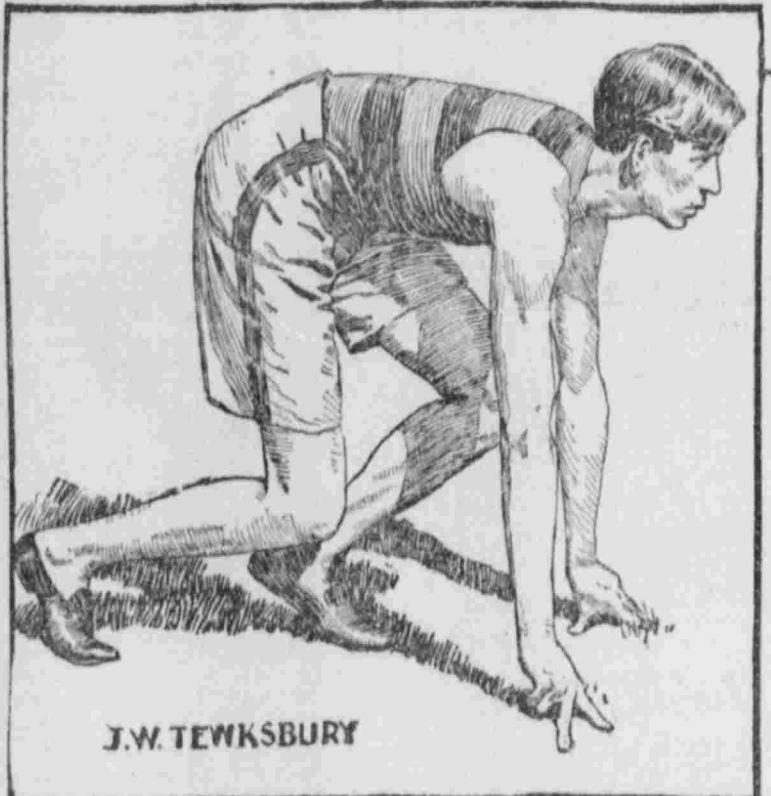
personal beauty, brilliantly educated, a thorough musician, who put aside a social career to go upon the stage, which has been a serious ambition with her since childhood.

William Barry, a son of the late actor of that name, is following in his father's footsteps on the stage and is now on tour, appearing in his father's comedies, "The Rising Generation." The young man is highly spoken of wherever he has appeared. They say of him

that he possesses all of his father's humor in a remarkable degree and has the advantage of youth, grace and a high order of intelligence.

Charles H. Hoyt is at work on a new farce for next season. It will be called "A Bunch of Blue Ribbon" and is to satirize Wall Street.

A novel branch of writing for W. D. Howells is that of vaudeville sketches. Accompanied by him was recently acted in a Brooklyn theater.



J.W. TEWKSBURY

the slightest degree by the shouts, hisses or other demonstrations on the part of the spectators, but must decide every point strictly according to his own views. His sole guide in picking a winner should be the work of the men in the ring, and this without the slightest prejudice. He must therefore be firm and have a thorough knowledge of the technique of the sport.

In the forthcoming battle between Jeffries and Corbett for the heavy-weight championship, which I am to referee, one of the other principal will undoubtedly be a strong favorite in the betting and with the public. Now, I have always held and stated in The Police Gazette that the referee has nothing to do with the money wagered on a fight; consequently my decision will not be influenced one iota on this account.

Of course, if the fight should be terminated by a knockout my work will be greatly simplified, but that is by no means a foregone conclusion. On the other hand, if the men are both on their feet at the end of the 25 rounds, then the decision will probably be much more difficult to make. The public, however, always likes to see the winner put his opponent out, so I hope such a result will happen. As only one heavy-weight championship fight has taken place in recent years in which the principals went the limit, it seems more than probable that the affair will not last for 25 rounds.

It is very necessary that a referee should have the full confidence of the fighters, so that they may feel that he will act with absolute fairness toward them both, while he, on his part, must follow every move they make so that he can properly estimate the real intent and effect of every blow.

The most unsatisfactory way to decide a fight is on a foul, and I always try to avoid such an event, though if either of the principals deliberately fouls his opponent after a caution, I have not the slightest hesitation in disqualifying the offender on the spot. This matter, however, is one in which the exercise of a little common sense will often aid a perplexed referee. A

met a few months ago at the Broadway A. C., the former dealt a crushing blow to his opponent which landed after the tap of the gong. This blow probably saved McCoy from being defeated. Yet the referee was perfectly correct in not deciding against the Hoosier on account of the foul, for the blow, though delivered after the round was over, was started before the gong, and McCoy was utterly unable to keep it from landing.

Again, when Terry McGovern and Oscar Gardner recently met in New York, Oscar knocked Terry down in the first round. Terry was groggy from the blow and clung to his opponent's knees, which was technically a foul and for which he could have been disqualified. At the same time, however, the rules declare that when a man is knocked down his opponent shall retire to his own corner or at least withdraw ten feet away. Oscar did not do this; so he, too, was in the wrong. The referee viewed the affair from a common sense standpoint and decided merely to caution the fighters. Had he done otherwise he would have spoiled a very interesting fight on a mere technicality.

