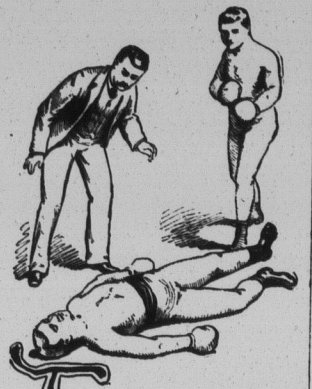


HOW TO PICK A WINNER.

PROF. DONOVAN WRITES ABOUT
JUDGING A BOXING CONTEST.

Temptations Which Beget the Referee—
Unfair Decisions are not so Common as
the Public Thinks—Tricks of the Foul
Fighter.



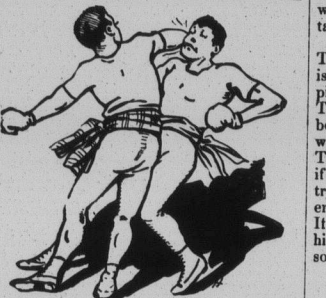
THE public interest in boxing was never keener than it is today. Any promising contest will draw thousands of spectators. Such great numbers of people have the right to expect fair sport, and by the bestowal of their favor here or there should have the power to secure it. But popular sentiment must be founded upon right principles in order to accomplish good results. When fair and crooked work meet about an equal share of adverse criticism, there is not much chance for reform.

The course of affairs in the department of amateur boxing has been the subject of much dispute recently, and the air has been full of accusations and denials. The charge of professionalism has been freely made, and no well informed person can doubt that it has some foundation. I shall have something to say about it in the latter portion of this letter. Another sound of critics has dealt with the matter of decisions, claiming that, through incompetence and prejudice on the part of judges and referees, the best boxers frequently missed the medals. It is on this subject that I have been asked to give an opinion.

A sport in which the best men do not win can never hold a place in popular favor. Participants and spectators soon tire of unfair contests. The sentiment of justice is deep seated and easily offended. Spectators of a boxing contest are quick to rise in protest at a decision which looks bad. But they are not always right even when nearly unanimous; indeed, the kickers are much more often wrong.

It is impossible for a referee to please everybody; it is hard enough for him to act so that his own sense of justice will be satisfied afterwards. But I believe that this arduous position is generally well filled.

It should be remembered that in a crowd of two or three thousand spectators there are ordinarily not more than fifty really



A FOUL PIVOT.

good judges of boxing. And no great proportion of so large number can be near the ring. It is not easy to appreciate the fine points of a boxing match unless one is reasonably close to the contestants.

Then, too, with good judges and a fair view there will be room for difference of opinion. I have sat with Billy Edwards, for instance, in a box at the Metropolitan Opera House during the Amateur Athletic Union contests, and have disagreed with him more than once in the course of the evening. And perhaps some other experienced man would be present and side first with one of us and then with the other. When, on such occasions, I have found myself in opposition to the referee, I have always remembered that he was nearer to the boxers and might have noticed something which escaped me.

In general, however, the points of a good boxer should be clearly visible to the trained eye, and there should be few mistakes in the decisions. But a referee is beset by many temptations. It is hard for any man to be perfectly impartial. He sees two men come into the ring, and perhaps at the very outset he notices one of them doing something which is a little unmanly.

It is almost impossible for him to prevent being set against such a contestant. Some referees have a tendency to be influenced by good looks. Here are two men, one of whom looks the gentleman from head to foot while the other is not at all taking in appearance. There are some who find it hard not to watch the gentleman, and let the other man's good points pass unnoticed. In close contests small matters have decisive weight. Here and there you will find a referee who will be influenced by one of the judges in whom he has confidence. In reality it is his business to follow his own best judgment when the choice falls to him.

The points of a good boxer begin to show as soon as the preliminary "shake" is over and he has put up his hands. His position counts for something. Is he well poised? Is he equally ready for attack or defence? Then he leads and you ask yourself is he a good, straight hitter? If one man hits straight, clean blows while the other swings, though they land the same number of times, I would give the fight to the former, other things being equal.

Watch each man's movement on his feet. He who is supple and easy scores a point

from him who is stiff and awkward, for the former would have the better chance of tiring his opponent out in a long contest.

Clever feinting is a point.

Does the boxer betray his intention or does he deceive his adversary? A blow well

parried counts for the defence as surely as a blow well landed counts for the man who delivers it. In general, the aggressive

fighter should get the decision over the one who is trying to win by his counters. The principle is sometimes carried too far.

There is no skill in wild and aimless leading. It requires long experience to enable a referee to decide just how much credit should be given for aggressive work.

