

## WHO'LL SUCCEED BOOTH?

Opinions Expressed by Eminent Theatrical Managers on the Subject.

Alexander Salvini, Louis James and Richard Mansfield Predict—The Flickings of Public Favor—Walker Whitesides as a Dark Horse.

Who will succeed Edwin Booth as the leading American tragedian? A question easily asked, but one which the caprices of public favor and the fickle fortunes of the stage render exceedingly difficult to answer. Upon the dramatic horizon many stars are rising, but which of them will achieve the place of first magnitude is a problem that only the future can solve. In the meantime, there is no lack of prophecy on the subject, or at least, speculation. Perhaps no question is fraught with greater interest for the American theatre-goer, and intelligent opinions therefore are in order. A number of such opinions have been obtained, and while they do not raise the question beyond the realm of strong probability, are none the less worthy of attention, because of the estimable source from which they emanate.

A. M. Palmer, of Palmer's Theatre, New York, was the first man in this country to recognize the talent of Alexander Salvini to the extent of offering him an engagement. It was in 1882, after traveling through the country with Signor Rossi, that he became filled with an ambition to win fame on the English speaking stage. He applied to Mr. Palmer for an engagement, and at the manager's request he recited Hamlet's soliloquy. Though his English was masked in a richly modulated Italian accent, the young actor had thoroughly mastered the language and their



ALEXANDER SALVINI.

meaning, and spoke them in a manner to convince the manager that the son of the illustrious Tommaso Salvini had inherited a generous share of his father's genius. The subsequent career of young Salvini has confirmed Mr. Palmer in that opinion.

To point out the successor of the great Edwin Booth," said Mr. Palmer the other day, "is a task which one approaches naturally with considerable misgiving. So many uncontrollable circumstances combine to make an actor famous or to make him the centre of public favor, that the last one can do in the matter of such a prophecy is to deal in probabilities, based upon the axiom that merit commands success. If you ask me who, in my opinion is likely to achieve the distinction which Mr. Booth enjoyed, that of using the leading American tragedian, I will unhesitatingly answer, Alexander Salvini. He has in him both the heredity and training, the stuff that makes great tragedians. It is true that his success thus far has been won in the field of romantic drama rather than in that of tragedy. This fact is not due to any failure, that he has made in tragic roles, nor to other reasons. While Edwin Booth still before the public it required more strenuous than Salvini possessed to present himself as a candidate for public approval in Shakespearian drama. He chose instead the field of romantic drama, and being admirably adapted to the roles he assumed he met with success. That success, I believe, would be augmented a hundred fold should he enter the field for which his talents, natural and acquired, so evidently fit him. That field is tragedy. He is full of fire and strength, and never was an actor more thoroughly endowed in the matter of presence for the great tragic roles. He would fill the eye as well as the ear. His voice is exceedingly flexible. Though in its softer cadence it is something to the point of a siren, it can be keyed to the most violent emotions. There was another good reason for Salvini's not beginning his career as an actor of tragedy. His pronunciation of English was at the outset far from perfect. That defect he is now rid of. If Edwin Booth is to have a successor, which many doubt, Alexander Salvini in my opinion, would be the coming man."

J. J. M. Hill, manager of the Standard Theatre, expressed the belief that Edwin Booth would never have a successor, in the true sense of the term, because the actor who wins a place in the regard of the American people corresponds to that occupied by Mr. Booth, will not be a tragedian distinguished for his interpretation of Shakespearian characters.

"The leading American actor of the future," said Mr. Hill, "must be one of boundless versatility. That is the spirit of this great country-diversification of industries. Don't think that I am talking now from the man-

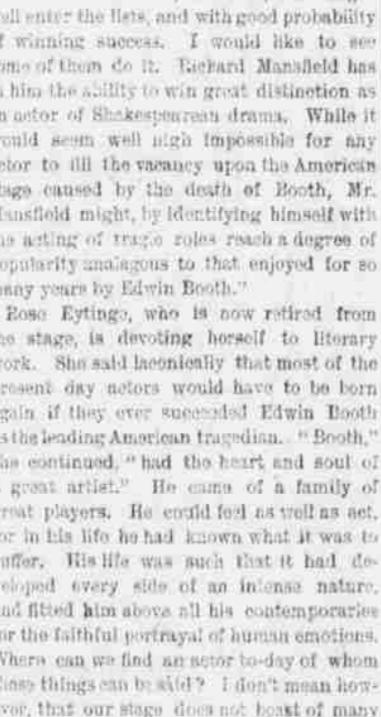


WALKER WHITESIDES.

present day point of view. The fact is, the present day school of acting is not calculated to develop talents of the tragic order. I don't mean by this, that the American stage is without actors well fitted to achieve renown as tragedians, but the conditions hardly exist now which brought into prominence such men as Forrest, Davenport, Barrett and Booth. A valid answer to all this, however, is the true, but none the less true contention that Shakespeare will never die; and so long as his plays remain dear to the public the possibility always remains that there may appear some American actor who will interpret them in a manner to command international fame. At present, though, there seems to be no American actor who can be said to be even striving for such an object. There are a number, however, who might well enter the lists, and with good probability of winning success. I would like to see some of them do it. Richard Mansfield has in him the ability to win great distinction as an actor of Shakespearian drama. While it would seem well nigh impossible for any actor to fill the vacancy upon the American stage caused by the death of Booth, Mr. Mansfield might, by identifying himself with the acting of tragic roles reach a degree of popularity analogous to that enjoyed for so many years by Edwin Booth."