There are cases in which referees, in order to render a perfectly fair decision, have to ignore the rules or even to make new ones of their own. Such cases, of course, are rare, but one is now in my mind. When Sharkey fought Choyinski some years ago in San Francisco, the sailor knocked the Californian clean through the ropes and down among the spectators. Choyinski was badly hurt by his fall and unable to go on at the beginning of the next round. Technically he thus lost the fight, but the referee gave him 15 minutes' time in which to recover, rightly ascribing his accident as occurring by the negligence of the club owners, who had not had the ropes surrounding the ring sufficiently strong.

The conditions governing the Corbett-Jeffries fight should insure a perfectly fair contest. They will meet under straight Marquis of Queensberry rules. Both men are perfectly well acquainted with the regulations, and this should preclude the possibility of rough work or fouling, and if they both stick to

### AMONG THE PLAY ACTORS.

William Faversham has renewed for two years his contract as leading man with the Empire theater stock company of New York. At the end of the two years he probably will be starred.

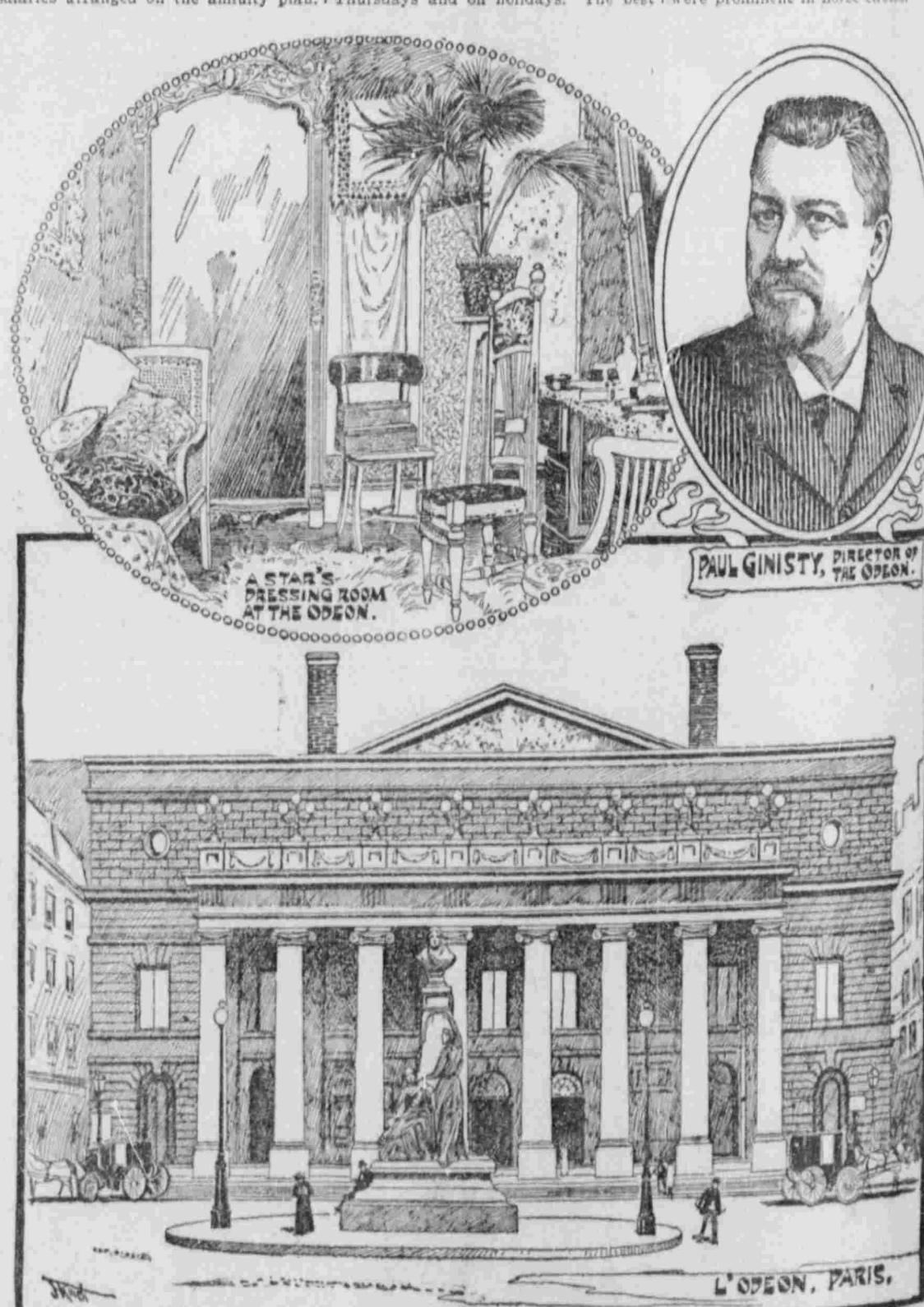
Augustus Thomas and George H. Broadhurst are working together on a new comedy for Willie Collier.

There is some talk in Paris of a suppression of the clique. The syndicate

of Paris theater managers has determined to make a move in the matter, following the example of Sara Bernhardt.

Robert Buchanan, the novelist and playwright, is writing a new play for Mrs. Langtry.

John L. Toole, the English comedian, has just celebrated the seventeenth anniversary of his birth, but the oldest liv-



PAUL GINISTY, DIRECTOR OF THE ODEON.

L'OPERA, PARIS.

### A FAMOUS PARIS PLAYHOUSE.