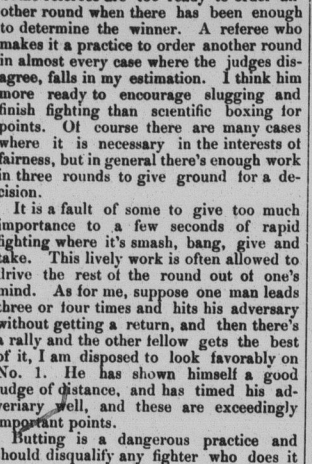
All these points are familiar to every boxer. I have run them over because I wished to emphasize the necessity of giving every excellence its proper value.

Some referees are too ready to order another round when there has been enough to determine the winner. A referee who makes it a practice to order another round in almost every case where the judges disagree, falls in my estimation. I think him more ready to encourage slugging and finish fighting than scientific boxing for points. Of course there are many cases where it is necessary in the interests of fairness, but in general there's enough work in three rounds to give ground for a decision.

It is a fault of some to give too much importance to a few seconds of rapid fighting where it's smash, bang, give and take. This lively work is often allowed to drive the rest of the round out of one's mind. As for me, suppose one man leads three or four times and hits his adversary without getting a return, and then there's a rally and the other fellow gets the best of it, I am disposed to look favorably on No. 1.

He has shown himself a good judge of distance, and has timed his adversary well, and these are exceedingly important points.

Putting in a dangerous practice and should disqualify any fighter who does it



BUTTING.

with malice. Another bad foul is the elbow

trick. It is worked at the breaking of a

clinch, sometimes with a simple "jab," or

perhaps with the pivot. If I saw a man

hurt by this trick in a fight I would certainly

give him the decision.

The pivot blow generally bears the name

of a "wheel" or "spin," and is really

Blanche's name, though it is really

Jimmy Carroll's. He claims that he hits

with the "heel of his hand," as the phrase

is, and of course that is perfectly fair. I

am not intimating that he does not. But

there are fighters who use the elbow in

this way, and they should never be allowed

to win by it. A good referee can tell

whether a punch with the elbow is accidental

or not.

Low hitting should always be watched.

The Birmingham blow is an ugly foul. It

is a swinging upper cut, ostensibly for the

pit of the stomach but really aimed low.

The referee, if he knows anything about

boxing, can readily detect this sort of

work, and he should stop it right away.

There is nothing in this style of hitting, and

if a man who knows better uses it, he is

trying to cheat. A man who commits a de-

liberate foul is a coward. He wants to quit.

If I am referee I'll please him by letting

him quit, for I'll decide against him as

soon as his intentions are revealed.

MICHAEL DONOVAN.

A Missionary in a Scuffle.

Missionaries in China have frequent need

of all the coolness and discretion at their

command to avoid personal injury and loss

of property. The following instance is re-

lated by Rev. John Miles, who is laboring

at Chang-lo-Koi: "I was standing one

market-day in a shop-door surrounded by

a large number of country-people, when a

few fellows of the baser sort forced their

way to the front. One of them, evidently

a fighting man, deliberately divested him-

self of his outer garment, rolled up his

sleeves, and prepared for war. He de-

manded that we should hand over our

books to him. I answered calmly: "If you

are thieves who rob people in the

public streets in the day-time, please take

them. Here is four hundred cash

worth. Do not trouble about the

money; we shall get it from the dis-

trict magistrate—he is responsible." This

idea rather took them back, and the towns-

people, in particular, cried out, "Don't

touch them." Some one in the rear, how-

ever, shouted to take one only, so I held

out a handful, from which our fighting

friend stole just one of the smallest. This

was handed back to the rear for inspection,

and immediately there was a shout of

"Jesus doctrine!" "Foreign doctrine!"

"Beat him, beat him!" "Don't beat, don't

beat!" I cried: "that will cost the district

magistrate many thousand taels!" My hat,

however, was knocked off—this is always

the first preliminary. It was clearly time

for me to be off, so I got hold of my hat,

charged a side of the circle of on-lookers,

which at once gave way, and in a moment

was hastening up the street with the crowd

after me."

Real Merit.

Is the characteristic of Hood's Sarsaparilla

and it is manifested every day in the

remarkable cures this medicine accomplishes.

Druggists say: "When we send a bottle

of Hood's Sarsaparilla to a new customer we

are sure to see him back in a few weeks

after more,—proving that the good result

from a trial bottle warranted continuing its

use. This positive merit Hood's Sarsaparilla

possesses by virtue of Peculiar Combination.

TRICKS OF THE STAGE.

HOW AMATEURS CAN LOOK WELL
BEHIND THE FOOTLIGHTS.