Rose Etting, who is now retired from the stage, is devoting herself to literary work. She said incidentally that most of the present day actors would have to be born again if they ever succeeded Edwin Booth as the leading American tragedian. "Booth," she continued, "had the heart and soul of a great artist." He came of a family of great players. He could feel as well as act, for in his life he had known what it was to suffer. His life was such that it had developed every side of an intense nature, and fitted him above all his contemporaries for the faithful portrayal of human emotions. Where can we find a son or daughter of whom these things can be said? I don't mean however, that our stage does not boast of many excellent actors—actors who possess talent and even genius, but it seems to me there is lacking the something which in an actor tends to kindle the heart of a nation, and awaken that sentiment felt by the American people toward Edwin Booth."

"There is a very young actor, as yet unknown to wide-spread fame, who, I think, possesses qualities which may in time bring him to the forefront of public attention. He has the courage, rarely found nowadays among young actors, to begin his career in Shakespearian drama, in which he has been eminently successful from an artistic standpoint, in the judgment of those who can measure their criticism with honesty and fairness. His name is Walker Whitesides. He played a short engagement a year ago at the Union Square Theatre. I saw his performance of Romeo, and the profoundly impressed him. Some of the newspaper critics, I believe, made satirical reference to the similarity of his methods to those of Edwin Booth. The intention was to suggest that



The above is a coat for a child from 8 to 10 years of age. The body of red striped ribbed velvet, and the front of red silk or fine moire trimmed with galon passe-maniere of red gold and black. The large revers and cuffs are of plain red or black velvet edged with feathers or fur. The whole is finished with double velvet epaulettes at shoulder, broad not to match and black hose completed a very stylish costume.

Ribbons Bear for the Neck.

As far back become warm and close for the moderate weather, the ribbon becomes more fashionable. It is a big cravat of black moire with broad lace ends. If made from wide ribbon from 7 to 10 inches

in width it goes out once about the neck and ties in a large bow in front; if narrow, from 1 to 2 inches, it is placed about the neck from the front crossing in the back and tying in a broad bow under the chin. The

ends usually ceasing at belt, but longer may be used if preferred.

Linen shirts, the four-in-hand and the man's girl will be in vogue again this spring.

The mantles and jackets grow longer and the skirts shorter as spring advances.

Lace and flowers will compose spring bonnets and hats. Feathers are going out of date.

Among the spring fabrics are dainty châlles with flowers, set between silk stripes, lace barred gingham and sprigged muslins with colored embroidery and lace to match.

## RUSSIA'S FUTURE RULER.

The Czarowitch Not a Real Romanoff—Small of Stature, Quiet and Retiring—Not a Natural Warrior.

Who is His Future Wife?—The Princess Victoria of England—A Rare Prize For The Princesses of Europe.

LONDON, Feb. 21, 1894.—The giant ruler of a giant nation stands between Europe and Asia. Alexander III., who towers head and shoulders above his people, physically, is looked upon as the last of the Romanoffs, that race of Asanik, whose grasp is on the throne of a nation twice as large as Rome at the height of her power, and numbering now, in its thinnest populated and partially developed state, 112,000,000 people. He has been very ill of late, and in consequence there has been great alarm, not only throughout the Empire, but all through Europe as well. Who is to succeed him, becomes a question of great moment, for the people of Europe, and may become so for America, should the trade relations grow stronger in the immediate future. With the completion of the great Trans-Siberian railway, stretching almost half way around the globe, with the establishment of a great port on the Pacific there will develop a new and strange commercial interest in this much secluded nation. Shut off on the west by two doors, the Baltic on the north, and the Black Sea entrance on the south, either of which can be closed by its enemies, this immense nation will, in the near future, have a great part on the Pacific. It will become one of the great commercial cities of the world, with lines of steamships running to Vancouver, San Francisco, Panama and Valparaiso; to Melbourne, Sidney, Calcutta and Yokohama. It will be strange indeed, if this growing, irrepressible nation, does not in a hundred,—ay fifty years, possess all of Asia except what is now held by English authority.

What means the new movement on Herat, of 20,000 Cossacks? Simply, that ones fixed in the Russian mind, that Herat and the country of the Amirs must belong to Russia, they are after it, with the directness of the bear that says to the stranger: "You are my meat." We are not so old, but we remember the conquest of Circassia, of the Trans-Caucasus, of the Caspian, the Amur Daryn, of Tashkent, the Merv oasis, and all that long string of conquests that have added land and people to the domain of the White Czar. It is

Moore's eyes will prevail, and summer will show more sinks than ever.

Brown is to be the leading color, in shades of golden, russet and tawny.

New beige shades have come, called "car-does" and "antelope."

Camels hair is the favorite cloth.

Hercules and serpentine braids are the favorite trimmings for cloths.

Narrow trimmings for the edges of the skirt still prevail.

More striking combinations than ever will be worn, some of the finest French costumes being an exact copy in color from some beautiful flower like the tulip, pansy or shaded pink.

The chameleon fad which found so great favor among the ladies of the country has been brought to a sudden close in New York by the Bergi society.

The high polish and long points on finger nails are now considered vulgar by the upper class.

Now that Lent is so near at hand, the outlook for another season is a topic of interest, and 1894 will see the greatest winter season on record.

Short Skirts.

Short skirts grow more and more in favor and spring will find all dem-dams for street wear discarded entirely, except for middle-aged ladies or an occasional grand ceremony. The skirt is over five yards wide, cut on the slope, upheld by a hem slightly "crimolined."

Basques are holding their own, and continue to grow in favor. They are very full below the waist line, some stiffened and standing out like the full roysters at the shoulder.

Double skirts, with opening on the sides, continue to be very much in favor. The upper skirt is usually bordered with thick, heavy trimming; fur and ruchings are used extensively for this purpose. A couple of very large flat bows are used to cover the opening.

Shoulder seams are growing longer as spring approaches and eventually we shall reach the long seams worn so many years ago.

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