A Little Rouge Has a Great Effect, but there
Are Other Things that Do Wonders—They
Are Necessary to Make the Actor "Look
Natural."

Ladies are especially interested in the
question of face paint and the extent to
which they may legitimately be used, at
amateur performances. Much depends on
the way the stage is lighted.

The general effect of artificial light upon

the stage is to cause an unnatural pallor,

and there is no help for it but to use a

little rouge. For the mere purpose of

counteracting the pallor of artificial light a

little rouge powder is all that is needed to

impart a freshness of color to the cheek,

and to blend the color and give tones of

delicacy to the neck, chin and forehead; in

the case of a lady it is legitimate to use a

little of the ordinary toilet powder, which,

if good, should be nothing more harmful

than rice starch.

The toilet powder, too, is in hot theatres

some comfort to ladies as a protection

against the undue moisture of the skin. It

is also the best means for producing the

pallor of fear or fainting, and may be ap-

plied even on the stage by the ordinary puff

concealed in a handkerchief or small pocket

pull-back. These remarks apply rather to

the circumstances of a very strongly lighted

theatre, or to balance the effect of calcium

light or electricity. For small halls, private

salons and the like we must say that in

our opinion it is better, whenever possible,

to avoid the use of all toilet powders,

cosmetics, and face paints. It is impos-

sible to improve the natural beauty of a

healthy skin, and it by means of false hair

and facial expression a desired effect can

be obtained, so much the better. The con-

tinued use of face paints, even when of the

most harmless materials, has frequently

been the cause of very troublesome skin

troubles, and in the case of deleterious

mixtures, to constantly sold, such as the

bismuth white, known as pearl powder,

and the grease paints containing lead,

most painful, dangerous and fatal diseases

have been induced.

The necessity, however, of sometimes

making a radical change in the appearance

of the face cannot be avoided. The prin-

ciples upon which such changes should be

made are those of the broadest effects of

portrait painting.

Mrs. D. P. Bowers in her famous role

of Queen Elizabeth, in which three distinct

epochs of the Queen's life are depicted, had

three authentic portraits before her and

altered her make-up with the aid of a

mirror for each act, faithfully copying the

portraits according to the age. Such artistic

particularity as this is not always necessary

or even possible. Distinctive character

actor is the thing to aim at. Take, for

instance, the case of a young man to be

made up as an old one. The first consid-

eration is, what are the leading character-

istics which time has imprinted? Whit-

ened hair naturally suggests itself as a

first—but how arranged? This is much

modified by the nature of the part. A

venerable patriarch, a grandfather, an

aged statesman or the like, is

most likely to have an entire beard long

and flowing, with a bald head surrounded

by a few flowing locks of hair. At all

events, a comely, adopted method

for centuries past to represent patriarchs

and Father Time, has rendered the idea

conventional, and it is an idea probably

arising from and sustained by the ancient

Jewish and Biblical traditions, which are

ingrained into the thoughts of every

bicentennialist. The adopted method

idea must, however, be modified by the

profession or habits of the character in-

tended to be made up; thus an old mili-

tary man will be best represented by the

mustache and side whisker, which has

also become conventional through its

being a commonly adopted method

of wearing the face hair among

military men of all nations, and in particu-

lar by a great warrior in his way, the late

Emperor of Germany. This style gives a

considerable fierceness of expression to

the human countenance, probably from its

resemblance to the whisker of the ferocious

predatory animals. At any rate it sup-

ports such a facial expression and sug-

gests "the whiskered pandour, and the

fierce hussar." For another example, let

us suppose the make-up is that of a judge or

an old lawyer; a small, pointed beard and

moderate mustache, by lengthening the

face and pointing the chin, will increase

that expression of astute sharpness which

such persons acquire during a long life.

A similar arrangement is very suitable for

the characters of old statesmen, though

for old ecclesiastics, such as Cardinal

Richelieu or Wolsey, it may be proper to

have the face plain shaven. An old sailor

will usually have a rim of whiskers all

round the face, but no mustache.

Now for the color. Some old faces are

of a brick-red, especially those whose

occupations have been out-of-doors, such

as soldiers, sailors and hunting-men. This

color may be made with rouge and burnt

umber. Other old faces will have a sal-

low, leathery appearance, which may be

imitated with raw umber and white. The

next point is the marking of the face.

Wrinkles on the forehead will occur to

the mind at once, and they may be put in

with strong marks of dark brown; then

take the same brown and mark from the

outer corners of the eyes some four or five

lines radiating like the spokes of a wheel.

These lines will represent "crow's feet."

If the face is intended to have a gloomy